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Vol. 1.—No. 1. Saturday, June 11, 1921. FOURPENCE

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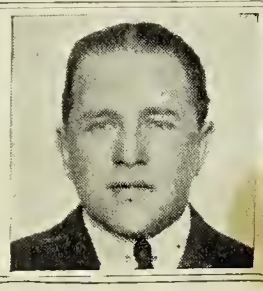

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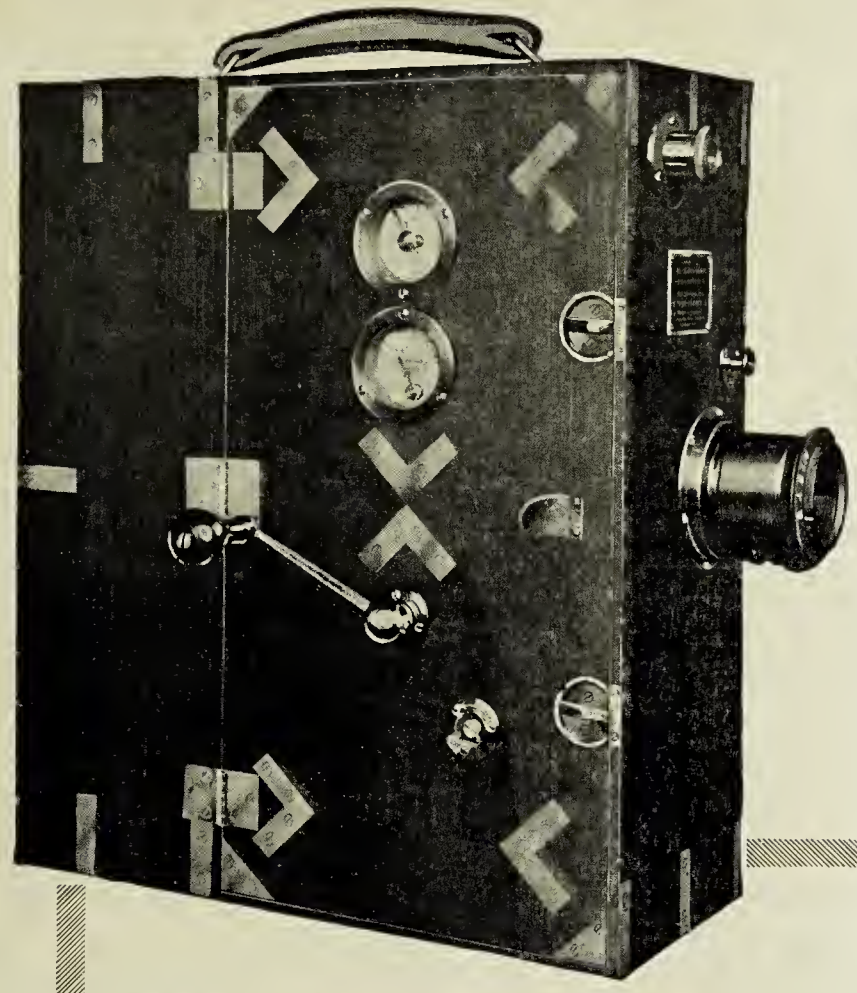

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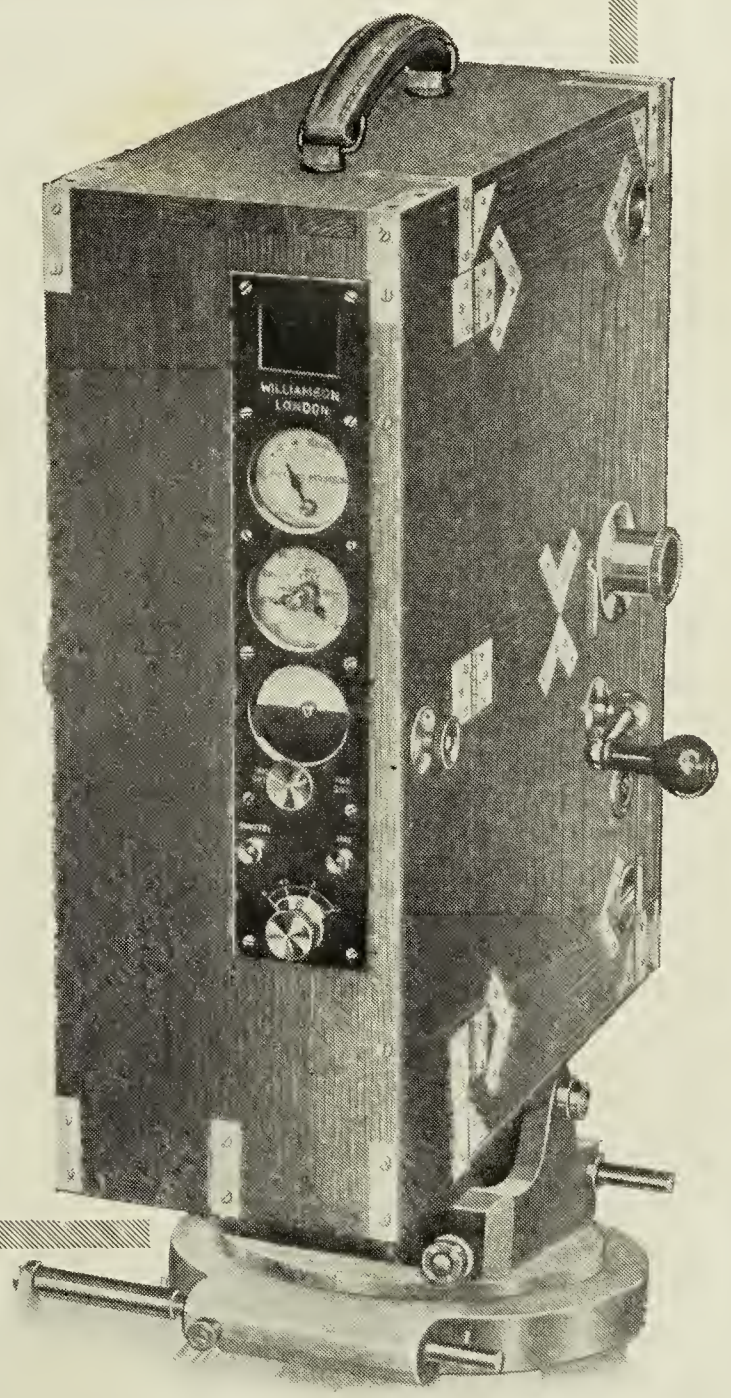


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Vol. I. June 11, 1921. No. 1.

THE past two years have seen a great increase in the number, but more particularly in the quality, of motion pictures produced in Great Britain. It is certain that the future will see this improvement grow. More people, and better people, are coming into the production field; artistes, producers, art directors, scenario writers, camera-men, title-authors and film editors are almost day by day gaining increased experience and repute. And, though the time may still be rather far ahead when this country is the centre of the film producing industry, the time has arrived when it may rightly claim to be considered seriously as a factor in the Art of the Screen.

***The Growth of British Production.***

BUT—as America has long since discovered—one of the chief needs of the studio worker, artiste, producer and everyone alike, is publicity. So far the British studio worker has not been too well served in this matter. Why? It is to a large extent because the studio worker has not been catered for by the Press. A certain amount of publicity has come through the lay papers, which devote space to film matters. But the Trade Press, representing mainly the distributor and the exhibitor, cannot adequately serve the studio worker. Even a paper like the *Kinematograph Weekly*, which covers every branch of the film industry, is not able to provide the full outlet.

***What is Needed.***

SO many people are now engaged in the production of motion pictures in this country that there is a need and a demand for an organ of their own, for a paper devoted *solely* to the interests of all those directly engaged in making British motion pictures. It is to supply this need and to fulfil this demand that we launched the *Motion Picture Studio*. It will be the studio workers' own journal. And let us here and now define "Studio worker" in the sense of the appeal of the *Motion Picture Studio*. We include artistes, producers, continuity and scenario writers, art and technical directors, casting directors, camera-men, title-writers, film editors—all those, that is, concerned immediately in actual production.

***Our Object and Appeal.***

THE *Motion Picture Studio* will be their mouthpiece. It will devote itself solely to furthering their interests, and will in no way concern itself in the commercial side of the film industry. It is a paper for film artistes in the very widest sense of the word, and for them only. To help them, to make them more widely known to the producing industry, to watch their interests and to give them an outlet for their ideas and opinions. These things—and only these things—will be the function of the *Motion Picture Studio*. It is a bold project, and its success depends on YOUR support. This we are confident of earning—and receiving.

***Your Paper—and Why.***

IT is one of the big grievances of the professional artiste—and unfortunately it is a grievance which is growing—that many producers care far more for "names" than for ability. Stage stars are given leading parts for which they are temperamentally and physically unfitted because the producer or the business people behind think they must have a "big" name to draw the public. They do not appear to realise that it matters most if the picture is good and if it is played by people who look and act as if they are what they are supposed to be. The public only cares for big names when their owners do big things. It has an awkward habit of making its own stars. And it soon refuses to accept a "name" if it is not accompanied by an equally prominent performance. How many times have stage stars been brought into the studio with results unfortunate both to themselves and the resultant picture?

***The Wrong Approach.***

THIS is by no means to advance the theory, of course, that the stage performer does not make a good screen artiste. Quite the contrary. What it means is that it is a great mistake to cast an artiste for name without reference to ability or suitability to play the part. The fault is based mainly on the mistaken mentality of the people who believe that the public wants names and nothing else. The process is often unfair to the artistes whose names are thus exploited, for it depreciates them in the eyes of the public when they are seen at a disadvantage on the screen. That is a point which the artistes themselves should take into full consideration. In the near future, when "legitimate" performers regard screen acting as seriously as they do the older art, they will no doubt refuse to accept a part for which they know they are not fitted, realising that they are not being offered the part because they will make an artistic success in it, but because it is desired to exploit their name and reputation in a branch of the art in which it has not been acquired.

***Unfair to the Artiste.***

THERE is another process of star selection which is really an outcome of the same peculiar convolution of commercial mentality. It is the use of titled people and Society and other notorieties as picture stars. Apart from the unfairness to the professional artiste who is dependent on his work for a livelihood, it is very doubtful if the public appreciates the appearance of these people in what should be an entertainment. In any case it gets plenty of them in the news films! So far the introduction of notorieties in British pictures has not seriously arisen, and each individual case as it arose could be dealt with effectively by the Variety Artistes' Federation or the Actors' Association. Several times the music-hall artiste has been menaced by the threatened exploitation of notorious persons, and on every occasion the V.A.F. has been instrumental in awakening the agents and proprietors concerned to a sense of decency. By timely protests and threats of action, as well as by enlisting public sympathy, screen artistes in the States have frequently prevented ex-outlaws, divorcees and "unwritten law" murders from being used as a film "attraction."

***The Competition of Amateurs.***

BUT to be in a position successfully to combat any such threats to their livelihood it is essential for screen artistes—supers as well as stars—to be organised. The music-hall artistes would have been helpless in face of this or any other abuse if they had not possessed a strong organisation in the shape of the V.A.F. Exactly the same applies to "legitimate" actors and the Actors' Association. It is not within our province, perhaps, to suggest to which—if either—of these organisations film artistes should attach themselves. If the necessity arose no doubt both the V.A.F. and the A.A. would work in co-operation. And both have film sections. So many film artistes are recruited from the stage and the variety theatre that it is probably not possible that they should have a separate organisation of their own. One thing is certain, however, and that is that they should have some protecting society to look after their interest. We shall be glad to receive suggestions and ideas from artistes along these lines and will willingly devote space to their views.

***The Need for Organisation.***

ADRIAN JOHNSON

# EXPANSION

## :: :: Some Opinions on its Necessity :: ::

:: :: :: *by* ADRIAN JOHNSON :: :: ::

EXPANSION is as necessary to the building up of big business as is competition. Without competition there is no expansion, and without expansion enterprise stagnates. At the present moment I am living in a country beautiful beyond description. England is more beautiful than Italy, because it combines the beauty of Nature and also Nature under advanced cultivation. The citizens of this country early found that expansion was necessary and, as a result, impressed their seal upon the world. They have expanded and established an empire as large, if not larger, than any in the history of the world.

In every colony of Great Britain we find her handiwork, her ideals, her modes of thought and solid, conservative business indelibly impressed. In order to accomplish this result, it was necessary for Englishmen to visit these colonies, to exploit their modes of business and finally to convince alien peoples of different character and tongues of the excellence of the innovations they sought to establish, and this was done successfully. In order to bring this about money was spent, the best methods of conservative, solid and lasting expansion were employed. In every enterprise such expansion is necessary if the particular business is to eventually become an enterprise.

**A Commercial Enterprise.**

The same conditions which apply to territorial and commercial expansion apply also to the kinema industry because it is, primarily, a commercial enterprise. The same spirit which led this people to colonise and to expand should apply to what can easily be made a great and lasting industry, with immense profit-bearing possibilities to Great Britain. If British producers are to avail themselves of the beauties of their country, money must be spent in production and methods must be employed which meet the rapidly advancing strides of the times. Slowly but surely the British producer is improving, but the kinema industry is one in which quick modes are necessary. There are too many quick and enterprising nations grasping at the world's kinema markets to-day to admit of hesitation and delay, because ultra conservatism means that other nations will practically control markets where all should have an equal share. When one considers the money spent upon spectacular features by other nations, one must realise that expenditure is necessary, not that unadvised and wild expenditure which does not net corresponding profits, but that careful, judicious outlay of the money necessary to make productions in this country, scenically, photographically and technically which will be equal to those of the other film producing nations.

**The Great Gamble.**

The amusement business, more than any other, is a gambler's business, and the English are the greatest gamblers in the world. A producer never knows whether his stage production will be a success until the curtain rises. He has made an outlay of thousands of pounds upon his production, he has engaged artistes of repute, he has employed a stage director of recognised ability and, in many cases, his efforts result in flat and unqualified failure. The producer takes his loss, does a little grumbling and like a good gambler, gambles again, because there is a fascination in the business which is irresistible. The finest settings must be employed and expensive properties bought because the man across the street has them and because the public demands them.

**The Parallel.**

So, in the kinema business, the same conditions prevail. If one has a wonderful drama it must be properly staged. No detail, however expensive, must be forgotten if the full effect and corresponding profit from the story are to be realised. It is only by spending money that one can make it. One cannot camouflage in these days because the publics of all countries expect productions which are up to the mark in these respects. Other nations do it and success has rewarded their efforts and no one can deny the profits accruing from the kinema industry if properly conducted. To accomplish these results technical people are required who are expert and who can demand and secure salaries commensurate with their efforts and experience. When one sees the gorgeous scenes in the Italian production "Theodora," which will shortly be exhibited, these facts are brought home convincingly for it is a production which cost 6,000,000 lire, and which paved the way into America for the Italian film.

**Expense that is Worth While.**

When one onsiders the fact that "Theodora" will be the introduction into America for the accumulated store of smaller features produced by the Italians, one must realise that the end justifies the means and "Theodora" will pay for itself many times over. While the public does not wish to see nor would it enjoy a "Theodora" every night, it certainly demands excellence in all departments so that the drama may be properly conveyed. The conspicuous attempt at economy where economy spells failure, is easily detected these days.

**A Case in Point.**

If the public is easily fooled with old sets, with props used many times over, why do stage producers rack their brains for new effects, novelties, both of dance, dialogue, in fact in all branches? Why was "Carnival" such a pronounced success in this country? Because it is the most pretentious English production yet made, because it pleases the eye; because, besides the undeniably good direction, no expense was spared to make "Carnival" a production which would help pave the way for the entrance of the British film into America. Again I say that the end justifies the means. One cannot enter the world market in these days with films which cost two, three, and five thousand pounds.

**Why Don't We Do It?**

I wish some one would come forward and tell me why England should not make a successful bid for her share in the big world market which is daily and hourly crying for pictures. Why is it that certain American executives who were here recently were unable to secure any pictures in England, but did secure them in Italy and Germany?

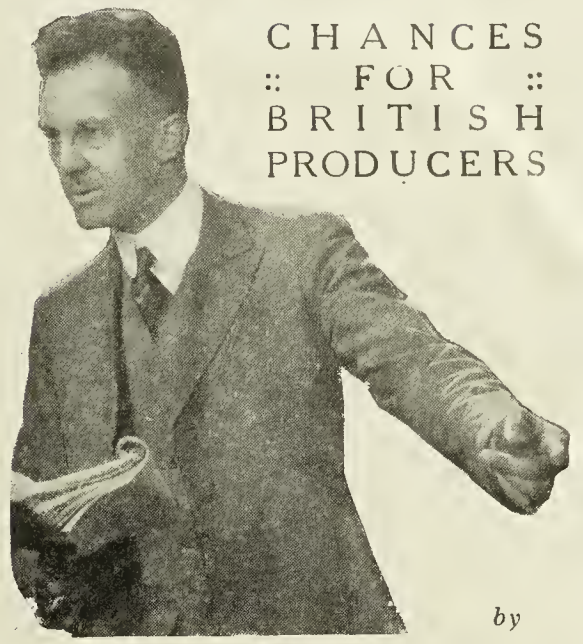
Why is it that American producers are constantly invading England and producing pictures, when these same producers could buy English-made pictures, give the English producer a corresponding profit and exhibit these pictures in America with a large profit to themselves and everyone satisfied? Is it because the British producer is satisfied now and ever will be with the limited area which he can see as an exhibition field? If, as I have said at the outside, Britain has expanded, colonised, impressed her seal, shall it be said that, in the case of an industry which can be made tremendous and profitable diplomatically, politically, artistically, and commercially, she is satisfied to lie dormant, to make no effort to grasp a thing which is well within her grasp? The thing seems impossible.

**Our Libelled Climate.**

I have heard it repeatedly advanced as a theory and a belief that the English climatic conditions render production here impossible for long periods of time. Yet, several studios worked very successfully in England this winter. In America, when the winter season comes on, producers do one of two things. They call in a scenario writer and instruct him to write or adapt a story which is all interior. There is hardly a story which could not be so changed, still retaining the essential drama and situation, as to admit of being played almost entirely on the inside. I have seen exteriors so convincing, built in studios in America, that one would never know the difference, and I am quite sure this method will be found more economic than in dispatching large companies to Continental points and giving the temperamental producer and the equally temperamental star the famous and well-known "winter trip."

*(To be continued.)*

# BRITAIN'S FILM OPPORTUNITIES



CHANCES :: FOR :: BRITISH PRODUCERS

by DENISON CLIFT

The greatest opportunities in the film world to-day are not in America, but here in England.

The moment is at hand when British producers may come into their own and establish themselves permanently among the great picture-makers. Opportunity is knocking vigorously at the door. To those who hear and understand a golden future is certain. There can be no mistake about this. The situation is crystal-clear. Here is the precious secret:

First and foremost, there is no real conspiracy against foreign-made pictures in the rich American market. If pictures do not break into that market, it is solely because they are unworthy. Despite anti-German feeling, "Passion," a German-made product, is achieving a terrific financial success. You can talk all you want about post-war hatreds, but money inevitably dominates, and picture magnates will go out every time after pictures that will get the money.

So German, or British, or French pictures will always find an international market *if they are the* "*goods*"; just as Viennese operas are now on the London stage, solely through superior qualities. "It is always a bad year for a bad show"; unquestionably America is a bad field for bad pictures.

America, craving relief from Los Angeles streets, cacti and mesquite, wants foreign subjects and a fresh atmosphere. But American audiences will not tolerate pictures technically inferior to their own. The marvellous estates and old-world gardens here; Scotch and Irish village life; the sea coasts and fishing villages; the Thames and its beauty; Cornwall, Devon, the palaces and castles: and Paris, the Riviera, Holland and Belgium at England's front door. What scenic splendour!

An American director would revel in such beauty. And the tragedy is that all goes to waste because scenario and production are found wanting.

My pleasant sojourn here has created such friendly bonds with your picture-makers that I sincerely hope your opportunities will not pass by unheeded. If I were permitted to give a word of advice in the most friendly spirit, I would urge the studios here to bring their work up to such technical perfection within the next seven months that when 1922 is ushered in, and a survey of the world's markets is made, Britain's answer can be: "Ready!" That answer will mean a fortune to those who can speak the word.

"Ready" means two things:

First, the scenario, the basis of the whole thing, must be perfected. Stories must be simple, powerful, skilfully and dramatically handled; and must, as entertainment, be worth while and embrace some criticism of life.

Secondly, the production must be technically up to the highest standard. Money must be spent to make sets, lighting and photography adequate. This does not infer extravagance nor excessive expenditure. Money alone never did make a successful picture—and never will. Some of the most successful pictures have been the simplest stories, simply told, and economically produced.

The answer to this is: Intensive study of the most modern methods of the world's masters of the kinema. Don't go through the milling process. Start in where the other fellow leaves off. Use your competitors' supreme efforts as your starting point.

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# WHERE AND WHAT

## PARS ABOUT EVERYONE IN BRITISH STUDIOS

### Where they are and what they are doing.

**William J. Elliott** is engaged in adapting a well-known book for Stolls, for which firm he has recently finished "The Hound of the Baskervilles."

* * *

**Lillie Wilde** has been engaged to play in "Dick's Fairy" for Seal.

* * *

**Eva Westlake** has an important part in the latest Seal production, "Dick's Fairy."

* * *

**Joan Griffiths** is playing in "Dick's Fairy" (Seal).

* * *

**Sadie Bennett** has been working for the past few days in "Dick's Fairy" (Seal).

* * *

**Gertrude McCoy** has been playing the title rôle in "Christie Johnston" for Broadwest.

* * *

**Gordon Craig** is in the cast of "Christie Johnston" (Broadwest).

* * *

**Clive Brook** is playing in "Christie Johnston" (Broadwest).

* * *

**Rene Plaissetty** is working on "The Woman with the Fan" for Stoll.

* * *

**Reginald Garton** plays in "Laughter and Tears" (Granger-Binger).

* * *

**Mary Massart** plays a dual rôle in "The Woman with the Fan" (Stoll).

* * *

**Cyril Percival** is the hero in "The Woman with the Fan" (Stoll).

* * *

**Burton Craig** is playing in "Dick's Fairy," the latest Seal production.

* * *

**Ernest Spalding** is in the cast of "Dick's Fairy" (Seal).

* * *

**H. Westlake** is playing for Seal in "Dick's Fairy."

* * *

**Frank Canham** is turning the handle for the Kenelm Foss production, and is assisted by Patt Quinn.

* * *

**E. G. Egrot** is now in Aberystwyth taking pictures for "Land of My Fathers" for the Glen Film Company.

* * *

**G. Pauli** is now busy with the laboratory work in connection with "Christie Johnston," the Broadwest Production.

* * *

**Peter Coleman** has been offered a part in "Dick's Fairy" (Seal), and has accepted the offer.

* * *

**Betty Belloc** has been booked by Bertram Fryer and W. K. Rodger for Ideal's new production.

* * *

**Bernard Vaughan** is now playing in "Dick's Fairy" (Seal) at the Princes Studio, Kew.

* * *

**Albert Prantford** is at work at the Princes Studios on a prominent part in "Dick's Fairy" (Seal).

* * *

**Hargreaves Mansell** is in the cast of "Dick's Fairy," which Bert Wynne is producing for Seal.

* * *

**Mercy Hatton** is provided with an important part in the latest Broadwest production, "Christie Johnston."

* * *

**George Leyton** is producing a Welsh film, "Land of My Fathers," at Aberystwyth for the Glen Film Company.

* * *

**Kenelm Foss** is now completing "Cherry Ripe," and about to commence work on his next production.

* * *

**Albert Ward** is now in his third year with Samuelson and is engaged on his ninth film for that company.

* * *

**Bert Wynne** is now at work on "Dick's Fairy," a Seal production, at the Princes Studio, Kew.

* * *

**Harry Lorraine** has completed preparations for commencing work on his first production for a newly-formed producing company.

* * *

**Norman MacDonald** is nearing the end of his work on "Christie Johnston," the Broadwest Picture.

* * *

**Gladys Jennings** has been provided with the part of the heroine, Sybil Denham, in "The Prey of the Dragon" (Stoll).

* * *

**Harvey Braban** is playing the Villain, Robin Wentworth, in the Stoll production, "The Prey of the Dragon."

* * *

**Walter Forde** is being featured with the Forde Beauties in a Zodiac two-reeler, "Walter's Winning Ways."

* * *

**Marjorie Russell** is playing opposite Walter Forde in "Walter's Winning Ways" (Zodiac).

* * *

**Evelyn Brent** is now at the Haarlem Studios playing female lead in "Laughter and Tears" (Granger-Binger).

* * *

**Bert Darley** has been engaged for an important part in "Laughter and Tears" (Granger-Binger).

* * *

**Alec Fraser** has been engaged to play the part of Lord Fritz Holme in "The Woman with the Fan" (Stoll).

* * *

**Paulette del Rave** has been provided with the part of Mrs. Wolfstein in the Stoll film, "The Woman with the Fan."

* * *

**Martin Thornton** has now finished "The River of Stars" and is commencing work on another Stoll picture, "The Prey of the Dragon."

* * *

**Henry Ainley** has now finished work on "Money," the film version of Lord Lytton's drama which Duncan Macrae has produced for Ideal.

* * *

**Jane Grahame,** now playing the part of Violet Relph in "The Adventures of Sherlock Holmes" (Stoll) has lately been playing in "The Betrothal" at the Gaiety.

* * *

**Milton Rosmer** is playing lead in "A Woman of No Importance," directed by Denison Clift, for Ideal.

* * *

**Victor McLaglan** is engaged to play the part of the "Dragon," a sheep rancher, in the Stoll version of Ethel M. Dell's "The Prey of the Dragon."

* * *

**Ronald Power** has just finished playing the part of Sutton in "The River of Stars" (Stoll), and has now adopted a new type of character studies.

* * *

**Dorothy Fane** is playing the part of the adventuress in the Granger-Binger film, "Laughter and Tears." This is her third "G.-B." production.

* * *

**Adelqui Millar** is being featured in "Laughter and Tears" (Granger-Binger), the scenario of which has been made from the play of which he is the author.

* * *

**Maudie Dunham** is playing the part of a little girl from the artist quarter in Venice in the Granger-Binger film, "Laughter and Tears."

* * *

**E. Story-Gofton** plays a characteristic part in "Laughter and Tears," which is now in course of production at Granger-Binger's Haarlem studio.

* * *

**Cora Coffin** has just signed a long contract with Lambart Films to play leading parts in several British pictures which are to be produced for the American market.

* * *

**Madame D'Esterre** has been engaged to play an important part in the latest Seal production, "Dick's Fairy," now being produced at the Kew studio.

* * *

**Peggy Fishwick** has just finished the star part in "Playthings of Fate," and is being retained by Claude H. Verity for the leading part in his next talking picture—a five-reel drama.

* * *

**Fay Compton** is busy playing the title rôle in Ideal's version of Oscar Wilde's well-known play, "A Woman of No Importance," in addition to appearing in "The Circle" at the Haymarket Theatre.

* * *

**Harley Knoles** is back from America, where he has been for some weeks in connection with his first Alliance production, "Carnival." He expects to start producing shortly.

* * *

**W. A. ("Billy") Bowman** started work on his first film for the Zodiac Company, "Walter's Winning Ways," on June 6. He is working at the Catford Studios with R. Clifton as assistant.

* * *

**Molly Adair** has been engaged to play the leading part in "The Puppet Man," B. and C.'s latest production. This engagement is said to be a reward for her keen attention to detail when playing a minor part in the previous B. and C. film.

**Beatrice Grosvenor** is now with Masters.

* * *

**Arthur St. A. Brown** is photographing Will Kellino's next Gaumont production.

* * *

**Geoffrey Malins** has started work on a series of comedies.

* * *

**Henry Victor** is working at the Granger-Binger studios in Holland.

* * *

**Kathleen Vaughan** is still at the Ideal studios.

* * *

**James Lindsay** is playing a leading part in "All Sorts and Conditions of Men."

* * *

**A. G. Poulton** is working at the Elstree studios.

* * *

**Edith Craig** is appearing in Edwin Collins' next Master Film production.

* * *

**Arthur Pusey** is playing a leading part in "God in the Garden," at Masters.

* * *

**Lionelle Howard** is appearing in the Astra production.

* * *

**John Wyndham** is assisting Bert Wynne with the production of "Dick's Fairy."

* * *

**Gladys Hamer** has been engaged to appear in "God in the Garden," under Edwin Collins' direction.

* * *

**Renee Kelly** is playing lead in George Treville's first production for Ideal, which is now nearly finished.

* * *

**Frank Dane** has an excellent rôle in "Laughter and Tears," the new Granger-Binger production.

* * *

**Gerald McCarthy's** work in "The Black Tulip" is enabling him to see quite a lot of Holland.

* * *

**Zoe Palmer**, has an important part in "The Black Tulip," which is being produced in Holland.

* * *

**Hay Plumb** will be back in London shortly. At present he is producing a play at Cambridge.

* * *

**Capt. Calvert's** next "British Screencraft" production will be from an original story, "Roses in the Dust."

* * *

**Will Kellino** has finished the Westminster Film, "The Autumn of Pride," and is now busy cutting and assembling it.

* * *

**D. P. Cooper** is just finishing "The Fifth Form at St. Dominic's," which he is photographing for Davidson.

* * *

**I. Roseman** is "turning" for B. and C. on "The Puppet Man," which is being filmed in the Tyrol.

* * *

**Ward MacCallister** has finished work with Ideal, where he was appearing in Denison Clift's "The Woman of No Importance."

* * *

**Stanley Rodwell** is photographing the "Grand Guignol" films at the Cranmer Court Studios.

* * *

**Olaf Hytten** has just completed his work with Stoll. He has been appearing in leading rôles in "The Knave of Diamonds" and "The Knight Errant."

* * *

**E. Harvey Harrison** has just returned from a holiday in Devonshire, where he has been combining business with pleasure. During his visit he filmed a number of pretty scenes in the district.

# "'ENERY 'UTCHINGS PRESENTS——"

## AN ESSAY IN STUDIO HUMOUR

*by* ADRIAN BRUNEL

"Mister'utchings barmy, sir," said the electrician with bitter emphasis. The electrician was the only man in the film studio, including Hutchings, who did not consider Hutchings a genius.

"I'm fed up with this idoltry stunt," he continued. "If Mister'utchings really noo something—'is own mind, for instance—I'd respect 'im. But all he does is to get 'old of barmy ideas and—and go barmy about 'em."

Crudely put, but it does hit the nail on the head. Hutchings *is* a crank; he does vacillate; and he is very obstinate. Yes, he must be barmy. No one but a barmy one would put such barmy ideas as his into practice. He is the victim of his theories.

His present theory is resulting in disquieting complications. Let Hutchings propound his theory in his own words:—

"Acting for the film has to be done in a confined space—a restriction caused by the narrowness of the angle of the kinematograph camera lens; we therefore employ what are called 'limits,' *i.e.*, narrow boards laid on the floor of the studio to prevent the actors moving out of view of the camera. This is not only difficult for most people, it is unnatural and therefore bad art. But it is not unnatural for many; for there is a vast population in this country living in small two-roomed cottages in which there is actually not room to swing a cat. Here you will find your ready-made film actors, here are the people who can act naturally within the required limits."

So now you know.

I visited his studio last week and saw the result. The part of the hero, Lord Chislehurst, was being played by one Sawyer, a fine strapping labourer of about thirty-four. His lounge suit had cost Hutchings £17 17s., and for the last three weeks Sawyer had been bathed, shaved, hair-cutted, singed, manicured, face-massaged and teeth scraped until he had a bleached appearance. Something was wrong. Sawyer had somehow missed the polish of the gentleman; his only polish was on his shoes and his face, his nails and his hair.

I arrived at the studio just in time to see Hutchings commence the rehearsal of the "great scene" of his film play, the one in which the Marchioness of Bickley (played by Mrs. Banks, of Lavender Mews) begs her son, Lord Chislehurst, to desist from his infatuation for the Comtesse de Vitesse (played by Lizzie Scott, of Johnson's Nougat Factory). The scene was scheduled in the scenario to require 87 seconds action. I counted that Hutchings rehearsed it forty-three times, and even then these people couldn't behave naturally, let alone aristocratically, within their limits. In the end Sawyer burst into violence, while Mrs. Banks and Lizzie Scott burst into tears and hysterics respectively, and Hutchings jumped around them, pulling his hair.

The electrician quickly slipped up to the cameraman. "Go on—take the scene of the 'ole barmy lot—'Utchings included—and we'll use it to get him certified insane."

The cameraman took many feet of the scene—enough to make a short film of the Strindberg or Georg Kaiser variety.

But this is only one of Hutchings' aberrations. I suppose most people have seen that very amusing burlesque in five reels, "The Worst in the World," but very few people know that this was in intention a very serious film which Hutchings produced over two years ago and which he called "Vendetta."

For some time previously Hutchings had been saying that film acting was too restrained. Then he saw Grassi's famous Sicilian Players and determined that he would produce a film of London life in which the characters behaved "perfectly naturally, as their passions dictated."

The first scene was of Sir Roderick Stephens, Prime Minister, receiving news of the success of the Opposition at a by-election. The immediate effect of this news upon Sir Roderick was a gastric attack. Miss Horton, one of his secretaries, with whom he was in love, thereupon smashed her typewriter with disappointment. Lady Stephens, however, was secretely satisfied, being in love with the new Opposition member, and eagerly scanned the evening paper which she constantly embraced. In the kitchen the news had a mixed reception, which was expressed with equal frankness. From this point on we had unbridled passion and villainy.

Hutchings somehow missed the effect he desired, with the result that the film was re-titled throughout and turned into one of the most successful farces ever presented.

Hutchings has been successful in getting financial backing for his various theories, but, as the electrician says, "His days are surely numbered. He'll bust 'is brain-box with 'is barmy fads and then perhaps I'll get a look in with my scheme. Did I ever tell you my idea for films in which the camera, the characters, and everything was controlled by electricity? We'd 'ave no producer—I'd work it all."

And then I realised that there was some truth in the tag about the kinema being in its infancy.

## STOP PRESS

Mr. Henry Huchings, the well-known film producer, has been killed by a mysteriously-controlled electrical appliance. His electrician is reported to be missing.

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# STUDIO LIGHTING PROBLEMS

## :: :: Two Points of View on Some of the Difficulties :: ::

I was invited to attend a recent meeting of the Royal Photographic Society, and was agreeably surprised to find that the discussion was to turn upon the subject of artificial lighting of film studios. The film producing industry is certain to learn something by listening to the opinions of photographers, especially of those who combine considerable experience of artificial lighting with some experience of the special requirements of film studios.

The Chairman, Dr. Rodman, mentioned a committee which had been formed, consisting of photographers and engineers, illuminating and electrical. Being particularly interested in this subject, I hope those not on this committee will have every opportunity of learning the results of their deliberations. I regard the meeting as having been highly successful, and any comments that here follow are entirely directed towards the making of future meetings still more successful.

Then as to discussions on the relative actinic values of lamps—phases of the old " enclosed versus open arc " controversy—I have tried to make it clear that the value of a lamp lies not in its ability to make photographs—any lamp will do this—and not in its ability to make kine-photographs—any lamp of sufficient actinic power will do this—but in its ability to produce *good* results, and this will *always* depend at least as much on its adaptability to the requirements of photography as upon its actinic strength.

When two photographs are projected on the screen side by side, unless they are both good results I care not two pins whether one shows more exposure than the other. If one gives a more pleasing result, a better likeness of the victim, more roundness or more modelling, less chalkiness and less of that muddled or muddy look we all know so well, that is *the* lamp, be its wattage ten times that of the other. The difficulty in film studios is not shortage of light but ignorant misdirection and inadequate diffusion, resulting in great waste of " juice." In other words, the lamps used are not deficient in actinic power, but are wrongly designed or wrongly used, and generally—universally as far as my experience has been able to penetrate—*both*.

Again, discussions on the wave lengths of light, heat and chemical rays are very interesting, and if Nature would only do a quick change (so one argument ran) and shift the actinic rays into the middle red or even into the infra-red, how happy we should be! If panchromatism consisted in levelling up the less actinic colours instead of levelling down the more actinic, what power we should possess! While we are dependent on the silver haloids for our photo-sensitive materials, I fear we must be content to leave the actinic rays in their present relative position, and panchromatism will remain a levelling down—a slowing of sensitiveness.

## I.—THE PHOTOGRAPHER'S

:: *by* M. P. PROUT ::

Turning now to the principles of artificial photo-lighting, what the portraitist who is not conversant with the requirements of film studios is apt to forget is the allowance which must be made for the movement of the artistes. The lighting requires to be good " open " lighting—what, from the portraitist's point of view, is inclined to be " flat," but, fortunately, there is no need to flatten it by cross-lighting it from both sides of the camera and even from underneath!

Again, an exposure of 1-40th sec. is never required in portraiture, and plates are double the speed of film stock. Smaller stops are often required in kine. work to obtain the necessary depth of focus notwithstanding the shorter focal length of the lenses in use. It is thus necessary to bear in mind that the intensity of illumination requires to be of a different order.

It is to be remembered, too, that many portraitists have little useful experience of artificial lighting, regarding it as a kind of disagreeable necessity only to be resorted to when daylight fails. Consequently, many have their installations in their daylight studio—a building generally ill-adapted for the purpose. It is among those who have entirely discarded daylight, and yet turn out high-class work indistinguishable from daylight, that the most useful experience is likely to be gained.

Further, it must be confessed that some of their systems, however highly applicable to portraiture, are likely to prove wide of the mark if applied to kinema work. Such is, in my opinion, the arrangement of which Mr. Banfield drew a diagram on the blackboard. Gasfilled lamps are, on account of their bulk compared with actinic value, hardly likely to become the main source of light in kinema work, even though, in many other respects, they are highly suitable.

Now, what has the kine-man to bear in mind in meeting the portraitist? Chiefly, I think, three facts. Firstly, that his individual photographs must be well lighted, and that the rattling through of sixteen bad or indifferent photographs every second will only produce a bad or indifferent effect. Secondly, that kinematography as applied to the photo-play is practically and essentially kine-portraiture—that and nothing else. It is watching the changing expressions of the artistes in those portions of the play in which the story is being unfolded that constitutes the absorbing interest of the good photoplay. Given a good story and good expressions, of what avail are they if the photography is bad? Given story, expressions and photowork all good, who can resist the appeal of the screen? These are " the goods "—the " till-fillers." Thirdly, he should, I think, bear in mind that if he were, like the portraitist, dependent for his livelihood upon the turning out of good individual photographs—by " good " I mean good as well as pleasing likenesses, portraits that his victims would pay for instead of being paid to suffer—he would be compelled, to avoid starvation, to make many and drastic alterations in his methods of lighting. For, in the matter of film-studio portraits, I have never seen a good one. I have never been in a film studio in which it would be possible, however skilled the operator, to make a good one.

Furthermore, I know several photo-lighting experts who could with a single half-watt lamp, or even a single gas mantle, produce in an ordinary room (by applying the first and most elementary principles deducible from a cursory study of natural lighting) a better portrait—one indistinguishable from daylight—than can be produced with the aid of hundreds of amperes in a film studio built at great expense solely for photographic purposes, though built without any consideration whatsoever to those self-same elementary principles.

I will conclude by quoting from a paper read over thirty-four years ago by Captain Abney, which is not only interesting and pertinent but which, I consider, contains a message for all students of artificial lighting.

" This arc light is now used in portraiture in some establishments, and instead of the eye of the ' patient ' being put out, or becoming ophthalmic, the kind photographer uses a light reflected from a white surface, the actual arc and crater being hidden from view, and only the light from the white surface striking the eyes. Now let us see what loss (if any) of light there is by this method." Here follow some calculations, and the paragraph concludes : " So it is apparent that there is a gain by using the reflector instead of the naked light."

I hope these few remarks will be found helpful in limiting future discussions on the subject of artificial photographic lighting a little more, however little, to the things that matter.

## II.—THE ENGINEER'S

*by* J. C. ELVY, A.M.I.E.E., M.I.E.S.

An interesting lecture was given on May 24, at the headquarters of the Royal Photographic Society by J. C. Elvy, A.M.I.E.E., M.I.E.S., on Illumination Problems in Kinematography.

Mr. Elvy is a consulting engineer whose researches have been devoted to the comparative values of different types of illuminating devices in studios. One of his chief points in the paper was the quality of the atmosphere in the studios.

The consulting engineer's first duty, he says, is to consider the question of lighting and clearness of atmosphere, bearing in mind that mist is a series of globules of moisture, each globule a lens in itself. It is absolutely essential for him to co-operate with the photographer, who, again, should be a recognised professional expert, and therefore, well acquainted with all sides of the question, such as the best

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part of spectrum necessary to suit sensitivity of certain types of film emulsion; absorption of light by the lens; the amount of light necessary for the speed of, say, 1/64th second exposures; location of lights; artistic requirements, etc.

These experts might, with advantage, be allowed more freedom to act on their own initiative. Who knows but that a studio may be sheltering the potential inventor of spectroscopic or colour photography? Each studio can form its own research department without disturbing to any great extent its routine work, and thus equip itself to meet the competition of other countries. The staffs, electrical and photographic alike, must be composed of skilled men. Seeing that the most satisfactory natural light was not direct sunlight, but diffused sunlight, was it not best to imitate this?

Mr. Elvy recently discussed with a gentleman, who is called upon at times to produce posters from photographs for film publicity.

He stated that his difficulty with photographs produced by artificial illuminants arose from the fact that the lights strike the object or the person at different angles and destroy the natural modelling

The characteristics of the features are frequently entirely lost. This trouble is aggravated by use or misuse of "Spot" or "Search" lights. In some instances, a beam is thrown "up" into the artistes' faces.

Under natural conditions we only have one main source of light—the sun.

How is it that excellent results have been achieved by some with a few lights, while others crave for a superabundance?

Is scientific application impossible? Cannot an instrument be devised by which the intensity of photographic illumination may be quickly and easily measured at any desired point, bearing in mind the camera lens as an absorbent of certain rays?

Illuminants should be examined in view of:—

1. High actinic value, with relatively low cost of energy, minimum losses in diffusion, reflection and resistance.

2. Low intrinsic brilliancy.

3. Absence of heat or fumes.

4. Constancy and steadiness of illumination.

5. Long useful life.

6. Initial cost of equipment, together with maintenance and running charges.

7. Stage room accommodation.

With special regard to No. 7, it seems that sufficient attention has not been devoted to the alternative of overhead suspension. After all, the principal source of daylight is above the horizontal.

The uniform soft light resulting from the filtration of the sun's rays through a light cloud down to horizon is much to be preferred to the unadulterated sun's rays Where buildings and pavements are present, of course, we still get some reflections from below the horizontal, tending to soften shadows. Why should we not imitate this, our golden natural asset, as closely as possible? He suggested it would be much easier, by this means, to produce a really good soft-toned picture—not "soot and whitewash," by the way—much to be preferred to those harsh black-and-white contrasts which some producers term "needle-sharpness," and essential for tragedy.

There was still much to be done in kinematography before the final word could be given on ideal artificial illumination, more especially in view of possible changes in type of emulsion. He himself was engaged in perfecting his own illumination scheme for studios, but details would be premature at the present stage of development.

Apart from the photographic and visual aspects, it may well be that the craving for a superabundance of light on the stage arises from a lack of knowledge regarding the inverse square law of illumination. This omission brings another fault in its train, referred to as "artistes walking into the light."

It should be realised that when the distance of an object from the source of light is doubled the illumination received is reduced to one-fourth, trebled one-ninth and so on.

J. C. ELVY

Due consideration of this law may obviate the use of "spot" lights.

This trouble is not experienced in outdoor photography owing to great distance between light source and object, and also as compared with distance between object and camera.

With artificial illumination if we imitate the spectrum of daylight too closely, are we not, from the photographical and economical points of view, wasting a great deal of electrical energy in visual illumination?

With existing film stock the selection of an illuminant of high visual brightness might increase the outlay on generating plant from say £10,000 to £30,000, in addition to cost of additional apparatus to "make up" necessary photographic values.

A large number of very illustrative slides were shown, and some instructive tables were on the blackboard, which compared the values of open, enclosed, and flame arcs, mercury vapour, quartz, nitrogen clear, and tungsten blue glass, according to their qualities, constancy, and visual and photographic efficiency. The figures from which this table was prepared were published by the American Illuminating Engineering Society, and proved that there was ample data available on which research work could be founded.

Many members and visitors joined in the general discussion which followed the reading of the paper, and one or two suggestions were made which will be interesting to the research worker. These were chiefly in the direction of diffusion devices, which should, it was agreed, be designed to imitate natural light as nearly as possible.

## BRITISH SCREEN BEAUTIES

DOROTHY FANE

who has played nine different vamps in the same number of months, is now playing Countess Sonia in "Laughter and Tears," for Anglo-Hollandia, directed by B. E. Doxat-Pratt. The picture is being made in London, Paris, Venice and Holland and is from an original play by Adelqui Millar.

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# WHAT'S DOING IN THE STUDIOS

**British and Colonial Kinematograph Co.**

ADDRESS : Hoe Street, Walthamstow.
FILM : "The Puppet Man."
PRODUCER : Frank Crane.
STAR : Hugh Miller.
CAMERAMAN : J. Roseman.
TYPE : Drama.
STAGE : Finishing.

**J. Stuart Blackton.**

ADDRESS : Bush House, Aldwych.
FILM : "The Glorious Romance."
PRODUCER : J. Stuart Blackton.
STAR : Lady Diana Duff-Cooper.
SCENARIST : Felix Orman.
ART DIRECTOR : Almon C. Whiting.
CAMERAMAN : Nicholas Mursuraca.
TYPE : Seven-reel drama.
STAGE : Casting.

**Broadwest.**

ADDRESS : Walthamstow and Esher.
FILM : "The Imperfect Lover."
PRODUCER : Walter West.
ART DIRECTOR : Thomas Fleetwood.
CAMERAMAN : J. Franguelli.
TYPE : Drama.
STAGE : Casting.

---

FILM : "Christie Johnson."
PRODUCER : Norman McDonald.
STARS : Stewart Rome and Gertrude McCoy
SCENARIST : W. G. Clifford.
CAMERAMAN : G. Pauli.
TYPE : Costume romance.
STAGE : Cutting.

**I. B. Davidson.**

ADDRESS : Lea Bridge Road, Leyton.
FILM : "Fifth Form at St. Dominic's."
PRODUCER : A. E. Coleby.
SCENARIST : A. E. Coleby.
CAMERAMAN : D. P. Cooper.
TYPE : School story.
STAGE : Finishing.

**Famous Players-Lasky British Producers.**

ADDRESS : Poole Street, Islington.
FILM : "Twice Wed" (working title).
PRODUCER : Paul Powell.
STARS : Mary Glynne. David Powell.
ASSISTANT DIRECTOR : R. J. Cullen.
SCENARIST : Mary O'Connor.
ART DIRECTOR : L. Dawson.
CAMERAMAN : C. McDonnell.
TYPE : Social drama.
STAGE : Fifth week.

**Gaumont.**

ADDRESS : Shepherd's Bush.
FILM : "The Autumn of Pride."
PRODUCER : W. P. Kellino.
STAR : Nora Swinburne.
ASSISTANT DIRECTOR : Cyril Smith.
SCENARIST : Paul Roof.
CAMERAMAN : A. St. A. Brown.
TYPE : Five-reel country drama.
STAGE : Fourth week.

**Ideal.**

FILM : "All Sorts and Conditions of Men."
PRODUCER : G. Treville.
STAR : Rex Davis.
TYPE : Costume drama.
STAGE : Third week.

**Master Films.**

ADDRESS : Weir House, Teddington.
FILM : "God in the Garden."
PRODUCER : Edwin J. Collins.
STARS : Arthur Passey, Edith Craig, Mabel Poulton.
SCENARIST : Edwin J. Collins.
CAMERAMAN : Jack Parker.
TYPE : Comedy-drama.
STAGE : Nearing Completion.

---

FILM : "The Marriage Lines."
PRODUCER : Wilfred Noy.
STAR : Barbara Hoff.
SCENARIST : Wilfred Noy.
CAMERAMAN : Theodore Thumwood.
TYPE : Drama.
STAGE : Nearing completion.

**Progress.**

ADDRESS : Shoreham.
FILM : "The Wooing of April."
PRODUCER : Sidney Morgan.
STARS : Pauline Johnson. Harold French and Ellis Jeffries.
SCENARIST : Sidney Morgan.
CAMERAMAN : Stanley Mumford.

(*Continued on page* 19.)

# FRONT COVER BIOGRAPHIES

## :: :: No. 1. JACK JARMAN :: ::

Jack Jarman was born at Meldreth, Cambridge, and educated at Beeches College, Melbourne, Cambridge.

Prior to his first appearance on the screen, in 1911, he was a well-known figure in West End musical comedy, and appeared at the Empire and most of the leading theatres in London.

One of his earliest screen appearances was in "In the Hands of London Crooks," which was produced for Barkers. He also appeared in "The Lure of London" (Barker), "The Fighting Strain of Old England" (Martin), "The Second Lieutenant" (Martin), "On the Steps of the Altar" (Martin), "The Great Cheque Fraud" (Davidson), "The Counterfeiters" (Davidson), "In Fate's Grip" (B. and C.), "By the Hand of a Brother" (Broadwest), "The Ashes of Revenge" (London), "The Woman Who Did" (Broadwest), "The Hard Way" (Broadwest), "In the Gloaming" (Broadwest), "Under Suspicion" (Broadwest), "Sweethearts" (Samuelson), "Gamblers All" (Samuelson), "Her Own People" (Samuelson), "The River of Light" (Brilliant), "Heart of the Moorlands" (British Famous Films).

He has, until recently, been playing juvenile lead, and was under contract with Broadwest to appear in such roles in most of its recent productions. In "Miss Charity," a Master Film production which has just been completed, he makes his first entry in screen villaindom, for in this picture he plays heavy lead.

He is a fine type for juvenile or heavy parts, and has had a great deal of experience. During the war he served in the Artists' Rifles.

His address is 161, Wymering Mansions, Maida Vale, W.9.

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(*Continued from page* 17)

TYPE : Comedy-drama.
STAGE : Completing.

---

FILM : "Moth and Rust."
PRODUCER : Sidney Morgan.
STARS : Sybil Thorndyke, Malvina Longfellow, and Langhorne Burton.
SCENARIST : Sidney Morgan.
CAMERAMAN : Stanley Mumford.
TYPE : Drama.
STAGE : Beginning.

**Seal.**

ADDRESS : Prince's Studio, Kew Bridge.
FILM : "Dick's Fairy.".
PRODUCER : Bert Wynne.
STARS : Hargreaves Munsell, Joan Griffith, and Albert Bruntford.
ASSISTANT DIRECTOR : John Wydham.
SCENARIST : Elliot Stannard.
CAMERAMAN : L. Protheroe.
TYPE : Drama.
STAGE : Second week.

**Stoll.**

ADDRESS : Lungdon Road, Cricklewood.
FILM : "The Woman with the Fan."
PRODUCER : Rene Plaissetty.
STAR : Mary Massart.
CAMERAMAN : Jack Cox.
TYPE : Drama.
STAGE : First week.

---

FILM : "The Prey of the Dragon."
PRODUCER : Martin Thornton.
STAR : Victor McLaglan.
TYPE : Drama.
STAGE : Just started.

**Zodiac.**

ADDRESS : Windsor Studios, Catford.
FILM : "Walter's Winning Ways."
PRODUCER : W. A. Bowman.
STAR : Walter Forde.
TYPE : Two-reel comedies.
STAGE : First week.

# THE WEEK'S DIARY

*Studio Managers and Producers are requested to send details for this :: :: :: section :: :: ::*

## TRADE SHOWS

**"The Broken Road"** (*Stoll*).
PRODUCER : René Plaissetty.
CAST : Harry Ham, Mary Massart and Tony Fraser.
TRADE SHOW : Tuesday, June 14, 11 a.m., London Opera House.

* * *

**"Money"** (*Ideal*).
PRODUCER : Duncan McRae.
CAST : Henry Ainley, Olaf Hytten, Adelaide Grace, Sidney Paxton, Faith Devon, Ethel Newman, Margot Drake and Sam Wilkinson.
TRADE SHOW : Wednesday, June 15, 11.30 a.m., New Gallery.

* * *

**"Candytuft—I Mean Veronica"** (*Cosmograph*).
PRODUCER : Frank Richardson.
CAST : Mary Glynne, Leslie Faber, George Ralph, Ena Grossmith.
TRADE SHOW : Wednesday, June 15, 11.15 a.m., West End Cinema.

## RELEASES

**Lady Tetley's Decree** (*Jury*).
PRODUCER : Fred Paul.
CAST : Sir Oliver Tetley, Hamilton Stewart; Robert Trentham, Phillip Hewland; Lord Herondale, Bernard Vaugham; Rachel Wynne, Marjorie Hume; and Lionel Grier, Sidney Lewis Ransome.

**The Four Just Men** (*Stoll*).
SCENARIO AND PRODUCTION : George Ridgwell.
CAMERAMAN : Alfred H. Moses, Junr.
ART DIRECTOR : Walter W. Murton.
CAST : Manfred, Cecil Humphreys; Poiccart, Owen Roughwood; Sir Phillip Ramon, Teddy Arundell; Gonsalez, George Bellamy; Thery, C. H. Croker-King; Insp. Falmouth, C.I.D., C. Tilson Chowne; and Billy Marks, Robert Vallis.

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PENNILESS MILLIONAIRE.
ALL SORTS AND CONDITIONS OF MEN.
WOMAN OF NO IMPORTANCE.
CORINTHIAN JACK.


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Vol. 1. No. 2

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

June 18, 1921.

*Starved.*

IF Los Angeles were in London, would British pictures be any better? Offhand, we should say "No." The old theory of atmospheric handicaps has been disproved. Another old theory—that pictures can be made as well here as on the Pacific Coast, given the proper facilities—has been proved. "Given the proper facilities . . ." there's the rub! Proper facilities cost money—and time. And time *is* money. How many producing companies here are *at present* trying to make pictures for two or three thousand pounds, with a time of about a month? (Reason for the time limit? Actors and actresses, as well as the other essentials, cost money!)

*A True Story.*

THAT, ladies and gentlemen, is one of the reasons—indeed, the only *real* reason—why we do not measure up with America and Sweden. Last summer an Englishman who had also achieved some fame in the States as a film producer came home for a holiday. Looking round, he decided, like a sensible man, that it was possible to make real pictures here. So to combine business with pleasure and to have a "come-back" for the knockers when he returned to the States, he thought he would make a motion picture for one of the British companies. So he chose one carefully and put up a practical suggestion.

*And the Sequel.*

YES, they would very much like him to make a picture for him; be delighted, in fact. How long would it take? The producer reckoned, if he hustled, six or eight weeks from when shooting began, if nothing unforeseen happened. H'm! that was rather a long time; but still . . . Now as to cost. Seeing that it would be a big production with the asset of his name behind it, they were prepared to go to far more than usual. In fact, they were prepared to let it cost £4,500. "All in," of course. To which the producer replied that he made pictures, not jokes, wished them good-day and shut the door behind him. And he has not been seen on This Side from that day to this. But in America he has since produced . . . still, that's another story, and besides it would give too close a clue to his identity.

*Two Films a Year!*

BUT, apart from any other consideration, the fact that there is (*and always has been*) a good market abroad, especially in the States, for really good pictures at least up to the best standards of the country of reception, makes one wonder seriously where, if anywhere, this sausage-machine policy is going to lead us. The saner producers all over the world have given up the cheap rapid style of output. Sweden, for example, has four of the finest producers in the world at work, and their output for 1921 will be EIGHT PICTURES—not each, but between them. Suggest such a plan to the average director—the executive head, not the producing—and listen to what he says, or, rather, don't listen, it won't be pleasant.

*Honesty and Sense.*

THE extraordinary part of it is that the exhibitor is usually willing to pay more for a mediocre British film than for a good foreign picture. That's nice, of course, but it isn't business. And to trade on his sentiment by making junk at a lower cost than that of the British distributing rights of a reasonably good American picture is a little less than honest. Worse, it is short-sighted. For if real money and time is spent on films, and brains are mixed with the time and money, pictures can be made here which will not only be welcomed by the big American market but will sell there for real cash money. Ask Harley Knoles.

*A Problem in Proportion.*

LET us bring it down to figures. If it costs £3,000 to make a picture of which the foreign rights are almost unsaleable, and it books here for £7,500, and it costs £15,000 to produce a picture which books here for about the same amount but of which the American and other foreign rights fetch £30,000 or more, which is the better proposition? It is a matter of a profit of £4,500 on £3,000 as against a profit of £22,500 on £15,000. Nothing in it, is there? Only the kudos, the reputation, and the removal of the stigma that we can't make pictures! That's all. Perhaps those things don't count. Maybe our producing companies prefer small risks and quick profits. That's all right, of course, only they mustn't ask us to believe they are making supers on *these* lines. Any more than we believe the suburban dressmaker who calls herself Louise. *We've heard her accent!*

*The Same All Round.*

THE complaint of a scenarist, whose letter appears on another page, is no new one. Unfortunately when a grievance or an abuse becomes common, it is apt to be regarded as an accepted fact. But the story that more businesslike treatment—and incidentally better payment—is accorded by American concerns does not only apply to the scenarist. Artistes, producers, cameramen, continuity writers—in fact, almost every one in the studio—is better paid and better treated on the whole on the Other Side. It comes back to the same cause as that to which the rest of these notes is devoted: We do not or cannot spend the money on our films that is necessary to ensure that they are really photoplays of the first order. Perhaps, after all, it is because we haven't got it!

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Broken Road"** *(Stoll)* possesses some fine mass scenes, and the exteriors are extremely picturesque. The essential romantic glamour has been secured, and Rene Plaisetty has used much ingenuity in obtaining the Indian scenes. Acting honours fall to Tony Fraser. Photography is fairly good, and Daisy Martin has done very well with the scenario.

**"Money"** *(Ideal)* is an instance of the triumph over difficulties and is an evidence of the power that a good cast has to lift a production from a low level. Henry Ainley appears to cling to the stage conventionalities, but Faith Bevan gives an excellent performance. Sidney Paxton as Sir John Vesey and James Lindsay as Captain Smooth are also quite good. The photography is beyond reproach, while the producer, Duncan Macrae, reveals a noticeable capacity for mechanical exactitude. Most of the scenes are taken in the studio, but some picturesque garden effects have been obtained.

**"Candytuft, I mean Veronica"** *(Cosmograph)* is an attempt to introduce some welcome humour to the screen but finds its chief point in the general worth of the technical side of the production. The cast includes names that are well known on the legitimate stage—a fact that need not pre-suppose excellence on the screen. Mary Glynne in the title role is pretty and natural, but in the main the stage stars disappoint. Mabel Barnes Grundy's novel, whoever is responsible for the scenario, has failed to make a presentable film story. Interiors are well staged; exteriors very artistic, and there is some very clever camera work.

# WHAT IS WRONG WITH OUR PRODUCERS?

*by* J. COBB

Judging by certain recent British releases, I am tempted to reply, "Everything." Do I find a producer with imagination? Then I find also that he cannot tell a coherent story; that the photography is poor, the sub-titles poorer, and the players miscast. Four-fifths of the British offerings to-day are thoroughly and obviously miscast.

**Poor Producer!**

Is the plot a good one? Then it is pretty certain that at least three reels will be devoted to introductions; events moving so rapidly in the next two, that before they can be fully grasped the film is finished and the lights are up.

Is the photography perfect? Are the players popular and clever? Then rest assured the plot is of the slightest, and despite much padding and many side-issues, the whole thing contrives to end with a jerk.

For these things, and many similar things, I blame the producer.

The art of film making, like any other art, is, after all, only an abbreviation. Let the British producer, then, imitate America in this one respect only: Aim at interesting the public.

The star, alone, is insufficient; not that I discount in any way the value of personality. Also British players in British films have not, nor ever have had, a fair chance. The British film star is every whit as handsome and talented as any foreigner you please; but suffers from lack of opportunity, lack of publicity (of the right kind), and lack of understanding in producers.

What causes the unbalanced effect of the average British offering? I find many feet of film devoted to the unfolding of unimportant side issues, at the expense of the main theme, quite vital details of which are either told in sub-titles, or never told at all. Too much left to the imagination is as bad as too little.

**And Title-writer!**

A word about the British sub-titles. Most of them resemble schoolboy attempts at composition; and there are too many—far too many. The ideal sub-title is brief, illuminative, and, where possible, "snappy." Here the American scores. Though the substance be the same, the British products are sub-titles, pure and simple; whilst the American, by simply giving the thing a twist and adding a letter, evolves—subtleties.

**AND Novelist!**

Many deplore the filming of novels, possibly because of the time, labour and money lavishly expended upon filming melodramas, Dell-o-dramas (which are worse), and newspaper serials. I am strongly in favour of filming all the "worth while" novels and plays, but strongly against spoiling them by introducing unnecessary variations, and omitting essentials. In this respect the British producer is a great sinner. Why does he always take it for granted that the public which goes to see the film has read the novel or play on which it is based? Why not assume that the public is unfamiliar with it, and therefore take the trouble to present a clear and easily followed story? Why is he irresistibly impelled to alter types and characters? I can hardly call to mind one instance of characters on the films resembling even remotely the characters of the novel from which the film was made. All the novels screened lately suffer from the same complaint. The essence of adaptation is not mutilation; but simply the art of knowing what to leave out.

Is there no British producer able to make a film out of a novel without making a hash of it?

[We anticipate that the iconoclastic views of our contributor will not be allowed to pass unchallenged by either producers or artistes, and we will give space to any replies.—EDITOR.]

# THE WEEK'S TRADE SHOWS

**"The Amazing Partnership"**

PRODUCER: George Ridgewell.

CAST: Milton Rosmer, Gladys Mason, Teddy Arundel, Robert Vallis, Temple Bell, Arthur Walcott, Charles Barrett, Harry Worth.

CAMERAMAN: Al Moses.

SCENARIST: Charles Barnet.

TRADE SHOW: Friday, June 17, Stoll Opera House, Kingsway, 11 a.m.

**"In His Grip"** (*Gaumont*).

PRODUCER: Captain Calvert.

CAST: Christoper Moreton Yorke, David Hawthorne, Netta Westcott, Cecil du Gue, George Bellamy, Hugh Miller, W. T. Ellwanger.

CAMERAMAN: Basil W. G. Emmott.

SCENARIST: Paul Rooff.

TRADE SHOW: Wednesday, June 22, Alhambra, 2.30 p.m.

**"The Bachelors' Club"** (*Ideal*).

PRODUCER: A. V. Bramble.

CAST: Ben Field, Mary Brough, Arthur Cleave, Sydney Paxton, Sydney Fairbrother, Ernest Thesiger, Dora Lennox, Jack Denton, James Lindsey, Betty Belloc, Arthur Pusey, A. G. Poulton, Margot Drake, Alice de Winton.

SCENARIST: Eliot Stannard.

TRADE SHOW: Wednesday, June 22, New Gallery Kinema, Regent Street, 11 a.m.

**"Appearances"** (*Famous-Lasky*).

PRODUCER: Donald Crisp.

CAST: Langhorne Burton, Mary Dibley, David Powell, Mary Glynne, Marjorie Hume, Percy Standing, Jane West.

SCENARIST: Margaret Turnbull.

ART DIRECTOR: Ivo Dawson.

TRADE SHOW: Friday, June 24, Super Cinema, Charing Cross Road, 11 a.m.

**"The Place of Honour"** (*Stoll*).

PRODUCER: Sinclair Hill.

CAST: Madge White, Hugh Buckley, Pardoe Woodman.

CAMERAMAN: James Crapper.

SCENARIST: W. J. Elliott.

TRADE SHOW: Tuesday, June 21, Stoll Opera House, Kingsway, 11 a.m.

# FRONT COVER BIOGRAPHIES

## No. II.—DENISON CLIFT

While the original of our front cover this week is comparatively new to the British producing field, he is by no means a stranger to the Film Industry, into which he made his entry over four years ago.

Those who have followed Denison Clift's work have long since realised that he is an artist with a literary mind. In fact, his early career was directed to the literary side of the business.

It was in 1917 that Cecil B. De Mille discovered Mr. Clift, and at once enlisted the services of his brain and pen. For two years he was attached to the literary staffs of both Cecil de Mille and Thos. H. Ince, for whom he wrote stories for films which featured William S. Hart, Sessue Hayakawa, Louise Glaum, Henry B. Walthall, and other leading American players.

In 1919 William Fox, recognising his ability, offered him the position of production editor to the Fox organisation. He also wrote the stories of, and produced, several films in America prior to his migration to this country.

About six months ago he followed a tour of the Continent by making a stay in this country—a stay that, we hope, will be prolonged into permanency. He had not been in England long before he had signed a contract with Ideal to produce a photoplay based on Guy de Maupassant's story, "The Diamond Necklace."

This, his first British production, made on his own scenario, at once established him in the front rank of British producers. With "Demos" he made an even greater success, revealing an insight into character and a recognition of the claims of markets other than this country that has stamped his productions with an appreciable value. "A Woman of No Importance" was the other of his trio of triumphs, and now he is engaged on the preliminaries to his fourth Ideal—"Sonia."

In appearance, Denison Clift, with his dark piercing eyes and lithe body, is suggestive of the man who has no doubts of what he wants and no doubts about getting it. His producing methods are more scientific than blatant. Born in San Francisco, he obtained the advantage of an excellent education at Stanford University, California.

Denison Clift has received from Ideal Films, Ltd., a very high tribute to his work for the firm. S. Rowson, on behalf of Ideal, recently wrote Mr. Clift:—"I wish to take this opportunity to express to you the very high appreciation, both of my colleagues on the board and of myself, of the great excellence of the work you have done. We have the greatest possible admiration for your capacity, and we believe that your pictures ought to be high commercial successes."

Denison Clift is to start work at Elstree on a super-production of Stephen McKenna's brilliant novel, "Sonia." When that is completed in July, Mr. Clift will make one more picture for Ideal under his present contract

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# High Lights

## Intimate Studio Gossip

A. E. Coleby, who has, during the past year, been, perhaps, the most consistently successful producer, is so shy and modest that he can seldom be got to go to the Trade shows of his own pictures. The blushing violet has nothing on him—though one hardly expects to find violets at Leyton! How different is his self-effacement from the methods of some of his contemporaries. But we really do not believe the story that one of them is seriously thinking of putting his name, address, where educated, clubs, hobbies, age, size of family and income, and number of motor-cars on the main lead of his next film.

* * *

The wildest of wild horses will not drag from us the name of the head of a producing concern who is involved in this story: The producer needed a street scene in Paris, and went to some length to get the signs, number plates on vehicles, and so on, accurate. But he overlooked—or didn't know that the traffic keeps to the right in France. When the Big Noise was told of the mistake he remarked: "That's easy. Turn the negative over!"

* * *

Equally we refuse to divulge the identity of the producer who, making his first appearance in one of the more up-to-date studios, was offered a megaphone by his assistant. "What's this for?" he remarked, witheringly. "*I ain't deaf.*"

* * *

There is much to be said in opposition to the tendency that is manifested in American studios to write film stories especially for a certain player. It is fairly obvious that in the general run this would only make for indifferent films; an argument which artistes might prefer to think does not concern them in the least so long as they draw their salaries. But if this purely superficial view is disregarded we are sure that all thinking artistes would readily see that poor films will inevitably mean fewer films—fewer films ensures less work for artistes. And what's the use of being a star if there are no films to star in?

* * *

But we are inclined to think that there are a few exceptions. There are occasions when the specially-written story is all to the good for all concerned. This is in those cases when a reputable author is so impressed with the work of an artiste that he determines to provide that artiste with a vehicle for his work that will enable the public to see the artiste at his best. Such a case comes to our notice this week; we learn that Cosmo Gordon Lennox (the author of "The Puppet Man") has been so intrigued with the artistry of Hugh Miller in the B. and C. film version of his book that he has declared his intention of writing a special continuity for Hugh. This is good news—for Hugh and also for the public—because Cosmo Gordon Lennox, by virtue of his experience, knows what the public wants, and if he is prepared to back Hugh Miller it means that he is convinced that the public will be pleased with the player.

* * *

Arthur Weigall, who made the soul-shattering discovery that British films can get into America if they are up to American standards, is the one note of joy in the present period of depression. He thinks we shall never have a large output of first-class films owing to climatic conditions, but does not explain why, if it is possible to make an unlimited number. But we *do* agree with his dictum that the salvation of the British picture "lies in the engaging of great creative brains and talents." And we subscribe heartily to the sentiment that British films will never gain a world market so long as illiterate, vulgar, inartistic, second-rate men have any principal part in the work." The "stuff to give 'em" section of the American has never succeeded in getting much of a world market, yet their methods are those largely used here.

* * *

Much more, however, are we inclined to agree with E. A. Baughan, who says that, "Indiscriminate praise of British films will not help the industry. Indeed, anything in the nature of a journalistic stunt in favour of home-made films and against American, or the other way about, is apt to make praise or criticism valueless even when it is just. The Trade, if it pays any attention at all to journalism of that type, makes a very big discount for the stunt."

* * *

When he goes on to complain of the type of producer who knows "what the public wants" and gives it, he comes to a subject on which we hold rather strong views. There is hardly a worse mistake that has been made in film production than this "giving the public what it wants." Because the mentality of the people who believe they are doing so is *not* the mass mentality of the public. It is the mentality of the least educated minority, of the section which makes possible serials, yellow journalism and the "mother-in-law and lodger" type of music-hall comedian. That is not the public. It is only a part of it. And, unfortunately, the people who give the public what it wants belong intellectually to that part of the public.

**"MEGAPHONE."**

## ON THE FLOOR

### WITH KENELM FOSS

There are many producers who are content to supervise the direction of the production only, and do not concern themselves with preliminary matters that are more or less incidental. Not so Kenelm Foss. From the moment the idea of the film is mooted, until it is Trade shown, he shows an active interest in all that pertains to the production.

In the first place if the picture is to be a film version of a novel, Kenelm Foss makes his own adaptation, with the assistance of Grace Rose of his literary staff.

He also has his own original methods for the costume and scenic department. With so many styles and dresses in use, and in use at conflicting stages in the process of production, he has found it necessary to tabulate with great care the items of dress, and the scenic settings. This is always done *before* production is commenced and the scheme is so perfect that, with nothing left to chance, when production is actually commenced, the dressing of artistes and studio goes with the smoothness of clockwork. In matters of this description he has the assistance of Roy Travers, the B. and C. Studio manager.

When he takes the floor the scene of quiet inanimation is at once changed. Picture a tall gaunt man stalking up and down the studio, occasionally running his hands through his wild, disordered hair, as he anxiously examines the various camera-positions. Foss is a veritable terror for detail, and to ensure perfect exactitude there is an enormous number of retakes on occasion.

On taking the floor there is an unwritten law that there should be perfect silence. No temperamental person can tolerate noise, and so Kenelm Foss works in perfect silence and without any interruption.

And when we say that, we mean all that the word "work" infers. There is a complete absence of hesitation; he knows what he wants and spares no pains to get it. In his work he seldom, if ever, uses a megaphone, but relies on the intelligence of the artiste to get the best out of the situations. He sees to it that each artiste thoroughly masters the part before entering the set, and rehearsals are ample. Nor does he affect the use of subsidiary aids to acting, such as music or the playing on the emotions. He maintains, as a principle, that the artiste must *naturally* feel the part, and re-live it without the emotions being forced by artificial means.

# Where they are and——

Rosamond Somerset plays in "Too Many Cooks" (Minerva).

Nan Paterson is in the cast of "Too Many Cooks" (Minerva).

Ivy Duke is playing female lead in "The Bigamist" (George Clark).

Charles Clifford has been provided with a part in the new Minerva Comedy, "Too Many Cooks."

Phyllis Joyce has been engaged to play the lead in "Two Many Cooks," for Minerva Comedies.

Guy Newall is still working on exteriors in Nice, for his latest George Clark production, "The Bigamist." He expects to return in two weeks.

Frank Crane is making good progress with his B. and C. production of "The Puppet Man." He is now in Tyrol.

Maurice Elvey is away in the Dartmoor district, obtaining exteriors for his Stoll production of "The Hound of the Baskervilles."

Billy Le Free has started work on "Walter's Winning Ways," a two-reel comedy, which he is producing at the Windsor Studio, Catford for Zodiac.

Adrian Brunel has decided to make three more Minerva Comedies. "Too Many Cooks" (Starting), "A Temporary Lady" and "Do be Careful."

Walter West has just finished "Vi of Smith's Alley," and is casting for his next Broadwest picture, the name of which is "The Imperfect Lover."

Arthur Booth is playing in "Too Many Cooks" (Minerva), and claims to be a grandson of the late General William Booth, Founder of the Salvation Army.

Walter Forde plays the lead in "Walter's Winning Ways," now being produced at Catford.

R. Clifton acts as assistant producer in producing "Walter's Winning Ways," for Zodiac.

Marjorie Russell plays opposite Walter Forde in the Zodiac two-reel comedy, "Walter's Winning Ways."

Walter C. Rowden has just finished producing "Corinthian Jack" at Master's for Butcher.

Victor MacLaglan finished work on the Master production, "Corinthian Jack." He played lead.

Dorothy Fane has finished work on "Corinthian Jack" (Master).

Kathleen Vaughan played an important part in "Corinthian Jack," the latest Master production, which has just been finished.

Warwick Ward is in the cast of "Corinthian Jack" (Master).

Maudie Dunham expects to arrive in England within a fortnight, from the Haarlem Studios, of Granger-Binger, where she is now working on the part of Zizi in "Laughter and Tears."

Hugh Miller is playing the lead in "The Puppet Man," which Frank Crane is producing for B. and C.

Mary Glynne has been working at the Lasky studios at Islington on "Twice Wed," in which she plays the lead.

David Powell has a leading part in "Twice Wed" (Famous-Lasky).

Nora Swinburn plays lead in "The Autumn of Pride" (Gaumont).

Arthur Pusey plays lead in "God in the Garden" (Master).

Rex Davis is now in the fourth week of his work with Ideal in "All Sorts and Conditions of Men."

Edith Craig is in the cast of "God in the Garden" (Master).

Barbara Hoff is playing female lead in "The Marriage Lines" for Master.

Mabel Poulton is finishing work on an important part in the Master film "God in the Garden."

Pauline Johnson is at Shoreham, where she is playing in "The Wooing of April" (Progress).

Harold French is in the cast of "The Wooing of April" (Progress).

Ellis Jeffries is playing an important part in the Progress film "The Wooing of April."

Sybil Thorndike has been engaged by Sidney Morgan to play a leading part in the next Progress production, "Moth and Rust."

Basil W. C. Emmott will be cranking for the next Gaumont production.

Langhorne Burton has the male lead in "Moth and Rust" (Progress).

Stanley Mumford is behind the camera at the Progress Studios.

L. Prothero is busy photographing "Dick's Fairy" for Seal at the Princes Studio.

Jack Cox started work with the camera the other day on "The Woman with the Fan" (Stoll).

Sidney Morgan has been responsible for the scenario of "Moth and Rust" (Progress).

## ——DO YOU——

The name of the studio carpenter who calls himself "Art Director"? And—

* * *

What the guv'nor calls him?

* * *

Whether either the V.A.F. or the A.A. wants the job of organising film artistes?

* * *

The significance of the influx of American artistes?

* * *

What Maurice Elvey thinks of Dartmoor? And—

* * *

What Dartmoor thinks of Maurice?

* * *

The name of the player who has already been selected as the next Stoll star?

* * *

Whether she is yet aware of her fate? And—

* * *

If it is not true again that the "Campbells are coming"?

* * *

The name of the *next* "British Mary Pickford"?

* * *

How Geoffrey Benstead fared at the Kennington?

* * *

What the difference is between a scenario-writer and a kinedramatist? And—

* * *

If W. J. Elliott knows?

## THE NEED FOR FILM——

Your comments on the need for organisation of screen artistes open up a very important question.

The Variety Artistes' Federation and the Actors' Association have jointly made efforts in that direction, with, however, very little success. Personally, I have been in passive opposition to their schemes, as I consider the matter entirely outside the province of both societies

I have been engaged in motion pictures as an actor for some years, progressing from crowd work to more or less leading parts, and have been greatly impressed by the widely varied types engaged in it; not only the crowds, but also small-part people, leads, and even stars, hundreds of whom have never been on the stage and never dreamed of calling themselves "actors" in that sense of the term as we knew it before the advent of the screen play; which is probably the chief reason why the efforts of the V.A.F. and A.A. have practically failed. None of these have the slightest interest in the theatre or legitimate drama, still less have they any interest in the V.A.F. or A.A. Some even resent the actor as such playing before the camera at all! A friend of mine was once asked by one such "screen artiste": "Why he did not stick to the stage and why he intruded upon the preserves of the film actor? (This gentleman, by the bye, was an undertaker by trade, who filled in his spare time at the studios!)

Again, there are many well-known actors who have relinquished the stage in favour of the motion pictures, and some have also resigned from the A.A. because they consider their present work as out side the scope of that organisation.

The truth is that acting for a motion picture is a thing quite apart from acting for the stage. The conditions are entirely different in every respect, and even technique becomes subservient to the limits of the camera.

# what they are doing

Jack Parker controls the camera in the Master production, "God in the Garden."

Elliot Stannard prepared the scenario of "Dick's Fairy," now being produced by Seal.

Theodore Thumwood is responsible for the photography in "The Marriage Lines" (Master).

## —KNOW—

The name of the well-known British producer who is sailing straight for the bankruptcy court?

* * *

If it is not the highest ambition of every film player to work under Denison Clift?

* * *

If a certain producing firm is afraid of the upward tendency in artistes' salaries? And—

* * *

Whether its advice is influencing a newer firm that has no such fear, and is now casting?

* * *

If so many "adaptations" are not really mutilations?

* * *

What Ethel M. Dell really thought of "Greatheart"?

* * *

What Harley Knoles has got up his sleeve?

* * *

The name of the producer who offered Bernard Shaw £10,000 to put his name to a film story?

* * *

Which is the first producing unit that will produce a Bernard Shaw film? And—

* * *

Whether British producers would not get the surprise of their lives if we were to divulge the name?

Wilfred Noy is scenario-writer and producer of "The Marriage Lines" (Master).

G. Treville is producing "All Sorts and Conditions of Men" for Ideal.

Paul Roof is responsible for the scenario of "The Autumn of Pride" (Gaumont).

W. G. Clifford is the scenarioist of "Christie Johnson" (Broadwest).

J. Roseman is turning the handle for "The Puppet Man" (B. and C.).

Mary O'Connor is responsible for the scenario of "Twice Wed" (Famous-Lasky).

L. Dawson is busy art-directing for Famous-Lasky at its Islington studios.

A. St. A. Brown is in charge of the photography in "The Autumn of Pride" (Gaumont).

D. P. Cooper handles the camera at the Davidson studio, and is now working on "The Fifth Form at St. Dominic's."

J. Franguelli is the Broadwest photographer to be engaged on "The Imperfect Lover."

Nicholas Mursuraca has been engaged to attend to the photography for "The Glorious Romance" (J. Stuart Blackton production).

Felix Orman wrote the scenario for the J. Stuart Blackton production, "The Glorious Romance."

Thomas Fleetwood has been working as art-director in connection with the Broadwest forthcoming production, "The Imperfect Lover."

Paul Powell has been directing the production of "Twice Wed" at the Famous-Lasky studio, with R. J. Cullen as his assistant.

Miles Mander has been booked for "A Temporary Lady" (Minerva).

Colette Brettel has just finished work with screen plays in a Grand Guignol subject.

Fred Hearn has also been "Grand-Guignoling" for Screenplays.

Phillip Anthony has just completed his second film with Stoll's.

Marie Minetti has appeared already in two Grand Guignol (Screenplays).

J. Denton Thompson appears as "Wullie" in "Christie Johnson" (Broadwest).

Hubert Willis is working with Stoll on "The Hound of the Baskervilles."

Robert Vallis has been engaged for an important part in "The Hound of the Baskervilles" (Stoll).

Cyril Smith is assistant to W. P. Kellino, who is producing "The Autumn of Pride" for Gaumont.

Catina Campbell plays female lead in the Stoll picture, "The Hound of the Baskervilles."

Grace Rose is playing the part of the bride in the Kenelm Foss Production, "Cherry Ripe."

Jermaine Berger is now cranking the camera for Maurice Elvey's "The Hound of the Baskervilles" (Stoll).

Bert Darley arrived in London on June 13 from Holland, whre he has been playing in "Laughter and Tears," for Granger-Binger. He commences work in "Too Many Cooks," at once, for Minerva.

Annette Benson has already been engaged for a leading part in "A Temporary Lady," which Adrian Brunel intends to produce for Minerva so soon as "Too Many Cooks" is finished.

Artistes are asked to register their names with the re-organised company of the Gliddon-D'Eynecourt Productions. Address: 52, Shaftesbury Avenue.

Evelyn Brent has just returned to Granger-Binger's Haarlem studios from Venice, where she has been playing for exteriors in "Laughter and Tears."

G. Pauli is the photographer of "Christie Johnston," and is now engaged on the laboratory work in connection with this Broadwest film.

A. E. Coleby has been working on "The Fifth Form of St. Dominics" which he is producing at J. B. Davidson's Walthamstow studios, for Granger.

Marjorie Hume is about to finish her engagement on the Famous-Lasky British Producers' stock company, and is to make a big contract with another leading company.

Malvina Longfellow has gone to Shoreham to work on the Progress film, which Sydney Morgan is producing. She then goes to Naples to play Lady Hamilton, in "The Life of Lady Hamilton." She has been engaged for "Nell Gwynne" and "Vanity Fair," which are to follow, "The Life of Lady Hamilton."

## ARTISTES TO ORGANISE

But, as you very truly say, the thing that matters is that the picture should be "played by people who look and act as if they are what they are supposed to be." The artist is often a mere automaton in the hands of the producer, being merely required to convey on to the film precisely what is in the producer's mind at the moment, and though, as you further remark, "many film artistes are recruited from the stage," it is obvious that in a very large number of cases such artistes are not necessary, as that type of person required by the producer can readily be found elsewhere. The supply is practically unlimited, because except for the important characters very little genuine ability appears to be needed. On the other hand, a performer in the theatre or on the variety stage must be endowed with some amount of ability; must also have some training as well as considerable experience before earning anything like the salaries that the very youngest and inexperienced do in motion pictures. Again, the A.A. and possibly the V.A.F. may find it desirable some day to declare a "closed shop." It would be futile for any organisation of screen artistes to even dream of a closed shop. No closed shop could ever prevent a producer including in his picture a scene, say, of a society crowd in Bond Street or a crowd of savages in Timbuctoo. The economic conditions alone would preclude the engagement of a crowd from any organisation to represent Bond Street habitues when the material is ready at hand free of charge.

In my opinion, therefore, nothing short of an association independent of the V.A.F. or A.A., devoted entirely and solely to the one class, could ever hope to include in its membership all those people who are daily swelling the ranks and seeking fame and fortune as screen artistes; and in any case I doubt its obtaining sufficient support from the rank and file to enable it to achieve its purpose.

A. HARDING STEERMAN.

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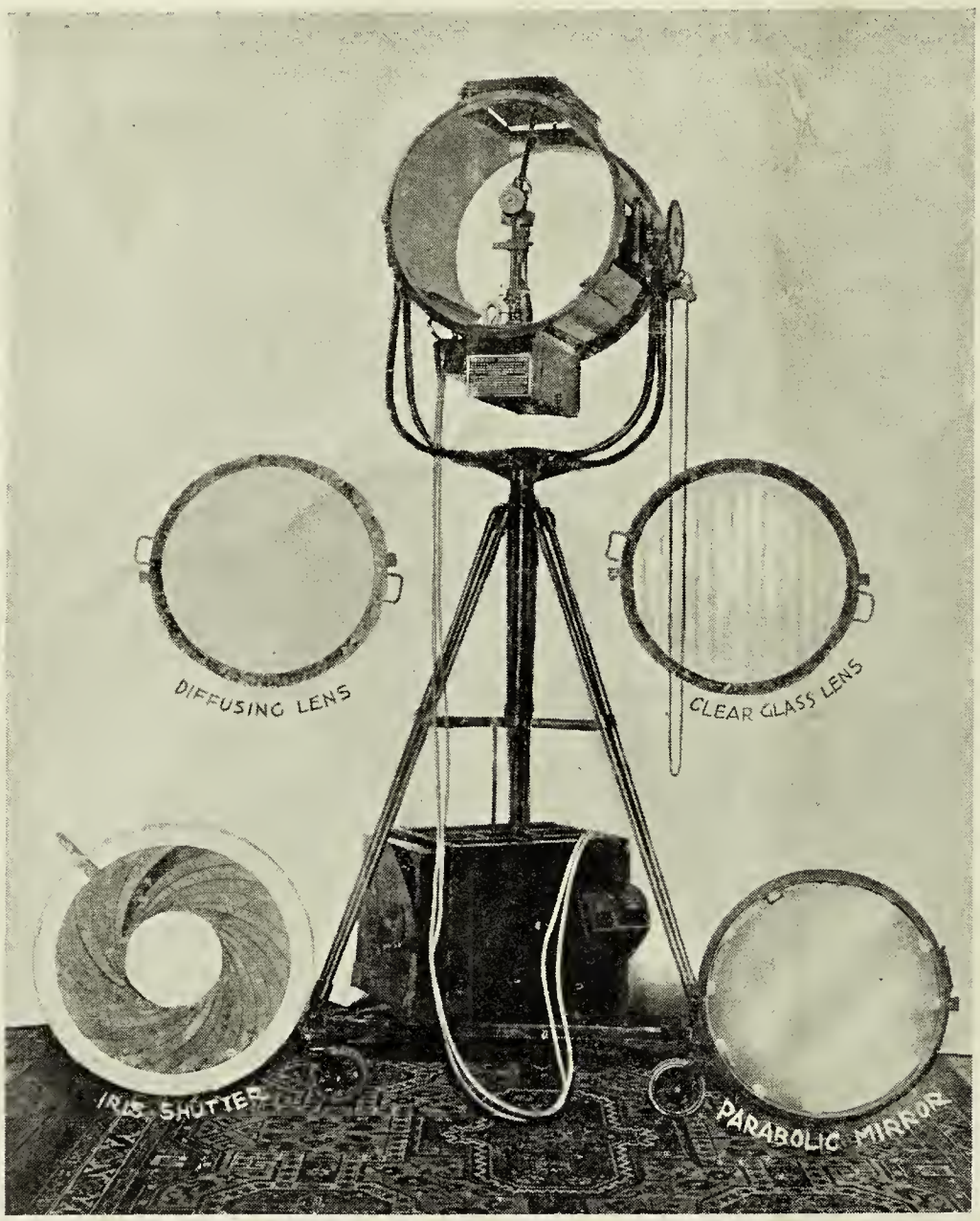


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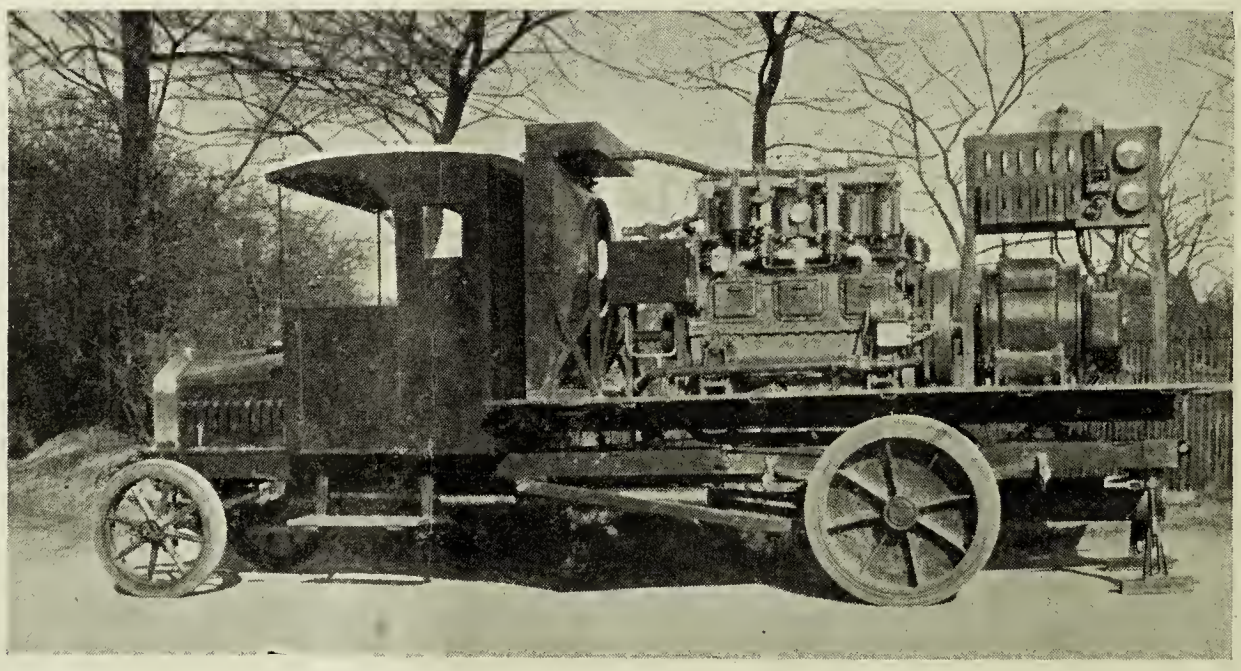

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JACKSONVILLE, New Orleans, Miami, St. Augustine are full of kinema people in the winter, but these companies usually surround stars of magnitude, stars of immense drawing possibilities, who specify their intention of sojourning in Florida during some weeks in the winter, and it is well for the harassed executive if he makes no objection. I have seen Oriental stories done in New York studios with great success. Palms are easily obtainable, there is plenty of sand about and a stray camel or two can always be picked up or kept on the premises, if desired.

The production of all interior stories in the winter is an ever present means of economy. Stories of this character should be prepared beforehand, and the interior pictures can easily be equalised with the exterior one taken at the proper season, and thus balance the production. The annual "winter trip" is becoming somewhat overworked. I see no reason why, because a famous novelist described a scene between two characters as occurring outside, that same scene cannot be enacted inside, with proper and logical transposition. The principal thing to do is to secure the drama of the meeting or the action, irrespective of the locale.

**The British Artiste**

This brings us to the English artiste. Is it a fact that the English artiste is not liked on the Continent and in America? If so, why is it and how is it that some of the greatest artistes in America on stage and screen are Englishmen? Cannot English artistes of this calibre portray dramatic parts as well in England as in America? Some have said they went to America because of the salaries they received. What difference does it make how much a producer pays a man, so long as that man brings in to him correspondingly large profits. An artiste's fame and salary are questions of a week, a year. An artiste springs up overnight in America. Money is spent upon him lavishly, corresponding profits are realised because a producer must grasp and utilise an artiste while he may, as the favour of the public is fickle and fleeting. A motion picture enterprise is a matter of quick action, a matter of quick development, while a commercial enterprise of magnitude is a matter of conservative investment and gradual and sure growth. It is in the nature of things. At this moment, in the City of London, there are more unique characters to the square inch than any three cities in the world. I have seen men in London selling matches, sweeping crossings, who, in America, could earn four pounds a day as types alone.

**Potential Chaplins.**

To-day there are Charlie Chaplins in London if only sought for. Again, I say, that an enterprising agent can pick more types out of London than any three cities in the world, because London produces types of characters never seen anywhere else. Charles Dickens utilised them and won himself immortal renown, yet we never see them on the screen. Why? Other English novelists have utilised them, described them, word-painted them until the world has loved them all, yet the kinema producer apparently does not know of their existence.

Returning again to the ability of the

# EXPANSION

## Some Opinions on Its Necessity

*by* ADRIAN JOHNSON

(*Continued from last week.*)

English artiste: Suppose a strong man is suffering under terrible stress. Would he rave and rant and tear his hair, if he were a strong man? No. His agony would find expression in repression, which is the truest form of dramatic art and one in which the English artiste absolutely excels. Anyone can tear his hair, bite his monogram upon the furniture, demolish the chandelier and wreck the pictures, but it requires an artiste to stand in front of a camera and convey an agonised emotion quietly and with repression, thus proving the control of a strong man instead of the hysteria of a sentimental weakling. In these respects the English artiste is paramount. In my estimation the English artiste has all the sentimentality of the Latin without the Latin's exaggerated mode of expression. Since interest is always created by character contrast, the English artiste should be particularly valuable in countries where character studies are sought and human life drama constantly finds expression. However, the Continental markets are not the objects of extreme interest and speculation on the part of producers, because these markets are comparatively small in their financial returns.

**Stage or Screen?**

In America great stage artistes have temporarily deserted the theatre to take contracts in the films. Later, they have returned again to the theatre and found their value enhanced. I need only quote the cases of John Barrymore, Elsie Ferguson and others. Is it not a fact that when the time of an artiste is divided between the stage and the kinema, because of a division of mental interest, a comparatively poor performance will be given in each? Can an artiste play two rôles at once? Can any man or woman do two things at once, each of which requires concentration, interpretation and undivided attention, and do them correctly? Why is it that English artistes will not, as producers say, take contracts in the kinema? Is it because, as some have said, they will be banned by West End Managers, or is it because the salaries offered by the producer do not interest them Can a popular English artiste be banned by any manager considering the absolute and wonderful devotion shown by the English public to its favourites?

**Best are British.**

It is a fact that some of the handsomest and most cultured men in existence are on the English stage, men whom women would flock to see in the kinema, for women, after all is said and done, make largely for the success of any dramatic or kinema production. The great success of Wallace Reid in America is due to the constant interest taken in him by female kinema devotees all over the world. If William Farnum, Douglas Fairbanks and Elsie Ferguson deserted the stage for the screen, why cannot certain popular and accomplished English artistes do the same with corresponding profit to themselves and the producer? Why cannot they devote their brains and personalities to an industry which, in this country, cries for expansion, and be seen by millions instead of thousands and earn five times the money? In the case of a female artiste: A woman is a sensitive and temperamental organisation, and if she is dragged between a studio and a theatre for four or five weeks at a time, can she give her best efforts to either?

**The Way to Success.**

What is the open sesame to SUCCESS in any line of endeavour?—*WORK*. In the Victor Studio at 48th Street and 10th Avenue in New York, I have seen an ambitious Irish-American girl, who was being featured in "Checkers," work all night, until her clothing stuck to her, wet with perspiration. This happened in August, and to those who know New York in a hot August nothing remains to be said. In the Biograph studio in New York I have seen artistes working, with the grease paint dripping off their faces and pausing every five minutes to make themselves up again, and a great many of them were women. I have seen an American film cutter work for forty-eight hours on a stretch cutting a film that had to be released quickly. He worked until his feet became swollen, and he sat there with newspapers wrapped around them, falling asleep now and then, but continuing at his task. I have seen technical staffs work in Fort Lee studios for two days and nights continuously, falling asleep against the wings now and again, having sandwiches and coffee, but the "set" was up for the producer next day. The manuscript of "Romeo and Juliet" was done in four days, and the producer made the story in seventeen working days. This was done in order that the Fox production might be released ahead of the Metro production of the same name, which was accomplished, and the story was tremendously successful. I have seen a certain American executive being shaved in the barber chair in his office, with five people around him discussing a scenario. Is there any line of comparison to be drawn between these things and the success of American pictures? Of course, such procedure is drastic, but it comes under the heading of SUCCESS. Success is not easily achieved.

The business of amusing and entertaining people is the most serious business in the world. More disappointments, more heartaches, more broken hearts occur in this business than in any. Men think, study, lie awake at night trying to evolve a new angle to a story, and then they sometimes fail miserably. This business cannot be considered as a vacation. It is commercial, systematic, and not a business in which success is won by accident. It is a business of long hours, broken engagements, sudden calls, peculiar and complicated tasks. It is a business where men are very fond of "passing the buck" or shifting their own mistakes on to the shoulders of others. It is a business where temperament, diverse character, peculiarity must be capitalised by an executive who understands human life and character. It is the most interesting business in the world, and the hardest, because each and every day the business contains new problems.

(*To be concluded.*)

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# WHAT THE PRODUCER WANTS

## Robert E. MacAlarney's Advice to Screen Aspirants

Robert Emmet MacAlarney, the Famous-Lasky producer, and Bannister Merwin, the British scenario writer and producer, recently gave addresses to the Society of Women Journalists, with Frances G. Knowles-Foster in the chair, under the heading, "The Film the Public Really Wants." The addresses were informative and interesting, though not on the subject stated.

Miss Knowles-Foster in introducing the speakers, said that at present writers wasted a great deal of time composing film stories in one way when the film producers wanted them another way. The writers for the film were faced with many practical and artistic difficulties, and she hoped that they would get helpful hints from the two speakers, who had practical knowledge of what was wanted.

### Need for "Saleable" Films.

Robert Emmet MacAlarney, after pointing out that he was himself an old newspaper man, said that "pictures" (meaning by the word the industry of making films) was a practical carpentering trade. Producers could not wait till inspiration came. Americans did not really pretend to know everything about pictures. America was really a very humble nation, always willing to learn. He himself had for some time been trying to think in terms of Great Britain.

He believed in the principle that a writer (unless he were actually a genius) must face the fact that, if his writings would not sell, he might just as well not write at all. Writing was a practical profession, like the law, for instance, and he would abolish the *dilettante* writers who stood between earnest writers and the people who pay for their work.

### What Does the Public Want?

Nobody knew in theory what was a good picture. One simply learnt by experience, and even then one was sometimes wrong. What he was going to say was based on his experience during a few years with a good firm of picture makers. They never returned even the shabbiest script without feeling heavy responsibility. Nobody knew exactly what sort of pictures the public wanted. It wanted decent, dramatic, worth-while films, and so did producers.

Films were a commodity which had to be sold in bulk. They were an artistic commodity in the second place. Dealers in this commodity who supplied shoddy goods should be put out of business. Producers did not wish to lower public taste or welfare. They tried to make a hard medium.

There was a prejudice against period or costume productions, and they were not the wisest kind of work for a tyro, though a distinguished writer (who quite naturally has a great advantage over the tyro) might be successful with such stories.

### The Best Form of Script.

No definite answer could be given as to what form a script should take. Any advice given now might be false six months hence. The lecturer could only make clear the present prevailing trend.

If a full scenario were submitted to him, he had to read it from seven to ten times before he could conscientiously assure himself of its possibilities. He, therefore, preferred merely a synopsis—containing the skeleton, the heart, and the vertebræ.

This synopsis should never be less than 5,000 words.

Adaptation he considered a waste of time for a tyro, who should write original fiction, and present it in story form.

Any motion picture firm would be willing to read such stories in a friendly way, but always with an eye, not only as to whether they would make films which would be artistically effective, but also as to whether the films would have an effective sale. Otherwise there would be no picture firms to pay for the stories. Picture people were just normal people in a business which had to be put on a paying basis.

### A Constant Demand.

He would not advise writers to take up the writing of film stories if it were not that he was sure that pictures were here to stay. They were the fourth dimension in fiction writing, the first being short stories, the second novels, and the third stage drama. By means of pictures one country can be brought to the mind of another country in a way which was impossible by newspapers or books.

He was heart-broken at the wasted effort that for years had been expended in writing unpractical things for the films; but if writers would stick it, and learn, there were prospects of many successes and great satisfaction in working through a new medium. Producers were in earnest, and they only wanted to be approached by people who took them in earnest.

### Prices—in America.

Asked what a producer would pay for the synopsis of an original story, Mr. MacAlarney said that in America he would pay an unknown writer who did not name a price two or three thousand dollars, which would include all film rights, but not stage or publishing rights. So that the writer might still adapt the story for the stage. Producers did not pay royalties, except to some celebrated writers. As to the type of story required, it should be dramatic, interesting, human, and as nearly universal as it could be made.

Bannister Merwin then spoke on the situation in England. He said that years ago two well-known playwrights had tried writing scenarios from studying films simply in the kinemas. The resulting continuity was only fair. They were suffering from the impressions made by the vividness of the new medium, and were overwhelmed by the apparent value of the things which to those in the producing business were merely commonplace. Since then they had studied technique, and perhaps they could write for the film straight into continuity form instead of in a synopsis

### British Demands.

Ordinary writers, however, who had anything to offer British film producers could only offer it in synopsis form—from 4,000 to 5,000 words. The writing of this condensed synopsis was an art in itself, the writer having to make the producer see his many ideas, the situations, and the characters.

He had seen synopses of well-known works written by the authors themselves, which would not have been considered by producers but for the author's name. Many good stories did not sell because the synopses were bad.

Ten years ago what was called "full script" used to be written for one-reel photo-plays; but it was seen that they were becoming too conventionalised. Then producers said that they did not need "full script"—that is, a scenario or continuity. Later the originally crude technique of characterisation and plot developed, and scenarios again became necessary; but it was found impossible for a tyro to write them.

### The Ideal Scenario.

However, the future was with the writer who would write a full film play; he did not think it possible for a creative writer to get all his ideas into a synopsis. He only reached the public through the double medium of the continuity writer and the producer himself, who was almost certain to add frills.

At present, however, that was impracticable, and what the writer had to do was to write the most vivid and interesting synopses possible, and try to make producers see them.

It was impossible to write continuity without a knowledge of the studio, the detail being bewilderingly elaborate—far more so than for the stage, and writers would not be able to go into studios until they had shown that they had good film story ideas. The whole technique had made some progress during the last ten years, but we were still in the five-finger exercise state of development.

Perhaps the technique would become more complicated; but he believed that it would become simpler, as most arts did ultimately.

# THE NEED FOR CAPITAL

## by A. BOCCHI

Money alone will not make a picture a success, but trying to produce with a measure in your hand, counting every farthing of expenditure will almost certainly prevent the financial success of any production.

To-day money must be spent if it is desired to compete with outside productions which are presented to the public. The condition of our Industry is due to a large extent to the limited confidence we have secured from the Capitalists and Bankers. Almost always when a play, a revue, a musical comedy is to be produced there are people interested who put up their money willingly in the hope of a quick return, though often the investor, at the end of the run, finds himself disappointed. If a scheme were put forward for climbing to the moon, or visiting the depths of the ocean, or excavating gold in the mountains of the unknown, or digging diamonds in the river Styx, the promoters would find plenty of people prompt to subscribe willingly, and if the results were disastrous, no one would complain; it would be attributed to bad luck.

But if someone presents a scheme for securing capital for film production, there is no money forthcoming.

The root of the trouble is the lack of confidence which the investing public has in our Industry, and the consequence is that the public are losing the opportunity of making this wonderful art a great investment for the nation.

America boasts that the film Industry is to-day the third power of her industrial market, and she is quite correct. Her films are penetrating into every market and deriving profit in every country.

But—there is a but. . . . Money! The American market has confidence in the Industry, therefore the purse is opened freely. We have no faith, therefore it is sealed.

British productions, to be successful, must have perfection of technique, photography and acting. To acquire this, money must be spent. I agree that it is not necessary to throw away money merely for the sake of making a display of crowds, sets and furniture, but I do not agree that, having selected a subject that requires a large amount of capital, it should be done with a small outlay. If the set required is a desert scene, it is not good enough to go on the sands of Cornwall, plant a few artificial palms and try to deceive the public. If the set required is an ancient Florentine castle, it is not sufficient to plant it around a Gothic castle, because it is too expensive to go to a correct location. If an army of soldiers is needed it is absurd to use a few supers, close the lens in an iris and leave the rest to imagination.

Today the public will not submit to deception; it demands reality and perfection, and to obtain these it requires *capital, capital, capital.* When we get it we shall be able to achieve complete success.

Yet surely, amongst the great number of industrial investors in the country, there are sufficient to give the needed support to this great Industry

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# DEVELOPMENT AND AFTER TREATMENT OF NEGATIVE

*by* HARRY J. COWARD

The importance of skilful handling of negative in development and after is a fact that is not always realised to the full extent. The quality of a picture can be made or marred in the laboratory; in fact, it is a department that cannot receive too much attention.

Negative taken in the studio by artificial light, and that taken outside by daylight, require very different treatment in the developing bath, and I have seen negative, if not ruined, at any rate taken well along that road in the hands of a man who was not absolutely up to studio work.

The popular idea is to develop negative until the image is well through on the back, and although this may apply fairly well to stock exposed in natural light, it is a fatal mistake to use the same rule for interiors. Negative taken in artificial light gathers density and becomes "hard" much sooner than that exposed in daylight.

I have always found it best to stop development as soon as the principal portion of the picture can be faintly seen on the back. Now, in studio work, the principal portion is usually the face, and if the scene has been properly lighted, and the laboratory worker "goes for" the face, the result on the screen will be right, but if the "well out on the back" rule is carried out, the result is a hard, "chalky" picture that is painful to look at. It is always best to keep negative on the soft side, and a formula selected accordingly. The following is a good one, that I have used with good results :—

| | |
|---|---|
| Metol ... ... | 6 ozs. |
| Soda sulphite | 12 lb. |
| Hydrokinone ... | 1½ ,, |
| Soda carbonate | 18 ,, |
| Pott. bromide | 4 ,, |
| Water ... ... | 55 gals. |

All the chemicals should be absolutely pure, and should be dissolved in the order given. It is an excellent all-round bath, and keeps well.

With exterior work the development may be taken further, as the negative "fixes out" more than does interior, and allows for greater latitude in development.

Another point to watch is the dark-room assistant. He will sometimes, instead of breaking at indications as given by punches, try to get a 400 ft. roll on to three frames, and probably get a light effect sandwiched between quite different exposures, and the man who is developing is in a fix, for he has to compromise, and one part gets a little too much and the other too little, and the framefull has lost something in quality.

There should be perfect understanding between the camera-man and the developer, and a system of punch marks arranged so that the laboratory knows instantly what two punches mean, that three is something else, and so on.

With regard to after treatment, negative suffering from incorrect exposure on development can be greatly improved by the skilful use of intensifiers and reducers. A badly over-exposed negative should be taken almost as far as it will go, even though it looks much too black, and then reduced in Farmer's reducer, Pott. ferrocyanide and hypo, which every laboratory hand has used. This is far better than stopping development, which would result in a flat "muddy" picture.

Correctly exposed but over-developed negative, or from any other cause too hard, can be altered wonderfully by the use of ammonium persulphate reducer, which attacks the denser portions and leaves the thin parts almost untouched, thereby giving a much softer effect. The ammonium persulphate can be used at a proportion of about 300 grains to the pint of water, and when reduction is complete the negative should be placed in a 5 per cent. solution of sulphite of soda. A few drops of sulphuric acid added to the persulphate solution will make the action more regular.

The solution should be made fresh at time of use. There are some good text-books containing these and many other useful formulas, notably the *Kinematograph Year Book* and the *British Journal Almanac*, both well worth the small sum charged for them. In conclusion, all tanks, etc., should be thoroughly cleaned at frequent intervals, and should be fitted with covers, and always remember that the negative developing is just as important as the actual taking, and a little slip may mean a costly retake.

# YOUR CORNER

## LETTERS TO THE EDITOR

I have just been reading an account of the under-rated value of the screen author in your Trade paper, and I feel bound to agree with you, as everyone else must. The encouragement the screen author receives in this country is non-existent. An author may write a good original story and submit it to a company, or a dozen, but it is usually returned or ignored. He sends it to the States; there they recognise the soundness of the story and accept it forthwith. Naturally, the author is not going to bother with English concerns, no matter how British he is, after this kind of experience.

I am now writing a thoroughly English drama around the beautiful old English house and estate at Ashton Court, the Ministry of Pensions Hospital, where I am unfortunately resident owing to the war. I shall give about two English film concerns the opportunity of accepting the play. If neither of these do so then away it goes to the States.

I have had several interviews during the course of last year with some of the supposedly best qualified men in the Trade, and it is the same story every time; no chance for new writers. There is by far better stuff in the new writers for the photoplay than there ever was in the old.—*Frank H. C. Wharton.*

### THANKS!

Congratulations upon the first issue of the *Studio*. There are great possibilities in the future of the paper.—*Denison Clift.*

The new journal I consider one of the most representative I have so far read.—*Gerald de Beaurepaire.*

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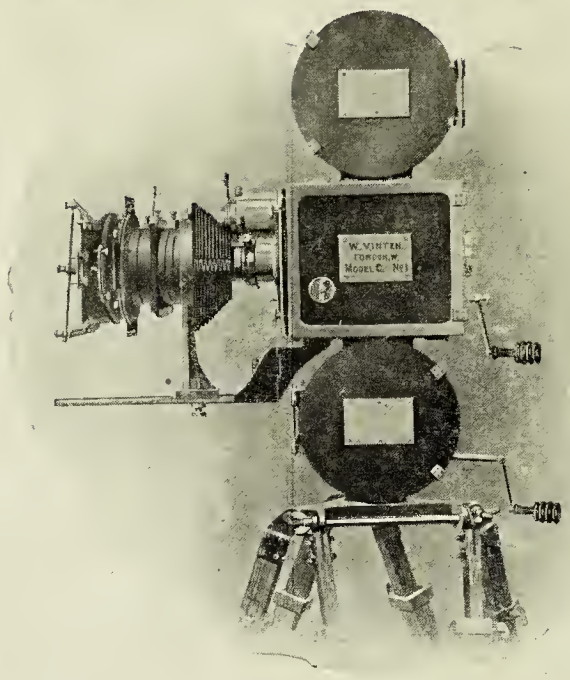

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*J. Stuart Blackton.*
ADDRESS: Bush House, Aldwych.
FILM: "The Glorious Romance."
PRODUCER: J. Stuart Blackton.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
STAGE: Finishing Casting.
ART DIRECTOR: Almon C. Whiting.
CAMERAMAN: Nicholas Mursuraca
TYPE: Seven-reel drama.

*British and Colonial Kinematograph Co.*
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
PRODUCER: Frank Crane.
STAR: Hugh Miller.
CAMERAMAN: J. Roseman.
TYPE: Drama.
STAGE: Finishing.

*Broadwest.*
ADDRESS: Walthamstow and Esher
FILM: "The Imperfect Lover."
PRODUCER: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: J. Franguelli.
TYPE: Drama.
STAGE: Casting.

---

FILM: "Christie Johnstone."
PRODUCER: Norman MacDonald.
STARS: Stewart Rome and Gertrude McCoy.
SCENARIST: W. G. Clifford.
CAMERAMAN: G. Pauli.
TYPE: Costume romance.
STAGE: Cutting and Assembling.

---

FILM: "Vi of Smith's Alley."
PRODUCER: Walter West.
STARS: Violet Hopson, Cameron Carr.
SCENARISTS: J. B. Bertram Brown, Charles Barnet.
CAMERAMAN: J. Franguelli.
TYPE: Domestic Drama.
STAGE: Cutting and Assembling.

*George Clark*
ADDRESS: 41, Ebury Street, Victoria, S.W.1 (now working in Nice).
FILM: "The Bigamist."
PRODUCER: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bert Ford.
TYPE: Social Drama.
STAGE: Nearing Completion.

*I. B. Davidson.*
ADDRESS: Lea Bridge Road, Leyton.
FILM: "Fifth Form at St. Dominic's."
PRODUCER: A. E. Coleby.
SCENARIST: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
TYPE: School story.
STAGE: Final Stages.

*Famous Players-Lasky British Producers.*
ADDRESS: Poole Street, Islington
FILM: "Twice Wed" (working title).
PRODUCER: Paul Powell.
STARS: Mary Gynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Ivo Dawson.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Sixth week.

FILM: "Bonnie Briar Bush."
PRODUCER: Donald Crisp.
STAR: Donald Crisp.
STAGE: Third week.

*Gaumont.*
ADDRESS: Shepherd's Bush.
FILM: "The Autumn of Pride."
PRODUCER: W. P. Kellino.
STAR: Nora Swinburne.
ASSISTANT DIRECTOR: Cyril Smith.
SCENARIST: Paul Roof.
CAMERAMAN: A. St. A. Brown.
TYPE: Five-reel country drama.
STAGE: Cutting and Assembling.

---

FILM: "Roses in the Dark."
PRODUCER: Captain Calvert.
CAMERAMAN: Basil W. G. Emmott.
STAGE: Just starting.

*Harma.*
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
PRODUCER: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy Drama.
STAGE: Beginning.

*Ideal.*
FILM: "All Sorts and Conditions of Men."
PRODUCER: G. Treville.
STAR: Rex Davis.
SCENARIST: Colden Lore.
TYPE: Costume drama.
STAGE: Fourth week.

---

FILM: "Sonia."
PRODUCER: Denison Clift.
STAGE: Casting.

*Master Films.*
ADDRESS: Weir House, Teddington.
FILM: "God in the Garden."
PRODUCER: Edwin J. Collins.
STARS: Arthur Pusey, Edith Craig, Mabel Poulton.
SCENARIST: Edwin J. Collins.
CAMERAMAN: Jack Parker.
TYPE: Comedy-drama.
STAGE: Fourth week.

---

FILM: "The Marriage Lines."
PRODUCER: Wilfred Noy.
STAR: Barbara Hoff.
SCENARIST: Wilfred Noy.
CAMERAMAN: Theodore Thumwood.
TYPE: Drama.
STAGE: Fourth week.

*Progress.*
ADDRESS: Shoreham.
FILM: "The Wooing of April."
PRODUCER: Sidney Morgan.
STARS: Pauline Johnson, Harold French and Ellis Jeffries.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Comedy-drama.
STAGE: Finished.

---

FILM: "Moth and Rust."
PRODUCER: Sidney Morgan.
STARS: Sybil Thorndyke, Malvina Longfellow, and Langhorne Burton.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Drama.
STAGE: Second week.

*Seal.*
ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Dick's Fairy."
PRODUCER: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Bruntford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Third week.

*Stoll.*
ADDRESS: Temple Road, Cricklewood.
FILM: "The Woman with the Fan."
PRODUCER: Rene Plaissetty.
STARS: Mary Massart, Alec Fraser and Cyril Percival.
CAMERAMAN: Jack Cox.
TYPE: Drama.
STAGE: Third week.

---

FILM: "The Prey of the Dragon."
PRODUCER: Martin Thornton.
STARS: Victor McLaglan, Harley Braban and Gladys Jennings.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Beginning.

---

FILM: "The Pointing Finger."
PRODUCER: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Second week.

---

FILM: "Gerald John Regan."
PRODUCER: Harold Shaw.
STAGE: Casting.

---

FILM: "The Hound of the Baskervilles."
PRODUCER: Maurice Elvey.
STARS: Eille Norwood, Catina Campbell.
SCENARIST: W. J. Elliott.
CAMERAMAN: Jermaine Berger.
TYPE: Drama.
STAGE: Third week.

*H. W. Thompson.*
ADDRESS: Hoe Street Studios, Walthamstow.
FILM: "Cherry Ripe."
PRODUCER: Kenelm Foss.
STARS: Mary Odette, Lionelle Howard, Roy Travers.
ASSISTANT DIRECTOR: Jack Miller.
SCENARIST: Kenelm Foss.
ART DIRECTORS: Tom Gilson and Grace Rose.
CAMERAMAN: Frank Canham.
TYPE: Five-reel social drama (Mid-Victorian).
STAGE: Assembling.

*Welsh Pearson.*
ADDRESS: Craven Park, Willesden, N.W.
FILM: "Squibs."
PRODUCER: George Pearson.
STARS: Betty Balfour, Fred Groves, Hugh E. Wright.
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
TYPE: Comedy.
STAGE: Nearing completion.

*Zodiac.*
ADDRESS: Windsor Studios, Catford.
FILM: "Walter's Winning Ways."
STAR: Walter Forde.
TYPE: Two-reel comedies.
STAGE: Second week.

# STUDIO DIRECTORY

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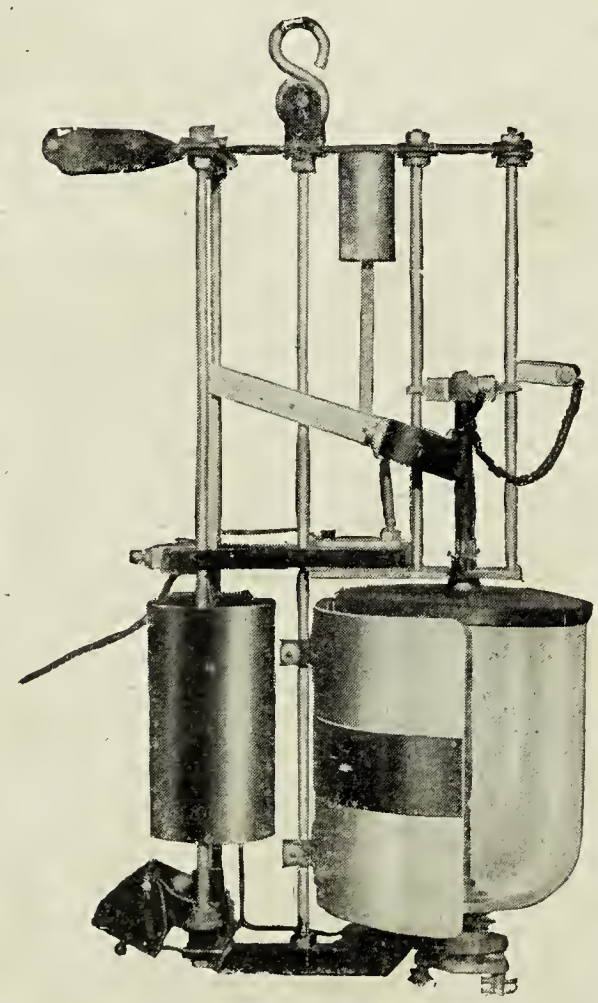

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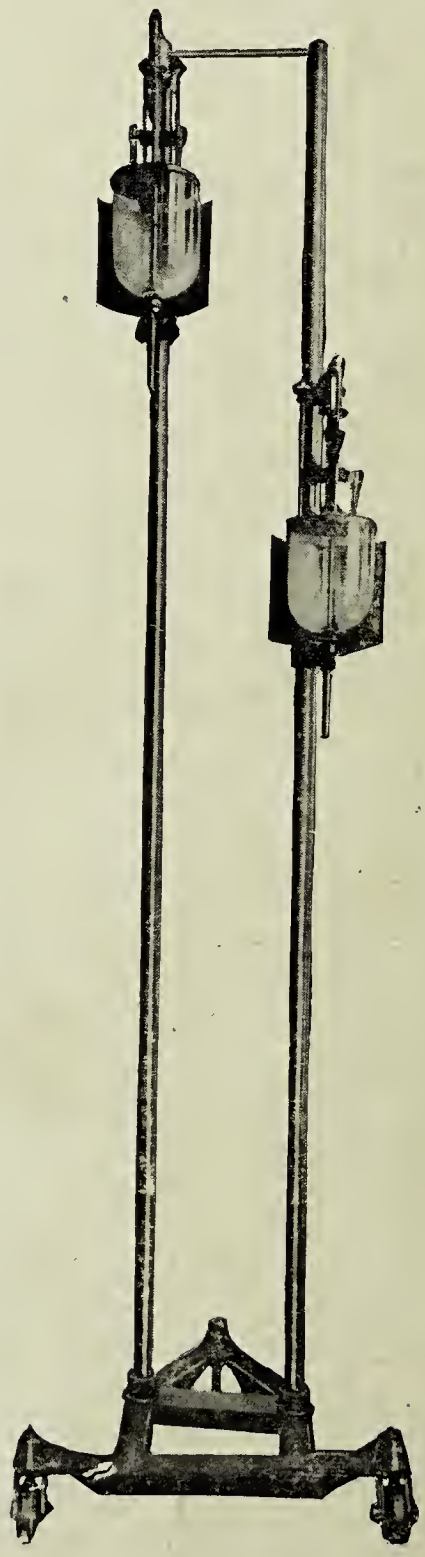

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*See page 14*

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Vol. 1. No. 3.

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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June 25, 1921.

*Riding for a Fall.*

LAST week we had a few things to say about cheap production. There is more to come. And the more is rather worse. In a few cases the system has been adopted of booking films, before production, on the strength of their titles. Having secured all the possible bookings—for there are exhibitors who will contract to take pictures in these extraordinary circumstances—the company casts up how much is coming in and cuts its cloth—or rather its film—accordingly. The result is—but why continue? You can see the result in several studios and in the expressions of disgust from producers and artistes who have to work under such conditions.

*The Last Result.*

HOW will such a system end? In the first place, the producer almost certainly undertakes to make a picture without knowing that such conditions exist. He soon finds all his needs and requests reduced by seventy-five per cent. He asks for bread, and he doesn't even get a stone. But he makes some kind of a picture. Then the publicity departments let loose their superlatives and eventually there is a Trade show. The critics, eager to help forward the formation of a real British producing Industry, gloss over the defects in some cases. But the producer, the artiste, and *finally the public*, KNOW. And the result will be that these incompetent and short-sighted, spoilt celluloid organisations will go out of business after about a couple of years, or else they will reform . . . *if* the leopard *can* change his spots.

*A Reply but No Answer.*

IN the previous issue a contributor had some hard things to say about the producer, and especially the producer of adapted novels — adapted mainly for title or author's name. "Story? What does that matter? The public doesn't go to the kinema to see the pictures. It goes to see book titles and authors' names." But that is beside the immediate point. We anticipated, as we said in a comment on J. Cobb's article, that the opinions there expressed would not be allowed to pass unchallenged. They have not. But the reply from Norman MacDonald is not an answer on a single point. It is an outburst of annoyance and an attack on the contributor. Surely somewhere there is a producer who takes his art sufficiently seriously to write a reasoned reply to the criticisms which are daily levelled at the existing methods. Even if he were only able to write an *apologia pro sua vita.*

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Amazing Partnership"** *(Stoll)* is a very good piece of straight production by George Ridgewell, from a workmanlike script. Probability is offended in some minor details, but in a frankly melodramatic production this is of less importance than in a film purporting to be serious drama, and the story interest and suspense value of E. Phillips Oppenheim's work is ably transferred to the screen. Gladys Mason and Milton Rosmer in the leads are notable for their lack of exaggeration and ease of method. Good photography and an effective choice of camera positions must be credited to Al Moses.

**"The Place of Honour"** *(Stoll).*—A good cast, clever photographer and skilful producer have conspired to make a picture that will be really popular. William J. Elliott's scenario of the Dell original is an instance of excellent continuity, and Sinclair Hill has shown himself a producer of undoubted merit. Hugh Buckler becomes, for the nonce, the "strong, silent man," and as such gives a convincing performance, while Madge White's work is beyond reproach.

**"The Princess of New York"** *(Famous-Lasky).*—Although there is nothing very original about the theme or the treatment, the pictures of the West-end and English countryside have a strong appeal, and they are presented with taste and considerable appreciation of the beautiful. J. Rosenthall's camera work is excellent, and the fifth scene is vigorously and convincingly carried out. Mary Glynne, in the name part, acts prettily, but has few chances of showing her powers. Ivo Dawson and Dorothy Fane are good.

*A Studio Entente.*

SOME months ago Rex Daris went to France to play in "Uncle Bernac," and was the only British artiste in the cast. The whole of the picture was made on the other side of the Channel, and now the compliment is being returned, for the same organisation is making another picture with a British story. Tom Gallon's "A Dead Man's Love." Most of the action takes place in London and the Provinces, and these parts of the picture are being made here, the B. & C. studios at Walthamstow being used for the interiors. Two British artistes are this time in the cast: Amy Verity and Bertram Burleigh. Such a process of picture making has much to recommend it, for if the results are reasonably good the film is sure of a circulation both here and in France. We should like to see some of the bigger organisations adopt this international system to some extent. Such a proceeeding has been advocated in many quarters for a long time.

*Colour and Production.*

IF J. Stuart Blackton succeeds in taking his first British picture in colour it is not unlikely that other producers will follow the lead. Such a possibility opens wide avenues for the use of ornate sets, and it also would see the vanishing of crude scenery and properties. The use of colour, if it became anything like general—as it would undoubtedly do when it became possible to take and print coloured pictures without materially increasing their cost, would add a very real terror to the lives of those producing units which make anything do in the studio so long as it saves expense. No longer would it be possible to use bits of broomstick for candles and painted canvas for windows. They would have to build proper sets and use real "props.," which would be a very good thing if it made impossible the production of factory junk.

*What is Adaptation?*

NOVELS are acquired more often than not for their title or the author's name alone. The story they do not trouble about. And the poor devil who undertakes the adaptation frequently finds that there is nothing to adapt and makes some kind of story to which to hang the title. Then the critics, naturally, complain that there is not much connection between the novel and the film, and the reputation of the scenarist suffers, because he is not in a position to make clear the handicaps under which he worked. Now there is no reason why novels should not be adapted for the screen, providing the acid test in their choice is their story value. But while the old idea remains that names or title is all that matters; while producers do not realise that the public is not only becoming picture wise but resents the murdering of its reading matter to make five reels of spoiled celluloid, we shall continue to get alleged adaptations that are as much like photo plays as a sow's ear is like a silk purse. But perhaps the people responsible don't know the difference.!

# BRITISH SCREEN BEAUTIES

## IVY DUKE

Who, with Guy Newall, will shortly be seen in the leading roles of two big productions—"The Bigamist" and "The Persistent Lovers"—each of which has been filmed in the south of France during the past six months. The pictures promise to be super-productions.

# High Lights

## Intimate Studio Gossip

To some people appearances count for nothing, but with film artistes the reverse is the case. Their facial appearances very often determine the type of part they are destined to play. This can be a mixed blessing, and Ronald Power, who has hitherto rejoiced in the possession of a well-trimmed beard, *à la* Captain Kettle, has discarded the facial fungi, and is now creating a new type with just an ultra-military moustache. Ivo Dawson, also, has made a similar sacrifice, and, having finished his Famous-Lasky picture, he is now about to close with another offer. But this depends on how he will screen clean-shaven. Methinks that the price of success is exorbitantly high.

* * *

J. Stuart Blackton has now finished casting, I understand, and will start active production at the end of this week with Lady Diana Manners in the lead. By the way, it is interesting to note that Famous-Lasky (the American version) is working on "The Wild Goose," in which the heroine—played by Mary MacLaren—is named Diana Manners. Who is basking in reflected glory—Lady Diana or the Lasky heroine, I wonder?

* * *

There appears to be quite a craze among film artistes for making personal appearances at public functions. Vi Hopson, Stewart Rome, and several others have promised to go to the Leeds Gymkhana on July 2; Gerald Ames was one of the judges at the thirty-first annual competitions of the Children's Salon at the Connaught Rooms last Saturday; and Betty Doyle has been invited to make personal appearances at certain kinemas which are showing her latest release, "Little Dorrit." This is quite good publicity; there's nothing like getting on nodding terms with your public.

* * *

According to the Stoll Publicity Department, the Hon. Mrs. Astley played an important part in "A Dear Fool." This lady is a sister-in-law of Lord Hastings and her brother was Governor of Burma, "but she is not a Society woman who is taking up screen work just to while away the time." I ought to be relieved to hear this, but I cannot help thinking of the crowds of professional film artistes who I know are haunting agents and studios. The Hon. Mrs. Astley does not carry my judgment even when she announces a change of name to Vere Tyndale, nor even when she says: "In Society I shake hands with the King and Queen, but in front of the camera I am just an artist." Fancy shaking hands with the King! I am amazed—for more reasons than one.

* * *

A Correspondent, writing in the *New Zealand Picture News*, tries to prove that London is impossible as a producing centre. He explains that London is built on clay and lies very low (so do some Londoners, by the way), that it attracts all the fog there is for miles round. In view of the fact that the men from the Antipodes won the war, be it far from me to suggest that the writer is slightly out when he says: "I think some of the surrounding districts *may eventually* locate several big studios." That "may eventually" is decidedly rich, in view of the existence of the Famous-Lasky, Stoll, Broadwest, and numerous other studios.

* * *

I see that the cricketers at the Ideal studio have fought four battles on the playing fields of Elstree and registered three victories. While uncharitable folks are amazed that the Idealists should win three, I am more than amazed that they should lose one—which does not necessarily mean the same thing.

* * *

Rumour has it that a number of prominent firms are closing down, and we have heard the names of three of the leading producing concerns mentioned as likely to discontinue work. These firms have not yet made any statement, but even if they do close down things will not be so bad for the artiste as some people believe. Work is shortly being started at Teddington on a few more episodes of the Haigh serial. Stuart Blackton commences work shortly; at the present moment the company is casting, and we believe the artistes for a big crowd scene have already been booked. Gliddon-D'Eyncourt productions is getting ready a five-reeler. Three other firms we could mention are shortly starting on five-reelers, and Alliance will also be ready to film another production in the course of a few weeks. So, on the whole, things are not nearly so black as they are painted. There are at present about thirty-five producing companies actually working in England, and many more will commence shortly. A glance at "Who's Working" at the end of this issue will reveal the healthy condition of the industry.

* * *

George Bernard Shaw says: "The films do not lack anything when the photographic work is good and the authors and producers are competent. Bad photography—for instance, the frequent recurrence of horribly over-exposed faces—ought to be easily curable. But authors and producers, if incompetent, are incurable, and usually horribly expensive." But will they admit it? Not Pygmalion likely!

* * *

One of the vices of which the average British artiste is guilty is being possessed of a poverty-striken idea of the value of publicity. We repeatedly hear British players complaining of the amount of space given in the Press to American players, but they never pause to think that the reason is that the Americans go out of their way to keep the Press supplied with all kinds of news matter—good, bad, and indifferent. But it takes days of hard work to drag two words of news out of the average British player. And when these two words are obtained they are neither good nor indifferent. This week we have been informed that a certain leading lady here dropped a gold hairpin from her golden locks while working in the studio, and that the gilded pin has been sent to America, where it hangs framed in one of the large kinemas. And that is what they call publicity!

* * *

British players should realise that they cannot live without true publicity. It is to them the breath of professional life. The next thing to realise is that the Press does not view the news matter from the artiste's angle, but from the angle of its public, which means to say that every Press par must have real news value. And the smart publicity man can give a newsy twist to every bit of "dope" he turns out. The gold hairpin and the fabulous salary tales have been done to death. Let them rest in peace.

**"MEGAPHONE."**

## ON THE FLOOR WITH GEORGE TREVILLE

George Treville, who is working at the Ideal Studio on "All Sorts and Conditions of Men," is, of course, a Frenchman. Many years ago he filmed in this country, but returned to France, and this is his first British picture for many years.

At work Treville wears a resigned look, perhaps a symbol of his long experience in the kinema Trade. He gets through his work in a quiet way, and although he rehearses his artistes and takes as much care as any other producer we have seen, yet somehow he seems to get through the work quicker and without any long waits in between "shots."

In his quiet way he explains to the artiste exactly what he wants. But he will not have any acting, if a man is there for a certain part Treville will see that he lives the part, but he must not *act*—while Treville is on the floor.

Everyone is given a chance; he will tell a "crowd" what he wants. It is then up to the "crowd" to give him it. He allows them to walk about as they like in the picture, so long as they do not get in the way of the principal.

In extra long scenes he will use numbers, but very seldom does he resort to this method.

He does not interfere with his cameraman, who is given ample time to set the lights and "shoot" the scene. Treville just tells him what he wants, and it is left to the cameraman to get it.

Another thing about him is the friendly way he treats his artistes. There is none of the "I'm Mr. Producer" about Treville. He is there to help his artiste, and by this means gets the best out of him.

# Where they are and ——

Madge Stuart plays Lady Susan in "The Pointing Finger" (Stoll).

Harvey Braban plays the villain in "The Prey of the Dragon" (Stoll).

Gladys Jennings is the heroine in the Stoll production "The Prey of the Dragon."

Victor Maclaglan plays "The Dragon" in "The Prey of the Dragon" (Stoll).

Ronald Power is now concentrating on a new character type.

Norma Whalley is in the cast of "The Pointing Finger" (Stoll).

Mary Brough is playing an important part in "All Sorts and Conditions of Men" (Ideal).

Edwin J. Collins is just finishing "God in the Garden" for Masters.

Al Moses is photographing George Ridgewell's Stoll productions.

Renee Kelly is playing the leading female rôle in "All Sorts and Conditions of Men" for Ideal.

Walter Forde's second comedy has been started. It will be called "Walter Finds a Father" (Zodiac).

W. A. (Billy) Bowman has completed his contract with Zodiac and is shortly starting with another firm.

Billy Le Fre was mentioned as producer of the next Zodiac comedy. He is playing an important part in the film.

Milton Rosmer is now at work on the part of Rollestone in the Stoll picture "The Pointing Finger."

William Frost, the night watchman at the Stoll Studio, Surbiton, has just been awarded the Meritorious Service Medal by the King.

Martin Thornton is in the thick of his latest production for Stoll, "The Prey of the Dragon."

Ruth Mackay and Jane Grahame, wife and daughter of Eille Norwood, play with him in some of the Sherlock Holmes episodes.

Fred Thatcher has been playing the part of Francis Sutton in "The River of Stars" for Stoll.

C. H. Croker King has been playing the part of the Duke of Holderness in "The Priory School" for Stoll.

Edward R. Gordon will commence work on further episodes of the "Haigh Serial," which he is producing for Frederick White at Masters, almost immediately.

D. P. Cooper has finished the photography of "The Fifth Form of St. Dominic's," which A. E. Coleby has just completed for Davidson.

Teddy Arundell has been provided with the part of Daniel O'Shea in "The Pointing Finger," which George Ridgewell is producing for Stoll at Cricklewood.

Eille Norwood has just completed the last of the fifteen episodes of "The Adventures of Sherlock Holmes" (Stoll), in which he has played the lead.

Jack Ross has just returned from Wales and is expecting to fix up shortly.

Teddy Day is on the free list just at the moment.

Geoffrey Wilmer is assistant to George Ridgewell, the Stoll producer.

Edmund Blake has finished producing "Flotsam" for Isle of Man Films at Manchester.

Johnny Reid is starring in "The Puppet Man," a circus story which B. and C. is just finishing in the Tyrol.

A. E. Coleby is nearing the end of his work as producer of "The Fifth Form at St. Dominic's" (Davidson) now being cut.

Francis Irnys has been re-engaged by Gliddon-D'Eyncourt Productions, and will be featured in "The Haven," Eden Phillpotts' story.

William Drury is still making single-reel comedies for the Union Film Co., of Liverpool, and is now working on "The Grass Widowers."

Ralph Forbes plays Oliver Greenwood in "The Fifth Form at St. Dominic's," which A. E. Coleby is finishing at the Davidson Studio for Granger.

Maudie Dunham, by permission of Samuelson, to whom she is under contract, is playing ingenue in "Laughter and Tears," the Granger-Binger production.

Arthur Walcott has just finished a six-weeks' contract with Masters. He has been playing a "crook" part in "Marriage Lines." This completes his eighth year of film work.

Violet Hopson, Stewart Rome, Constance Worth, Marjorie Villis, James Knight, Owen Nares, Matheson Lang, and Gerald Du Maurier have promised to be present at the Leeds Gymkhana on July 2.

Elizabeth Brandt is to play female lead in "The Haven" (Gliddon-D'Eynecourt).

George Roberts acts as scenario editor to Union Film Productions (Liverpool).

James Drury acts as art-director for Union Film Co., of Liverpool, which is producing several single-reel comedies.

Billie Bird is in the cast of "The Grass Widowers," which is being produced at the Union Film Co.'s Liverpool studios.

Vi Francom has been engaged to play in "The Grass Widowers" (Union Film, Liverpool).

Paul Square has an important part in Union Film's (Liverpool) comedy "The Grass Widowers"

# ——DO YOU——

If Felix Orman really interviewed five thousand artistes the first day he started casting?

* * *

The name of the agent who is going to produce?

* * *

What Rex Davis thinks of a certain juvenile lead?

* * *

What is the attraction at Patmac's?

* * *

If a certain cameraman could throw some light on the subject?

* * *

Whether all is well between the members of the producing company now in the Tyrol? And—

* * *

If some of them wanted to change their hotel?

* * *

Why so many new studios have public-houses for next-door neighbours? And—

* * *

Who was there first?

# "SPOILING ——— THE PLAINT OF

When the subject of British pictures is discussed much can be said about them. In the last issue of the *Motion-Picture Studio* a contributor blamed the producer in an article headed "What is Wrong with our Producers?" Perhaps he is right, but I hasten to take up the cudgels on behalf of the British producers and will give you a few instances, taken from my own experience, of what is really wrong with British pictures.

Not long ago I was working on a picture, one of the biggest I have attempted in this country, and which I was producing for a certain well-known firm. The directors, I found, would put down a certain sum of money, and it was up to the producer to get the picture. Any extras they positively refused to give. Here is an instance of how details are overlooked and the obstacles we are working against in this country.

My big set represented a party, at which the lady of the house had to cut a birthday cake. My company was on the set at ten o'clock sharp, and everything was ready for "shooting."

After waiting for a few minutes my assistant arrived to tell me that I could not have a birthday cake for the scene. Considering the lady *must* cut a birthday cake, I had to see the man who looked after the cash and beg of him to give me the necessary funds to purchase the cake.

But, no! He would not part with a cent. "Besides, what was the property man doing?"

I went to the property man, who obligingly had a block of wood painted to represent a cake. After two hours waiting about for the cake to be painted, it was brought on the set—and what a cake! The script had to be altered, so

# what they are doing

Pat à Beckett acted in "The River of Stars" (Stoll).

Lionelle Howard plays in "The Wonderful Year."

Kenelm Foss is now finishing "Cherry Ripe," and commences work immediately on "The Wonderful Year."

Margot Drake plays lead in "The Wonderful Year" (Thompson British Productions).

Mary Odette has been provided with the part of a young French girl in the forthcoming Thompson production, "The Wonderful Year."

Eille Norwood is on the free-list and undecided whether to remain in film work or concentrate on the stage. He may produce films himself.

Eileen Munro is in the cast of "A Temporary Lady" (Minerva).

Claude H. Mitchell, assistant producer to Donald Crisp, is now working on "The Bonnie Brier Bush" (Famous-Lasky).

Violet Hopson has been at the Isle of Wight playing in the Broadwest picture, "Christie Johnstone."

Louise Ayrton has returned from America, where she has been playing at the Belasco Theatre.

Olga Conway is away on her honeymoon. Her husband is a Flight-Lieutenant. Her future movements are uncertain.

Bert Darley has just signed a contract to appear in Minerva Comedies. He commenced work this week.

Florence Turner, the American film star, who is settling in this country, has received offers from four leading British producing companies.

Randle Ayrton has just returned from America to play as "The Dispenser of Happiness" in the Thompson film, "The Wonderful Year."

Margaret Turnbull is responsible for the screen adaptation of Ian MacLaren's book, "The Bonnie Brier Bush" (Famous-Lasky).

Donald Crisp is now in Scotland producing the latest Famous-Lasky British production, "The Bonnie Brier Bush." He also plays the part of Lachlan Campbell.

Donald Crisp suffered bereavement last week by the death of his father, Dr. James Crisp, who passed peacefully away in his sleep at the age of 90. He held the position of Royal Surgeon to the late King Edward.

Stewart Rome made a personal appearance at the Royalty Kinema, Cowes, in which town he had been working on scenes for "Christie Johnstone" (Broadwest).

Jack Miller is editing Kenelm Foss' films at the B. and C. Studios.

Frank J. Woolf is doing the publicity for B. and C. films and Kenelm Foss.

Grace Rose is assistant to Kenelm Foss for the H. W. Thompson productions.

Arthur Claremont has been engaged for an important part in the next Minerva Comedy, "A Temporary Lady."

John MacAndrews, the Hepworth player, has been very ill, but is now convalescent, and will soon be back at Walton.

Vesta Sylva has been forced to refuse an offer from Hepworth owing to being engaged in France.

Robert Vallis is playing the part of the convict in the Stoll production, "The Hound of the Baskervilles."

Vere Tyndale, who is really the Hon. Mrs. Astley, has been playing the part of Lady Boscatelle in "A Dear Fool" (Stoll). She is a sister-in-law of Lord Hastings.

John A. Geeves is now in his third year of studio management for B. and C. at the Hoe Street Studios, Walthamstow.

I. Roseman is doing the camera work for B. and C.'s "Puppet Man" production in the Tyrol.

Cosmo Gordon Lennox has written a special story for B. and C. films entitled, "The Puppet Man."

Stuart Blackton has brought with him several members of his American organisation who have been associated with him in his productions on that side. They are Felix Orman, Literary Director; Almon C. Whiting, Art Director; Walter Mullin, electrician; and Nicholas Musuraca, camera man.

Felix Orman was formerly literary director of the Periodical Publishers' Association of America, one of the editorial council of *The Outlook*, a staff writer for *Leslie's Weekly*, a correspondent for a number of American newspapers, and for many years has been in intimate touch with American theatres, opera houses and motion-picture studios. He is now literary editor for Stuart Blackton Productions.

Almon C. Whiting is a well-known artist, decorator and painter, who studied for years in Paris under Whistler, Laurens and Constant. He founded, and for six years directed, the Toledo Museum of Art, and has had a wide experience in his present field. Now with Stuart Blackton as art director.

Hilda Anthony is in the cast of "The Puppet Man" (B. and C.).

Hubert Carter has been provided with a spendid part in "The Wonderful Year" (Kenelm Foss).

Mary Odette is again with Kenelm Foss in "Wonderful Year."

Pat Quinn is assisting Frank Canham in the camera work for "Wonderful Year."

## —KNOW—

The name of the kinema agent who casts artistes according to the shape of their ankle?

* * *

Why De Hems is so popular with film players?

* * *

The name of the film producing company which is advertising for £5,000 more capital?

* * *

The name of the producer's lady assistant who has turned artiste; and—

* * *

Why?

* * *

If A. E. Coleby's cat really had kittens in his Sands-Hutton camera; and—

* * *

(But, there, we don't like to ask what we are curious to know.)

* * *

Who is really going to work at the Alliance studio?

## —THE SHIP"

### A PRODUCER

that the lady did not cut the cake, but was just about to do so when a sub-title was flashed on.

That is one instance; trivial it may seem, but as the lady finds a note in the cake, and the note makes the plot, you may agree that the sub-title was hardly the thing to use in this instance. In addition to this, my company of artistes had been kept waiting around for two hours while the cake was being made, and by the time the scene was "shot" they were quite weary-looking.

Another thing of a similar nature took place with the same firm. At a dinner the guests are seen drinking wine. Wine, of course, was out of the question, so I sent my assistant to get three bottles of lemonade, so that it would sparkle in the same way as wine, and so obtain some degree of realism.

In a few minutes my assistant returned to say that the director of the company would not allow me to have the money for lemonade, but that I was to use cold tea. So cold tea it was!

These are the obstacles we are up against. Some people may think they are trivial, but they are the things that count in the long run. The saving of a few pence on lemonade and other details may eventually mean the ruining of a picture costing thousands of pounds. It is heartbreaking to a producer, and he cannot put his mind into his work when the men he is making the picture for put every obstacle in his way.

The handing out of a set sum of money is spoiling British films. Give the producer something more to work with; do not let him waste it, but do let him have a fair sum, and then perhaps we may be able to compete with other countries' pictures.

# WANTED — A FILM GENIUS

*by* Bannister Merwin

Nobody knows very much about picture making. Up to the present every attempt to make the screen a real medium of expression has been more or less tentative—and often very feebly tentative at that. We might as well admit it; we are all beginners—no matter how glibly we talk of technique.

In twelve years what have we learned? How to build good sets; how to light them well and photograph them well; and how to tell the story *smoothly* on the screen?

But that is only a beginning. Good sets, good photography, smooth continuity will not keep the public interested for ever. No; we must learn how to be more interesting—how to employ the peculiar vividness of our medium along lines quite apart from the novel or the stage.

With all deference to the splendid work done by many well-known producers in England, on the Continent, and in America, we are compelled to say that even those of them who have most strongly impressed their individuality upon the development of the film play have not discovered in themselves the breadth of background which is necessary to make their work really great and lasting. And what applies to the producer applies also to the film playwright—and in some degree to the film actor.

The truth is that all of us, in our gropings after good results, are at the mercy of certain very restricting conditions—and especially in England. First, as regards stories.

In choosing a story for a film we are subject to the retarding influence of the trade demand. We must find a story which will be acceptable to the *average* English audience.

It is not as if we were preparing a play to be shown at a single theatre, there to attract audiences who are interested in that particular play. We must hit public interest in all quarters and among all classes at the same time.

For that reason originality is dangerous. It is necessary to play safe. We dare not write to satisfy the West End at the cost of losing the interest of the Midlands or the North. And, as a rule, if we are out to please an average audience, we must present them with an average story—one that is developed more or less according to formula. Death to originality, of course—but business is business. That is why producing companies are always on the look out for stories that are like some other story that has just proved successful.

Then as to production: Again—play safe is the accepted maxim. In one limited section picture-goers may like subtlety. In other sections subtleties will pass unheeded, and audiences will wonder what the picture is all about. Therefore, don't be subtle. People who enjoy subtleties can at least understand a broader treatment; that is enough to go by! Use the broader treatment, because it is most likely to satisfy your *average* audience.

As to technical quality, we in England have been pretty well up against it. A few months ago an American producer who had been working in England said to me that, in his opinion, a man who could make a picture in England could make one anywhere. The ordinary English studio, even if it has the facilities for good sets and good lighting, seldom seems to get the best technical results.

In my experience, the reason lies not so much in bad equipment as in faulty organisation. It is not that we don't spend enough time and money. Very often we waste both. But by failing to organise productions completely before beginning the actual work we not only lose time later, but lose quality as well. If we can get into the habit of producing our pictures before we begin actual production we shall do much better in England.

Really, English production has been at the mercy of special trade conditions. Those conditions do not seem likely to alter very materially for the present. There is only one thing that will break them down, and that is a film genius. If a writer or producer comes along who has the money and the confidence to make the picture he sees, without regard to trade demand—and if he is a genius—he will shatter conventions and traditions so quickly that the film pundits will gasp. He will break away from our half-baked theories and make an art that is as different from the stage play as the stage play is different from the novel. And then everybody will imitate his methods, and we shall have a new era of film production, and the monotonous films now in reserve on the renters' shelves will most certainly never see the light.

# YOUR CORNER

## LETTERS TO THE EDITOR

I consider the article written by J. Cobb is worthy of contempt—not an answer. A fool might take the dictation of his master, but an ass never! Evidently Mr. Cobb has never entered a British or an American studio, as by his article he is stupidly ignorant of both.

When Mr. Cobb can send me a sub-title—original and written by himself, not quoting Shakespeare or the Classics, which evidently he knows nothing about—I will perhaps have time to correct his sub-title and answer any stupid questions that he cares to ask in future.—NORMAN MACDONALD.

Allow me to congratulate you on your splendid little paper, *The Motion Picture Studio*, which I feel is going to do a great deal towards assisting British productions to equal those of other countries, and I wish you every success with your new venture.

I sincerely hope your article on the lack of finance for British productions will be read and understood by those who could render valuable assistance to the straightforward British producer, who is being held up during the whole of the summer owing to insufficient capital. I myself have plans to produce comedies under the heading of "Westland British Productions," but my schemes have had to be shelved.—PHILIP V. EAST.

# STUDIO FINANCE

## NEW COMPANIES.

GEARSLEY DE GROOT PRODUCTIONS, LTD.—Private company. Registered June 2. Capital, £15,000 in £1 shares. To carry on the business of producers of revues, kinema and other plays, proprietors of theatres, music-halls, etc. The subscribers are: Mrs. D. Clarke, 26, Regent Square, W.C.2; Mrs. M. England, 24, Norsham Street, Lewisham, S.E.13. The first directors are not named. Qualification: 250 shares. Solicitors: Lloyd Richardson and Co., 3, Howard Street, W.C.2.

LONDON AND CONTINENTAL FILM STUDIOS, LTD.—Private company. Registered June 6. Capital, £5,000 in £1 shares. To acquire 16, Maida Vale, W., or any other premises in the British Empire or elsewhere, and to carry on the business of kinematographers, film producers, etc. The company may issue debenture stock or mortgage debentures for not more than £30,000. The first directors are: R. H. Green-Wilkinson, 38, Glebe Place, S.W.3; W. E. Tooth, 187, Hampton Road, Ilford; H. Corbyn, 35, Upper Baker Street, W. Qualification: £50. Secretary: W. E. Tooth. Registered office: 61 and 62, Chancery Lane, W.C.2.

PEARL FILMS, LTD.—Private Company. Registered June 2. Capital, £1,000 in £1 shares. To carry on the business of producers, manufacturers, licensors and exhibitors of, agents for and dealers in films, photographic negatives and positives, photo-plays, scenarios, photographic instruments, material and products, etc. The subscribers (each with one share) are: E. G. Tindell, 40, Datchet Road, Catford, S.E., clerk; S. B. Collings, 118B, Mallinson Road, S.W.11, clerk; Miss E. Josephs, 296, Willesden Lane, N.W.2; B. W. Gould, 18, Cicely Road, Rye Lane, Peckham, S.E., clerk. The subscribers are to appoint the first directors. No qualification required. Remuneration as fixed by company. Secretary: H. A. Mabbott. Registered office: 86 and 88, Wardour Street, W.

BARTRUMS, LTD.—Private company. Registered June 8. Capital £10,100 in £1 shares. To take over the business carried on at 70, Carlton House, Regent Street, S.W., as "Bartrums," and to carry on the business of publicity and advertising agents, agents for political, social, artistic, theatrical, commercial, financial and other propaganda, proprietors and managers of theatres, kinemas, concert halls and entertainments, dramatic and musical publishers, etc. The subscribers (who are also provisional directors) are:—A. S. Niblett, 11, Basil Mansions, Knightsbridge, S.W., advertising agent; R. Pierpoint, Westminster Mansions, S.W.1, journalist. Solicitors: T. Eggar and Co., Winchester House, E.C.

WILSONIAN FILM PRODUCING CO., LTD.—Private company. Registered June 9. Capital £2,000 in £1 shares. To carry on the business of film makers, producers and dealers, kinematograph instructors and agents, etc. The first directors are: C. H. Wilson, 8, Clitheroe Road, Clapham Road, S.W., kinematograph producer; J. Wagstaff, 145, Lambeth Walk, S.E., butcher; W. J. Crook, 8, Clitheroe Road, Clapham Road, S.W., butcher. Qualification: £1. Remuneration: £120 each per annum. Secretary: W. J. Crook. Registered office, 547, Wandsworth Road, S.W

## MORTGAGES, CHARGES AND SATISFACTIONS.

BRITISH AND COLONIAL KINEMATOGRAPH, CO., LTD.—Satisfaction in full on June 1, 1921, of 1st and 2nd debentures, both dated March 6, 1914, securing £3,000 and £1,000 respectively.

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# HARLEY KNOLES

*THE WORLD-FAMOUS DIRECTOR*

Sole producer of "CARNIVAL," wh'ch is being presented by Samuel Rothapfel, at the Capitol, New York (the largest Pictu.e Theatre in the World), to-morrow, Sunday, June 26.

# OUR BUSINESS AND YOURS

## Milton Rosmer and Our Future

I welcome the advent of *The Motion Picture Studio* because at last those of us who are engaged upon the creative side of the film "industry" will be provided with a platform upon which we can discuss the problems and ideals of our art, without falling under suspicion of seeking notoriety or clamouring for the gaudy prizes of publicity.

There are many subjects, at present discussed only in draughty dressing-rooms or over cigarettes and coffee, which are of supreme importance to all of us who take our profession seriously, and who are not only anxious for the advancement of our own interests as actors, producers, writers or craftsmen, but desire the fullest possible development of the motion picture as a medium of artistic expression.

Now that is a point of view which I hope *The Motion Picture Studio* will continuously and courageously put forward. I want it to stand as a living demonstration that new ideas, fresh inspirations, novel methods of treatment, daring departures from established rules are the very life-blood of our art.

In standing for the steady advancement of kinematographic art there are certain duties which, I think, *The Motion Picture Studio* should undertake. It should encourage every spark of originality that manifests itself. It should help to bring into the studio the finest creative intelligences of our day and generation. It should stand for a policy of "Free and Fair Play for the Artiste" (applying the name in its widest sense to all whose work contributes towards the perfecting of the film). It should demand greater expenditure of time and money not only upon production but also upon experiment. This journal should cultivate an attitude of mind consistent with the dignity and the illimitable possibilities of our art, so that it may assert its own individuality and enter at last into its own inheritance. And, finally, it should stand firmly for the permanent exclusion from the screen of those things which are offensive to art and to humanity, the exploitation of cruelty, indecency, and mere sensationalism.

To my mind all these factors are necessary for the full and perfect development of our art. Kinematography must no longer be a parasite upon the other arts. It must grow upon its own stem. It must develop its own distinctive form. It must draw its vitality from the very wellsprings of art and life. Inspiration, rather than adaptation, should be its watchword. The title of a famous book, the glamour of a stage reputation, will never, in themselves, advance our art by one hair's breadth. But the writer and the artist who is willing to study and develop a new medium should be warmly welcomed.

*We want fresh blood rather than borrowed ideas.*

But largely conditioning all this, there must be a bigger realisation of their opportunities among the men who control the finance of production. How can the producer whose expenditure is restricted to the minimum extract the fullest value from his subject even upon "safe lines"? How can he experiment with new methods or novel effects which may or may not be successful? How can the actor develop his technique when engagements are spasmodic and a livelihood uncertain? How can the original film author be expected to exist at all when the adapted novel seems to be the chief article of faith among the captains of the film industry, with its corollary of a big fee for the novelist (who takes no further interest in the matter), and a microscopic fee for the adaptor.

(*Continued top of next column.*)

Yet the men who by their cheeseparing policy are preventing that free play of expression in the studio which is the essential condition of better work are those who grumble about the exclusion of British pictures from foreign screens. By restricting their expenditure to a sum which just allows a safe return for their money to be made out of the receipts from British theatres they are spoiling the home market and making foreign sales impossible. We need what the Americans call "the Big Idea," and it is up to those of us who are engaged upon the creative side of affairs, and for *The Motion Picture Studio*, which speaks for us, to present the Big Idea for all it is worth.

I believe that *The Motion Picture Studio* will be keenly alive to all these questions, because the best interests of British studio workers are intimately bound up in the welfare and progress of their art, and because it will provide a clearing house for the ideas and opinions of those of us who are conscious that we are laying the foundations of one of the greatest arts that the world has yet known.

# THE WEEK'S DIARY

## TRADE SHOWS

**"Corinthian Jack"** (*Muster*)

PRODUCER: Walter Courtenay Rowden.
CAST: Victor MacLaglen, Warwick Ward, Dorothy Fane, Kathleen Vaughan, Ray Raymond, Colin Kent, Malcolm Todd, Conway Dixon. Will Lemders, Roeky Knight.
SCENARIST: W. C. Rowden.
TRADE SHOW: Tuesday, June 28, London Pav., 3 p.m.

## RELEASES

**"The Broken Road"** (*Stoll*).

PRODUCER: Rene Plaissetty.
CAST: Harry J. Worth, Harry Ham, Robert English, Cyril Percival, Mary Massart, Dorothy Langley, Tony Fraser, Charles Wemyss, Gwen Williams, June Putnam.
CAMERAMAN: John L. Cox.
SCENARIST: Daisy Martin.

**"The Lunatic at Large"** (*Hepworth*).

SCENARIST: Daisy Martin.
CAST: Henry Edwards, Chrissie White, Gwynne Herbert, George Dewhurst, Lyell Johnston, Beuna Bent, James Annand, John MacAndrews, Hugh Clifton, P. K. Esdaile.
SCENARIST: George W. Dewhurst

**"Sybil"** (*Ideal*).

PRODUCER: Jack Denton.
CAST: Evelyn Brent, Philip D. Williams, F. Cowley Wright, Harry Gilbey, William Burehill, Hubert Gordon, John Wyndham.
SCENARIST: Colden Lore.

**"Lady Tetley's Decree"** (*Jury*).

PRODUCER: Fred Paul.
CAST: Hamilton Stewart; Phillip Hewland; Bernard Vaugham; Marjorie Hume; and Sidney Lewis Ransome.

**"The Four Just Men"** (*Stoll*).

SCENARIO AND PRODUCTION: George Ridgwell.
CAMERAMAN: Alfred H. Moses, Junr.
ART DIRECTOR: Walter W. Murton.
CAST: Cecil Humphreys; Poiceart; Teddy Arundell; George Bellamy; C. H. Croker-King; C. Tilson Chowne; and Robert Vallis.

# PULSE OF THE STUDIO

(*Continued from page* 15).

TYPE: Drama.
STAGE: Second week.

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FILM: "The Pointing Finger."
PRODUCER: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Third week.

---

FILM: "General John Regan."
PRODUCER: Harold Shaw.
STAGE: Casting.

---

FILM: "The Hound of the Baskervilles."
PRODUCER: Mauriee Elvey.
STARS: Eille Norwood, Catina Campbell.
SCENARIST: W. J. Elliott.
CAMERAMAN: Jermaine Berger.
TYPE: Drama.
STAGE: Fourth week.

*H. W. Thompson.*

ADDRESS: Hoe Street Studios, Walthamstow.
FILM: "Cherry Ripe."
PRODUCER: Kenelm Foss.
STARS: Mary Odette, Lionelle Howard, Roy Travers.
ASSISTANT DIRECTOR: Jack Miller.
SCENARIST: Kenelm Foss.
ART DIRECTORS: Tom Gilson and Grace Rose.
CAMERAMAN: Frank Canham.
TYPE: Five-reel social drama (Mid-Victorian).
STAGE Editing.

*Welsh Pearson.*

ADDRESS: Craven Park, Willesden, N.W.
FILM: "Squibs."
PRODUCER: George Pearson.
STARS: Betty Balfour, Fred Groves, Hugh E. Wright.
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
TYPE: Comedy.
STAGE: Nearing completion.

*Zodiac.*

ADDRESS: Windsor Studios, Catford.
FILM: "Walter Finds a Father."
STAR: Walter Forde.
TYPE: Two-reel eomedy.
STAGE: First week.

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# EXPANSION

*by* ADRIAN JOHNSON

*(Concluded)*

What does the word COST mean? All productions are calculated on profit. To some minds COST makes no difference, always with due consideration to judicious expenditure, it is PROFIT that counts. To make money, one must spend it. I have heard it said that some British producers express themselves as being satisfied to exhibit their pictures in the British Isles only, for home consumption. Go into any British kinema theatre and look at the bill. Is it an all-British kinema bill? Is the British producer succeeding in his design of monopolising his country and realising the kinema profits to be obtained there? If the English people are, to a certain extent, tired of their own productions and like to see Western American cowboy pictures, the reverse applies, for a Western American or any American is delighted to see the quiet, beautiful scenery of an English village and a drama built around the types there. Why do thousands of Americans come to Europe every year? To see it and pause a moment and think of the millions who have never come, who cannot come. London is the most interesting old city in the world, yet there are a number of people here who do not realise it. It seems that foreigners are the ones to grasp its possibilities. There are some of the most wonderful old corners, squares, etc., to be obtained in London. American producers have to get pictures of them and build them in Los Angeles. The British producer could get them by sending a cameraman there to photograph them. What is the answer?

In conclusion: England to-day and in all time has stood for expansion. Is this policy being exhibited in its kinema? If not, why not? Nations become friendly by acquaintance. The kinema is the greatest medium of expression, of exploitation of manners, customs, sports, character, scenery, and beauty in the world. I have seen an audience in Los Angeles positively go into ecstasies over the delightful scenery of a certain English production made years ago, a picturisation of one of Dickens' novels. They have not seen another.

Now is the time for the British producer to get his share. The Italians are going into America, the Germans have gone in. There is plenty there for all. Shall it be said that the British producer is satisfied to produce pictures for two or three thousand pounds, allow alien peoples to capitalise his country, exploit it, realise its profits? Shall it be said that the immense amount of capital in England for investment shall seek the old, conservative commercial channels with the old commercial percentage of profit, or shall it seek its percentage in an industry which has realised millions, is realising them, and will realise more? When one has the money, why inquire about COST perpetually? When this people sought a world expansion, cost was not a paramount factor, and it was accomplished. Expansion and the gambler's chance makes for SUCCESS in this business, and if the proper people are employed and their characters and past efforts carefully investigated in England, *which in the kinema business has absolutely not been done,* FAILURE cannot result. If an alien cannot understand the conservatism attendant upon British methods, if he becomes nervous, those methods should be explained to him. If he is employed for the purpose of benefiting the British kinema, he should meet with co-operation, possible personal antipathy, because of differing modes of speech and character, should be carefully laid in the background and all should work in the interests of the kinema of this country, if expansion is the watchword, and if not, there is no use in working at all.

# BLACKTON AND COLOUR

A cable from the Prizma Laboratories of New York, received recently by J. Stuart Blackton, announced the completion of work on the process by which the first photo-play is to be taken in colour, and Mr. Blackton states that the colour camera expert with his specially designed and perfected apparatus and a special type of film negative for this colour photoplay sailed from New York on the *Mauretania* on June 15, and immediately after his arrival in London production would start at once.

For some time Mr. Blackton has had an ambition to produce a super film play in natural colours; and he and the Prizma people decided that they would start with the initial Blackton production in England featuring Lady Diana Manners.

The Prizma organisation in New York has been at work for more than six months on special photographie devices to attain this end. It has employed the abilities of the recognised experts of the world in camera, colour and motion photography, with the idea of presenting a full length dramatic photo-play artistically and accurately done in colour throughout.

This work has been conducted with such thoroughness and has involved such an enormous extent of research and experiment, that Mr. Blackton's first British production has been delayed almost two months, and this first photoplay in colour is expected to revolutionise the photoplay art.

Film producers, for some time, have realised the limitations of ordinary black and white motion photography. The sense of depth and detail was lacking. There was no stereoscopic value. The effect often was dull and lifeless. This new process, after long and painstaking effort towards its perfection, should not only take the picture in natural colours—interiors as well as exteriors—but should bring out the detail of the scene in a much more emphatic manner and give a stereoscopic value to the picture that has not hitherto been attained.

All the special lighting fixtures from Mr. Blackton's American studios have been shipped to England and installed in his Crieklewood studios.

*VANITY FAIR Supplement No. 2354.*

## MEN OF THE DAY

### KENELM FOSS

"MAGIC"

To be selected for the subject of a cartoon in "Vanity Fair" was always a great honour, and it is safe to say that KENELM FOSS is the only member of the kinematograph industry who ever attained such a distinction. The admirable caricature of KENELM FOSS which is reproduced above appeared in "Vanity Fair" in 1914, before KENELM FOSS had ever even seen a picture-play! We all know KENELM FOSS as actor, scenario writer, designer, novelist and poet, as well as producer, but it will perhaps be news to some members of the Trade that for years KENELM FOSS was a well-known theatrical manager, and that in 1913-1914 he was in successful control of a London theatre, the Little, where he introduced to London playgoers "MAGIC" by G. K. Chesterton, an "DAMAGED GOODS." It was for this reason that "Vanity Fair" included him in their series of men of note, a series comprising very few actors or managers, and more usually consisting of barristers, judges, politicians and prominent sportsmen.

# TINTING FILM

Kodak has recommended methods for tinting and toning motion picture film and the tinting formulæ have since then been issued in a leaflet named the "Kodak Motion Picture Bulletin No. 2," a copy of which has been sent us with the evident intention that we should reprint whatever of its contents we think fit. Since these tinting formulæ are simple and valuable, we give them below.

Kodak Formulæ for Tinting (at 65 F.)

| | Avoirdupois | Metric | Time of Tinting |
|---|---|---|---|
| Cine Red | 2 lbs. | 1000 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Red | 13 ozs. | 400 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Scarlet | 13 ozs. | 400 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Orange Red | 13 ozs. | 400 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Orange | 6 ozs. | 200 grams | 3 min. |
| Acetic Acid (glacial) | 3 ozs. | 100 cc | |
| Water | 50 gal. | 200 lit. | |
| Cine Orange | 6 ozs. | 200 grams | 1 min. |
| Acetic Acid (glacial) | 3 ozs. | 100 cc | |
| Water | 50 gal. | 200 lit. | |
| Cine Yellow | 13 ozs. | 400 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Light Green | 26 ozs. | 800 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Green | 26 ozs. | 800 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Blue | 13 ozs. | 400 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Blue | 12 ozs. | 400 grams | 1 min. |
| Water | 50 gal. | 200 lit. | |
| Cine Violet | 13 ozs. | 400 grams | 3 min. |
| Water | 50 gal. | 200 lit. | |

DYESTUFF REFERENCE LIST.

Name of Dye and Manufacturer.

Cine Red.—AMARANTH—H. A. Metz and Co., New York. Azo RUBINE—White Tar Aniline Corp., 56, Vesey Street, New York.

Cine Scarlet.— CROCEIN SCARLET MOO—National Aniline and Chemical Co. SCARLET G. R.—Levinstein, 74, India Street, Boston, Mass.

Cine Orange Red.—LAKE SCARLET R.—N. A. and C. Co.

Cine Orange.—WOOL ORANGE GG—N. A. and C. Co.

Cine Yellow.—WOOL YELLOW EXTRA CONC.—N. A. and C. Co. QUINOLIN YELLOW—N. A. and C. Co.

Cine Light Green.—NAPHTHOL GREEN B CONC. —White Tar Aniline Corp.

Cine Green.—ACID GREEN L—FAST ACID GREEN B—N. A. and C. Co.

Cine Blue.—AZORAL SKY BLUE—Holliday Kemp, 90, William Street, New York. DIRECT BLUE 5B—Essex Aniline Works, 39, Oliver Street, Boston, Mass. NIAGARA SKY BLUE—N. A. and C. Co.

Cine Violet.—FAST WOOL VIOLET B—N. A. and C. Co.

The alternative dyes recommended differ slightly in colour and physical properties.

# STUDIO PATENTS

*This list is specially compiled for the* MOTION PICTURE STUDIO *by Rayner and Co., Registered Patent Agents, of 5, Chancery Lane, London, W.C. 2, from whom all information relating to Patents, Trade Marks and Designs, can be obtained gratuitously.*

**Latest Patent Applications.**

14,420.—J. B. Barton. Kinematographic cameras. May 24.

14,827.—F. W. Daniels. Method of producing increased speed and stereoscopic or relief effect in photographic plates or films. May 28

14,732.—J. V. Davies. Means for taking, printing, and projecting films. May 27.

15,104.—Cinemundi. Kinematographic picture taking and projection apparatus. May 31.

14,997.—A. C. Coppier. Manufacture of kinematograph films. May 30.

15,721.—De Vry Corporation. Motion picture machines June 7.

15,995.—W. Holmes. Appliance for reflecting electric arc of kinematograph lamp upon a screen, etc. June 10.

16,008.—A. R. Trist. Methods for production of screens for photo-mechanical printing, etc. June 10.

**Specifications Published this Week.**

143,230.—J. Mason. Method and apparatus for treating films.

**Abstract Published this Week.**

161,995.—Colour photography. J. T. Smith, St. Peter's, Cornhill, London.

Consists in processes and apparatus for ruling coloured line screens on celluloid. To prevent the spreading of the colours when ruled, the celluloid is treated with a pounce which may be phenol, aniline, alcohols, water, nitro-benzene, benzyl acetate, benzaldehyde, fatty acid esters of alcohols, etc. Pounces in powder form such as pumice, french chalk, etc., may be used. The colour is dissolved in a suitable liquid such as aniline, phenol, or an alcohol. The solvent may be similar to the pouncing-liquid, for example, benzyl alcohol, but if necessary a softener such as nitro-benzene may be added to promote the attack of the colours. A preferred form of ruling-pen consists of a piece of parchment, fine wire gauze, etc., which runs skate-fashion on the celluloid, the width of the line being adjusted by setting the blades obliquely to the line. A ruling-machine may be provided in which the celluloid first passes through a pouncing-device, then between soft rollers of conducting material connected to earth to remove any electrification and so to the first set of pens. An electrically heated wire serves to dry the ruled lines before the next set of pens is reached for ruling the second colour lines and so on. The use of this microscope is facilitated by having a transparent bed over which the ruled celluloid passes. The screen finally passes through a device in which surplus colour is cleaned off by means of a weak solution of caustic soda, acid, alcohol, etc. Specification 129,717 is referred to.

*Rayner and Co. will obtain printed copies of the published specifications, and will forward on post free for the sum of 1s. each.*

# FRONT COVER BIOGRAPHIES

## No. III.—GUY NEWALL

One of the most notable personalities in the British film world at the moment is Guy Newall, of George Clark fame. His rise to film distinction has been meteoric, for, although he entered the industry in the old London Films so long as nine years ago, it is only during the last two or three years that he achieved his present fame.

An Englishman by birth, tradition, and breeding, Guy Newall was born in the Isle of Wight in the late eighties. He commenced a theatrical career, and had considerable success on the stage, but in 1912 his attention was directed to the "movies," and before that year was very old he had made his first screen appearance.

On joining George Clark in a partnership, which afterwards became the George Clark Productions, Ltd., he played, with Ivy Duke, the leading parts in every picture put out by this enterprising firm with the exception of "Testimony," and in this picture Guy Newall won his first aurels as a producer. The success of this film in America has done much to convince the film world that his destined career is as the producer of pictures.

Of the two pictures completed in the South of France, where he has been working for the past half-year, "The Persistent Lovers" and "The Bigamist," each promises to be a considerable advance in British picture making.

# CAMERAMEN AT WORK

The Topical Budget nowadays contains quite a number of "shots" taken with Charlie Heath's new lens.

* * *

The next meeting of the Society takes place on Friday next, July 1.

* * *

Although there have been no meetings for the last few weeks, quite a number of cameramen still seem to congregate in Patmac's every Friday night.

* * *

L. G. Egrot was there last Friday, his first appearance for many weeks, as he has been away filming in Wales.

* * *

D. P. Cooper tells us that his experiments with his famous diamond lens have been discontinued temporarily.

* * *

It is rumoured that if Kenneth Gordon is present at the next Society meeting he will have something to say.

# MEN BEHIND THE CAMERA

**No. 1:—Moses, Alfred H.:** Born in Louisville, Kentucky, U.S.A., and educated technically in analytical and technological chemistry, electrical and mechanical engineering, at the Alabama Polytechnic and Massachusetts Institute of Technology. In 1888 he invented the "enclosed arc," and many other electrical devices since then. He invented the Alamo pocket kinema camera, the Alamo projector, and the Multi-Exposure camera. It was in 1888 that he started in photography, and his first kinematography was in 1907. He was chief cameraman for Thannhauser, and has filmed Norma Talmadge in many productions. He is a member of the Royal Photographic Society and Vice-President of the Kine-Cameramen's Society. At present with Stoll.

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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

*J. Stuart Blackton.*
ADDRESS: Bush House, Aldwych.
FILM: "The Glorious Romance."
PRODUCER: J. Stuart Blackton.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
ART DIRECTOR: Almon C. Whiting.
CAMERAMAN: Nicholas Mursuraca
TYPE: Seven-reel drama.
STAGE: Finishing Casting.

*British and Colonial.*
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
PRODUCER: Frank Crane.
STARS: Hugh Miller, John Reid.
CAMERAMAN: I. Roseman.
TYPE: Drama.
STAGE: Last Stages.

*Broadwest.*
ADDRESS: Walthamstow and Esher.
FILM: "The Imperfect Lover."
PRODUCER: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: J. Franguelli.
TYPE: Drama.
STAGE: Casting.

---

FILM: "Christie Johnstone."
PRODUCER: Norman MacDonald.
STARS: Stewart Rome and Gertrude McCoy.
SCENARIST: W. G. Clifford.
CAMERAMAN: G. Pauli.
TYPE: Costume romance.
STAGE: Cutting and Assembling.

---

FILM: "Vi of Smith's Alley."
PRODUCER: Walter West.
STARS: Violet Hopson, Cameron Carr.
SCENARISTS: J. B. Bertram Brown, Charles Barnet.
CAMERAMAN: J. Franguelli.
TYPE: Domestic drama.
STAGE: Cutting and Assembling.

*George Clark.*
ADDRESS: 41, Ebury Street, Victoria, S.W.1 (now working in Nice).
FILM: "The Bigamist."
PRODUCER: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bert Ford.
TYPE: Social drama.
STAGE: Finishing.

*I. B. Davidson.*
ADDRESS: Lea Bridge Road, Leyton.
FILM: "The Fifth Form at St. Dominic's."
PRODUCER: A. E. Coleby.
SCENARIST: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
TYPE: School story.
STAGE: Finishing.

*Famous Players-Lasky British Producers.*
ADDRESS: Poole Street, Islington.
FILM: "Twice Wed" (working title).
PRODUCER: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Leslie Dawson.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Nearing Completion.

---

FILM: "Bonnie Briar Bush."
PRODUCER: Donald Crisp.
ASSISTANT PRODUCER: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Fourth Week.

*Frederick White.*
ADDRESS: Weir House, Teddington.
FILM: "The Haigh Serial."
PRODUCER: Edward R. Gordon.
STAR: Ernest Haigh.
SCENARIST: Edward R. Gordon.
TYPE: Detective serial.
STAGE: Commencing fifth episode.

*Gaumont.*
ADDRESS: Shepherd's Bush.
FILM: "The Autumn of Pride."
PRODUCER: W. P. Kellino.
STAR: Nora Swinburne.
ASSISTANT DIRECTOR: Cyril Smith.
SCENARIST: Paul Roof.
CAMERAMAN: A. St. A. Brown.
TYPE: Five-reel country drama.
STAGE: Cutting and Assembling.

FILM: "Roses in the Dust."
PRODUCER: Captain Calvert.
CAMERAMAN: Basil W. G. Emmott.
STAGE: Just starting.

*Harma.*
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
PRODUCER: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Beginning.

*Ideal.*
FILM: "All Sorts and Conditions of Men."
PRODUCER: G. Treville.
STARS: Rex Davis, Renee Kelly.
SCENARIST: Colden Lore.
TYPE: Costume drama.
STAGE: Fifth week.

---

FILM: "Sonia."
PRODUCER: Denison Clift.
STAGE: Casting.

*Master Films.*
ADDRESS: Weir House, Teddington.
FILM: "God in the Garden."
PRODUCER: Edwin J. Collins.
STARS: Arthur Pusey, Edith Craig, Mabel Poulton.
SCENARIST: Edwin J. Collins.
CAMERAMAN: Jack Parker.
TYPE: Comedy drama.
STAGE: Nearing completion.

---

FILM: "The Marriage Lines."
PRODUCER: Wilfred Noy.
STAR: Barbara Hoff.
SCENARIST: Wilfred Noy.
CAMERAMAN: Theodore Thumwood.
TYPE: Drama.
STAGE: Nearing completion.

*Progress.*
ADDRESS: Shoreham.
FILM: "The Wooing of April."
PRODUCER: Sidney Morgan.
STARS: Pauline Johnson, Harold French and Ellis Jeffries.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Comedy drama.
STAGE: Cutting and assembling.

---

FILM: "Moth and Rust."
PRODUCER: Sidney Morgan.
STARS: Sybil Thorndyke, Malvina Longfellow, and Langhorne Burton.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Drama.
STAGE: Third week.

---

FILM: "Mayor of Casterbridge."
STAR: Pauline Peters
PRODUCER: Sydney Morgan.
SCENARIST: Sydney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Just commencing.

*Seal.*
ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Dick's Fairy."
PRODUCER: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Bruntford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Fourth week.

*Screen Plays.*
ADDRESS: Cranmer Court, Clapham S.W.
FILM: Grand Guignol series.
PRODUCERS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

*Stoll.*
ADDRESS: Temple Road, Cricklewood.
FILM: "The Woman with the Fan."
PRODUCER: Rene Plaissetty.
STARS: Mary Massart, Alec Fraser and Cyril Percival.
CAMERAMAN: Jack Cox.
TYPE: Drama.
STAGE: Fourth week.

---

FILM: "The Prey of the Dragon."
PRODUCER: Martin Thornton.
STARS: Victor McLaglan, Harvey Braban and Gladys Jennings.
CAMERAMAN: Percy Strong.

(*Continued on page 12*).

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Amilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

B. P. FILMS, LTD., Cranmer Court, High Street, Clapham, London, W.4. 'Phone: Streatham 2652.

BRITISH ACTORS' FILM CO., Melbourne Road, Bushey, Herts. 'Phone: Bushey Heath 259——British Aetors.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH ART FILMS, CO., LTD., Prinees Studio, Kew Bridge, Brentford. 'Phone: Chiswiek 574.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PICTURES, LTD., Tuilerie Street, Hackney Road, London, E.2. 'Phone: Dalston 3454.

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BROADWEST FILMS, LTD., Portsmouth Road, Esher, Surrey. 'Phone: Esher 325.

CAIRNS FILM CO., Wateombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.

CENTRAL FILM PRODUCING CO., Eel Pie Island, Twiekenham.

DAVIDSON, I. B., 58, Lea Bridge Road, Leyton, E.10. 'Phone: Walthamstow 634.

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HARMA CLARENDON CO., 16, Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25—— Idefilms, Borehamwood.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwyeh (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

MASTER FILMS, Weir House, Broom Road, Teddington. 'Phone: Kingston 1617.

MIDLAND ACTORS' FILM CO., 76, Broad Street, Birmingham.

MINERVA FILM CO., LTD., 110, Vietoria Street, S.W.1. 'Phone: Victoria 7545.

NEW AGENCY FILM CO., 115a, Ebury Street, London, S.W.1. 'Phone: Vietoria 6856.

PROGRESS FILM CO., The Beaeh, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

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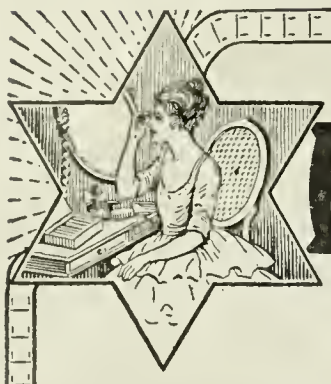

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# The MOTION PICTURE Studio

Vol. 1.—No. 4. Saturday, July 2, 1921. FOURPENCE

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# IVO DAWSON

*See page 13*

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Vol. 1. No. 4

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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July 2, 1921.

*The Authors Defend Themselves..*

NOW that a number of famous—and in some cases popular—authors has been induced to go to the City of the Angels to write stories for the screen, the question has arisen in low high-brow circles as to whether they damage their reputation thereby. The obvious reply of the cheap humorist is that such a thing is impossible. But the authors themselves are taking the question rather more seriously For it has been suggested that their efforts are inefficient and misguided, and that the results of their collaboration with the scenarist and the producer will do harm to an Industry which has already suffered severely from a mis-alliance of art and commerce.

*The "Uplift" Movement.*

THE heads of the larger producing organisations have claimed that this co-operation with the author is an attempt to put the photo-play on a higher plane. No doubt it is, but equally doubtless is their real motive the exploitation of names and big reputations. Witness the fact that G. B. S. is credited with having been offered a large sum for the use of his name only. Here is concrete proof of the desire for name only for purposes of commercial exploitation. At the same time, there are a few producing heads who are foresighted enough to see that good screen stories by real authors who have studied the technique of the photoplay, have a very great business value. For once then, uplift goes hand in hand with commerce.

*What the Writers Say.*

IN defending themselves against the accusations referred to at the beginning of these notes, several well known English and American novelists have made some good points. Elinor Glyn, for example says that "no author should be condemned as a poor screen writer unless he has been responsible for the manner inwhich his story has been presented." That is our old American friend, the alibi! Then she remarks that "No further author has the right to expect success upon merely his name. If eminent authors fail as screen writers it is up to them—and if they cannot learn their lesson as to why they failed—(the conditions being as they wished)—the sooner they clear out the better. A humble attitude is what eminent authors want to cultivate, and then let them stand or fall by the merits or demerits of their conception of the new art they are trying to learn." Humble attitudes for eminent authors! Ye Gods!!

*Maurice, Hughes and Language.*

THE opinion of Gouverneur Morris deals with the "mission" of the author. He says that "the elimination of the superficial pictures—the establishment of the picture with a thought element that will reach the masses—the subsequent education of the masses—that, I believe, is the mission of the author in the photoplay world." Fine—if only the executors of the producing units would believe it. Then Rupert Hughes, speaking his little piece, opines that the author can do through the medium of the screen some of the things which all the other arts can do and many things which no other art can do. He is quite right; it can! But he is a bit hard on the language of his own country when he declared that "stories written in the American language are really hard for the Englishman to understand."

*The Cameraman's Function.*

ELSEWHERE in this issue will be found an article by a working cameraman on what he thinks should be the policy of the cameraman to the producer. While agreeing with much that he writes we are inclined to the opinion that while the cameraman has certain duties to the producer the latter also has obligations to his cameraman. In too many cases does the producer regard the cameraman as a kind of higher-grade menial labourer whose sole function is to turn a handle. This idea, we sometimes think, accounts for many of the technical defects found in British productions.

*Pioneering.*

NOT without reason has J. Stuart Blackton been accused of being an inveterate pioneer, for he has led the way in many of the innovations that are now commonplaces of film production. His latest is,of course, the production of a full length photo-play in natural colours. Such an epoch making event cannot be allowed to pass without special notice, and as Milton Rosmer last week claimed for the *Motion Picture Studio* that it should "stand as a living demonstration that new ideas are the very life-blood of our art," we have decided to set aside our July 16 issue as a Blackton number. And in order to show to America that British studios are subscribing to a progressive policy we have arranged for copies of this special number to be circulated in every American studio. There are numerous obvious advantages for British artistes in this scheme; but we wish particularly to point out that the July 16 issue will be printed throughout in colour and the numerous Blackton players that have inserted their photographs will have the advantage of knowing that producers on both sides of the Atlantic will see them in their coloured costumes that they will wear in the film. This special issue, we are gratified to know, is already in great demand both for circulation and advertisements, and we are now assured that it is going to be the sensation of the season in studio-land; a success in which all who are getting into its pages will share.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"A Woman of No Importance"** *(Ideal)* is in all departments one of the most successful films turned out by a British studio. Denison Clift's technique is practically flawless and he has handled the artistes—of whom Fay Compton and Milton Rosmer particularly distinguish themselves — with fine power and imagination. The scenario, the joint work of the producer and Arthur Q. Walton has been a model in balance and detail. The production as an example of proper appreciation and employment of photoplay values could be studied with advantage by British producers and artistes. William Shenton's photography is on a high level, some clouds and landscapes are exceptionally fine.

**"Appearances"** *(Famous-Lasky)* owes its greatest virtue to the cast in which Marjorie Hume has a part, which, small as it is, serves to indicate her great possibilities. Mary Glynne gives an excellent performance, to which David Powell runs a close second. The costumier of the Lasky studio has done excellently—the female members of the cast are exquisitely gowned. Donald Crisp reveals himself as a brilliant producer with artistic ideas, and the cameraman has excelled himself. The story is strong in plot and Margaret Turnbull's continuity has developed the dramatic possibilities to the utmost. Somewhat scrappy at times this should nevertheless be a successful production.

# BRITISH SCREEN BEAUTIES

*Photo]* [*Claude Harris*

# EVELYN BRENT

Played lead in "Sybil" (Ideal) and "Laughter and Tears" (Granger-Binger Production) now playing lead in "Sonia." at Ideal Studios, Boreham Wood.

# High Lights

## Intimate Studio Gossip

A. V. BRAMBLE

What training should all producers have? That is a question that intrigues me at the moment. Take A. V. Bramble. He has had what I consider an ideal education for his present work. Starting as an art student, he subsequently joined the stage, where he played with such masters as Oscar Asche and Fred Terry. Next, he took to film acting and film production, studying photography, as a hobby, on the way. It would be interesting and informative if my readers would send me their views of the best form of training for film producers.

* * *

Ruby Miller, I see, is of the opinion that stage-acting experience is very valuable for film work, and thinks it would be of great value to both arts if everybody connected with them did six months on the stage and six months on the films. Without passing any too serious a comment on this assertion I really think that there are some folk engaged in both arts who ought to do six months in Pentonville!

I have had a chat with Percy Nash who has returned home for a few days from Rome, where he is producing for the U.C.I., an Italian firm. Said Mr. Nash: "Nearly every hill surrounding the capital glistens with glass studios the size of which simply makes you stand aghast. For instance, two studios have just been completed, each with a floor space of nearly 300 ft. In one of them the firm I am with is making twelve pictures, all the sets of which are solidly built in plaster, framework playing a very small part in their manufacture. Every facility is available to help make a perfect production. What a difference from England, where everybody and everything works against the producer, from the financier (who is afraid to spend money for fear the film should not pay) to the authorities who refuse to allow places of public interest to be photographed for reasons best known to themselves."

* * *

At the moment Maudie Dunham is playing in two productions, "Laughter and Tears," for Granger-Binger, and "Love, Courtship and Marriage" for George Horton—their engagement has just been announced. (Cynics will say the name of the G.-B. production will also do for the romantic one!) According to Maudie's publicity manager, she says: "I have always played the dear little simple heroine, but not this time." But I hasten to explain that Maudie is speaking about her part in "Laughter and Tears."

* * *

Bush House has for the last few weeks been the Mecca of all film artistes. There has been an extraordinary rush to get parts in Blackton's first production, but the casting (save for some crowd scenes) has now ceased. Work has been commenced on the first scenes, and Felix Orman is trying to take a well-deserved rest. Orman tells us that he has had quite a number of Society people in trying to get jobs.

* * *

There seems to be an extraordinary boom in the film business just now for producing comedies. There have been some good English comedies lately, and an equal number of rubbishy ones. Most of them are merely attempts to copy traditional American stuff, forgetting that most American comedies are not in the slightest degree funny, and therefore to copy them is just making more junk for the market. Nor is it a fact that music-hall comedians are necessarily film comedians, because showing a red nose and making faces at the camera is not film fun.

* * *

Very few companies have made use of the wonderful clear atmosphere around London during the coal lock-out. But things are bound to liven up when everyone gets back from holiday, and when the good old November fogs come on most of the companies will feel more at home, and business will be good once more.

**"MEGAPHONE."**

## ON THE FLOOR

### WITH G. RIDGEWELL

George Ridgewell has his own ideas as to how a producer should work. Originally he was a scenarist in the States, but shortly before he came back to his native land he started out as a producer.

The scenario he writes himself. He goes through it, carefully cutting down the scenes, until he gets to the correct length. He spends a great deal of time and labour on the scenario, and when on the floor follows it exactly.

He explains to his artistes what he wants, and as often as not first acts the part himself, so that there can be no mistake. After a short rehearsal he shoots.

Ridgewell can certainly be classed among the quietest of producers in existence. Almost in a whisper he directs his artistes, and while they are working stands at the back of the camera acting the part himself.

Ridgewell, with all his quiet ways, certainly gets results. When the scene has been "shot" he knows that he has got what he wants—he knows that the scene will want little cutting when the picture is being assembled. He has gone right through the script carefully, visualising each scene and marking at the side how many feet it should be. If at the end he discovers that there are a few hundred feet too many, he goes through it again and again until he has cut it down to the footage required.

For a producer, he is wonderfully economical; by taking care in the writing of his scenario, he saves wasting film. There is no taking forty thousand feet of film and then cutting it down to five thousand. Besides regarding this as wasteful, he claims that cutting such a large amount of footage out is bound to spoil the continuity.

He does not claim to know more about photography than his cameraman—Al Moses. Before a scene is "shot" he allows Moses to have a walk round the set and to see that everything is in order. He will wait until the cameraman pronounces judgment before he starts. By careful co-operation with his cameraman, he gets the best possible results.

# Where they are and ——

Harry Worth has just finished work with Stoll

L. G. Egrot has been photographing in Wales.

Jack Jarman appeared recently in a Grand Guignol film.

Rex Wilson will shortly recommence work at Samuelsons.

James Knight is appearing in Harma's next production.

Adrian Johnson, the scenarist, is now free-lancing.

Denison Clift is just starting work on "Sonia" for Ideal.

Harold Shaw is producing "General John Regan" at Cricklewood.

Ward McAllister is playing in "General John Regan" at Stoll's.

Jack Raymond has produced a number of the Grand Guignol series

Edwin G. Collins has finished "God in the Garden" for Masters.

Wilfred Noy has completed "The Marriage Lines" for Masters.

Marjorie Villis plays the part of a Welsh girl in the next Harma production.

Bert Darley is playing with Minerva Films after a few weeks in Holland.

Bernard Dudley makes his debut as a producer in the next Harma photoplay.

Donald Crisp is appearing in "The Bonnie Briar Bush," a Lasky production.

Harry Lorraine is filming his picture for the Atlantic Artcraft Productions, in Jersey.

Dorothy Fane plays lead in "One Week to Live," a comedy which Sinclair Hill is producing.

Campbell Gallan plays opposite Dorothy Fane in Sinclair Hill's new comedy, "One Week to Live."

Fred Paul has been busy on the Grand Guignol films, which he has been directing for Screenplays.

S. D. Brahame is assisting with the production of "One Week to Live" at Samuelson's studio.

Barbara Hoff has finished work with Masters, where she has been appearing in "The Marriage Lines."

Frank Millar wrote the Scenario of "One Week to Live," which is being produced at Samuelson's.

Teddy O'Neil is playing the part of Timothy Doyle in "General John Regan," being produced by Harold Shaw for Stoll.

Mary Odette is playing in the next Thompson production, a number of the scenes of which will be produced on the Continent.

Frank Stanmore is in "The Wonderful Year."

Louis Mercanton made a flying visit to London last week.

Olaf Hytten has been re-engaged for Stoll's by Sydney Jay.

Gwen Williams has an important part in "The Wonderful Year" (Thompson).

Kenneth Gordon has returned from Ireland, and is photographing for Pathé.

A. V. Bramble is now engaged on the production of "The Rotters" for Ideal.

Lionelle Howard has a leading part in "The Wonderful Year," the latest Thompson British Production.

Robert Vallis has just finished playing the part of the convict in "The Hound of the Baskervilles" (Stoll).

Sydney Fairbrother has been engaged to play the female lead in "The Rotters," which A. V. Bramble is producing for Ideal at the Elstree studios.

Randle Ayrton, recently returned from the States, is now playing in "The Wonderful Year," which Kenelm Foss is producing for Thompson British Productions.

Georges Treville, in producing "All Sorts and Conditions of Men" for Ideal, is working in his nineteenth year of film production. He intends to stay in this country for some time.

Mary Patterson is "making comedy" in "The Beggars' Syndicate" (Minerva).

Adrian Brunel is now busy on his next comedy for Minerva, "The Beggars' Syndicate."

Arthur Beard, one of the directors of B. and C., is with the company on location in the Tyrol. Edward Godal is also there.

Crispin Hay has been provided with an important comedy part in the latest Minerva Comedy, "The Beggars' Syndicate."

## ——DO YOU——

The name of the leading character in the forthcoming "Queen-mother" film; and—

* * *

What Frank Canham is doing about it.

* * *

Who is the studio manager now starring in a well-known klm; and—

* * *

What Janie thinks about it.

* * *

The name of the prominent film actor who was seriously likened unto one, Bernard Shaw? And—

* * *

Whether it is G.B.S. or the actor who has been libelled.

* * *

The name of the producer who quarrelled with the leading man for making love to the heroine too realistically; and—

# HOW PRODUCERS

*by* WILLIAM

I intend the term "producer" to include the whole of the commercial side of the organisation of film production, and not merely the "director," whom I shall describe by that title for the purposes of this article. So far as the English director goes, I have no particular grouch against him. I regard him rather as a companion in misfortune.

Nevertheless, there are two types of directors who do consistently spoil scenarios. First, the gentleman who, no matter how perfect, technically and artistically, the script may be, obstinately refuse to take the floor until he has more or less completely pulled the said script to pieces and reassembled it according to his own ideas—with many additions and interpolations of his own.

And, secondly, the type of director who suffers from "brain waves." Sooner or later in the course of production the brain wave will come—a "stunt," a piece of byplay, a particular effect—something more or less extraneous to the plot and that direct line of continuity which is the first principle of a good scenario.

But, on the whole, the director is not the person responsible for the consistent spoiling of scenarios which, in my humble opinion, goes so far to mar the success of British films. The crime is a collective one, perpetrated by those commercial gentleman (*and the tragedy of it is that they are not sufficiently commercial to understand the commercial value of really artistic work*) who are responsible for the "business side."

What usually happens is something like this: One is commissioned to adapt a novel and to make a seven-reel scenario therefrom. With infinite care and labour he produces the continuity. In order to please the firm's director, the firm's scenario editor, and the firm's managing director, he makes various minor alterations in this, until finally, after many anxious consultations, the director, scenario editor, and managing director all express their entire satisfaction with the script and hand over a cheque.

Then the film is transported to the lair of the Commercial Gentleman in Wardour-street. It has now passed entirely out of the hands of its creators into those of people who, as a general rule, have about as much knowledge of art or of the requirements of the public as a pound-note has of the Athenasian Creed; it is viewed no longer as an artistic creation, but simply as a Commercial Possibility. It is then Trade Shown. Not the pictorial presentation of the story one spent

# what they are doing

Arthur Booth is finishing work on "Too Many Cooks" (Minerva).

Gladys Jennings figures as Sybil in "The Prey of the Dragon" (Stoll).

Maudie Dunham is engaged to be married to George Horton, of Westcliff.

Edward R. Gordon has completed the script of a further series of episodes of the Haigh serial, which he is producing at the Master studio.

## —KNOW—

The real reason for the producer's anger?

* * *

What really is happening at Master studios?

* * *

If the Ideal cricket team hope it never meets Harlesden again; and—

* * *

Whether Kendrick really was hypnotised?

* * *

What would have happened if Margaret Hope had hypnotised Geoffrey Malins?

* * *

The real reason of Renee Kelly's joke about "man embracing woman"; and—

* * *

What it was Rex Davis whispered to her at the wedding scene?

* * *

How George Ridgewell liked the inside of Vine-street Police Station?

Mm. de Marsan and Mandru, of the De Marsan Producing Co., of Paris, were in London last week securing exteriors for "A Dead Man's Love."

Amy Verity is playing female lead in "A Dead Man's Love" (De Marsan).

Warwick Ward is in the cast of "The Mayor of Casterbridge" (Progress).

Pauline Peters is supporting Fred Groves in "The Mayor of Casterbridge" (Progress).

Mairns Clare has been engaged for a part in "The Mayor of Casterbridge" (Progress).

Sidney Morgan is under contract to star Fred Groves in his latest Progress production, "The Mayor of Casterbridge."

Peggy Fishwick has been working at the Ideal studios at Elstree on a part in Denison Clift's production, "Sonia."

Fred Groves is the star player in "The Mayor of Casterbridge" (Progress), and not Pauline Peters, as stated previously.

Dora Henwood has just finished playing Marion Pickwick, the heroine in Neville Bruce's latest comedy, which is the last of a series of leading parts.

Bertram Burleigh is playing male lead in "A Dead Man's Love," which De Marsan, of Paris, is producing in this country and France. Bertram Burleigh goes to France this week.

John Miller is busily editing "Cherry Ripe" (Foss).

J. Cordova is the new scenarist at the Gaumont studios.

Margot Drake plays in Kenelm Foss's "Wonderful Year."

Winifred Nelson has a part in "Roses in the Dust" (Gaumont).

Olive Eltone has been working in Grand Guignol's for screen plays.

John A. Geeves is in his third year of studio management for B. and C.

Richard Garrick is now working in Paris as supervising director for Pathé.

Langhorne Burton is now back with Famous-Lasky at Islington again.

Will Kellino will shortly be casting for a special picture at the Gaumont studio.

Frederick Tooze is the male lead in the Gaumont production, "Roses in the Dust."

Johnny Reid has the male lead in B. and C.'s "Puppet Man," by Cosmo Gordon Lennox.

Holiday Attley has been booked by Fryer and Rodger for an important part for screen plays.

H. McLellan has now severed his connection with Gaumont, and is, for the moment, on the free list.

M. Minetta has just finished leading parts in Grand Guignol films produced at the Cranmer Court for screen plays.

Frank J. Woolf is in charge of the publicity department for B. and C., and is also doing the Press work for Kenelm Foss.

Grace Rose is acting as assistant producer for Kenelm Foss's "Wonderful Year," as she does with all his productions.

Gordon Craig (who is the grandson of Ellen Terry) has been booked by Fryer and Rodger for Captain Calvert's next Gaumont production.

Robert Field has been booked to play in "Roses in the Dust," the British Screencraft production now being produced at the Gaumont studio.

Harry Hearty has just concluded a short contract with Perfect Day Productions, and until he starts work on a series of comedies specially written for him, is working for Geoffrey Malins.

Fred Paul has been on the sick list for the past six weeks, and has now returned to work at Cranmer Court, where he is directing the production of Grand Guignol dramas from an invalid's chair.

Captain Calvert began the British Screncraft Production, "Roses in the Dust" last Wednesday. He has engaged a houseboat at Henley for ten days' work on big scenes, and will take a party of 30 artistes down to-day (Saturday).

# SPOIL SCENARIOS

## J. ELLIOTT

many weeks in laboriously shaping and building up. Not even the crude and rather untrimmed presentation that one saw on the screen of the studio projection room, but just bits and fragments of the original film—long sequences and essentially important scenes having been ruthlessly hacked out and covered by inadequate and often ungrammatical subtitles.

On inquiry as to the reason for this mutilation, one is informed that it has been deemed "*commercially expedient*" to reduce the length of the film from seven reels to six, and, without much difficulty, one is able to further discover that the gentleman who cut the film was one of the firm's most trusted office boys, on whose judgment and opinion they put considerable reliance! . . . In due course one reads in the reviews that "The Producer has evidently done his best with what was obviously a very poor scenario."

It is not an encouraging business, and, furthermore, it seems to me logically and even commercially inconsistent. Why pay an expert a big fee to write a scenario and another expert a big fee to produce it, only to deliberately spoil the result of their expert knowledge by giving an office boy a pair of shears and permitting him to hack it about at his own sweet will?

It is always as well, in making a plaint of this kind, to suggest some sort of constructive policy, and my suggestion is this: The scenario being of primary importance in the production of technically and artistically sound photoplays, the scenarist should remain responsible for the story and continuity *throughout the production.* No alterations should be made in his script and no cuts should be made in the completed film without his presence and consent.

The responsibility for the production of a photoplay should be divided as follows: The Scenarist for the story, the continuity and the incident; the Director for the acting; the camera man for the photography and lighting effects; and the Art Director for the sets and the general dressing of the subject. These four should work throughout the whole production in the closest collaboration, while the cutting should be supervised throughout by the Scenarist and the Director together, and it should be realised that it cannot in any circumstances be "commercially expedient" to further cut or alter the result of their labours—at any rate, without close and careful consultation with them.

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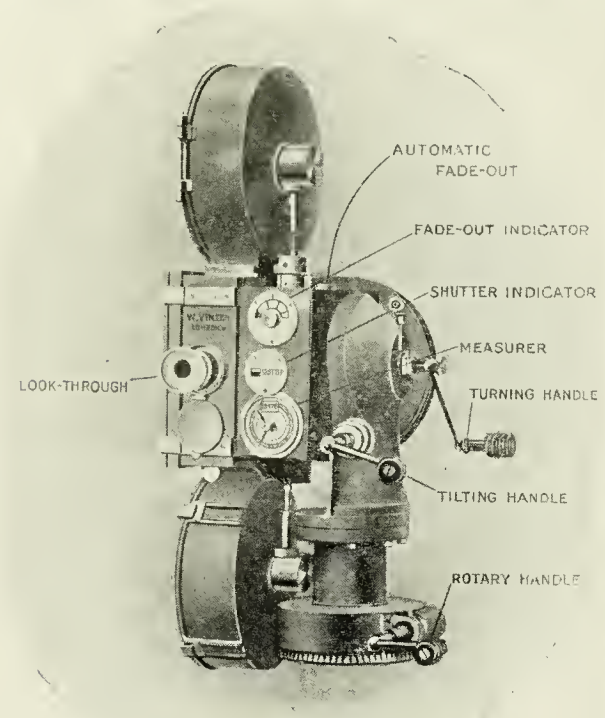


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# A CLUB FOR STUDIO WORKERS

## SOME OPINIONS AND A PROPOSITION

**The Suggestion.**

It is becoming increasingly apparent that while the Vaudeville Club caters effectively for the variety artistes, there is a great need for a spot where all engaged in *kinema* work could meet on common ground for social intercourse and other obvious amenities. We are convinced that the time has arrived when this need should be met if only for the reason that the day of the British film world and its population has dawned: that those engaged in making British pictures are becoming a highly organised body, and therefore experience the need of a neutral meeting place that all organised bodies are conscious of.

At the moment it is not possible to go to any specific place with the certainty of meeting a group of film players for the purpose of discussing with them their work and their prospects; no place for film players to spend their leisure or to conduct their personal business. There is some talk of the Actors' Association forming an Actors' Club, but A. Harding Steerman, in a letter to the *Stage*, says that the committee is "entirely agreed" that "it will be an A.A. club for A.A. members."

What we have in mind is the establishment of a club with rooms which could be used for refreshment, recreation, correspondence, interviews, and society meetings. In this suggestion we have the support of many sections of the producing end of the business. The cameramen, for instance, now meet at Patmacs, but probably would be glad to utilise the accommodation available at the Kinema Club.

At this juncture we are not concerning ourselves with ways and means, although we are prepared at any moment to submit a scheme for organising the club. The plan that we have in mind would ensure the club being self-supporting, and should show a gratifying profit that could be used either for benevolent purposes or for furthering the financial stability of the venture.

**Opinions Invited.**

We invite opinions and suggestions from all our readers. Do not hesitate to criticise the idea if you fail to see the wisdom or utility of it. Do not hesitate to send along your suggestions and offers of support if it appeals to you. The Kinema Club ought to be in actual existence before the fall of the year.

**An Artiste's View.**

This is a project upon which I am particularly keen—in fact, as far back as 1914 I put the proposition up to G. B. Samuelson, but he did not then see the practicability of the scheme. However, we have grown since then.

I should like to see a club established which had fairly stiff qualifications as to membership, *only those being eligible who have done something worthy in the industry*, so that a person who was a member would at once have a standing as somebody who "mattered" in Filmland. Let it be an honour to be a member of the Kinema Club.

Of course, I should welcome associate members, as producers, managers and others would be able to draw from these for countless needs.

There is a great need for a Kinema Club, not merely socially—though here, of course, it would do immense good, as it would bring thinkers together for an exchange of ideas for the good of the new art—but with a proper governing body it would, I feel sure, obviate the possibility of a trade union or other organisation which might breed strikes.

I should be only too happy to meet others interested and help in any way to bring into being this scheme through the medium of this our Press organ."—BERTRAM BURLEIGH.

**The Film Press Club.**

My personal views are that such a club would be both welcome and desirable, but it is difficult to express a real opinion on the matter in regard to the Film Press Club without having some fairly comprehensive outline of the suggested organisation.

I hardly think that a similar arrangement to the Vaudeville Club will meet the case of the film trade. We shall, in fact, have to go in for something on a far more ambitious scale, and I think it will be necessary to take over a whole building for the purpose if the co-operation of the various associations and clubs n the Trade is required.

For instance, as far as the Film Press Club is concerned, I feel certain that the members would desire a separate part of the premises for their exclusive use. As you know, in common with many other members of the club, I am very anxious for the Film Press Club to have its own premises, but, for obvious reasons, these must have an asset of exclusiveness.

Apart from what would best serve the interests of the Film Press Club individually, there is no doubt but that, in the event of such a Kinema Club as you suggest being inaugurated, the Film Press Club would also be glad to utilise the accommodation available at the club for its meetings and social gatherings. I am at least sufficiently interested in the idea to want to see it further developed, and I should like, if possible, to see a scheme outlined that could be brought before the members of the Film Press Club for discussion at the forthcoming annual general meeting.

If you could get a nucleus of support such as might be provided by the Film Press Club and one or two similar organisations, no doubt you could get down to business, and, once started, it should not be a difficult things to carry on."—R. C. DEARING (Film Press Club).

[Opinions and further suggestions, for publication, are invited from all interested in this proposition. The formation of such a club might well be the first step towards a Film Artistes' Association.]

# STILLS IN THE MAKING

*by* COLIN N. BENNETT, F.C.S., F.R.P.S.

There is a steady demand for good quality stills as advertising matter for feature films. As ten by eight, or twelve by ten prints, done on glossy bromide paper and finished with a ferrotype glaze, they have long since proved themselves useful to attract attention to the kinema frontage. Also the negatives come in handy for making lantern slides by reduction and for preparing half-tone printing blocks for newspaper advertising campaigns. Every large and modernly equipped studio has at least one still photographer on the staff with his twelve by ten or his ten by eight camera. Yet all films are not made under conditions which lend themselves to a good set of stills being produced at the same time, and even with some of the biggest feature films it is a fairly common occurrence for the still cameraman to be elsewhere when a splendid chance for exposing a ten by eight plate occurs in the course of location work.

## A Makeshift.

When a film producer happens to find himself without a still view of one of the most telling stunts in his production he has to do the best he can by enlarging a single picture from the actual kine. negative, but the best to be got that way is, photographically, never at all good. A ten by eight print from a kine. picture means, for one thing, an enlargement of about twelve diameters, and this from an original not on a fairly homogeneous and reasonably well surfaced glass support, but having for its base sheet celluloid, the surface of which is full of small striate and similar imperfections.

To enlarge decently from a negative kine. picture the usual and simple way is to bind it between sheets of thin, good quality glass, and to minimise what surface imperfections there are by placing a ground glass diffusing screen between the illuminant and the condenser of the enlarging lantern.

A better, though also far more messy, way is to pour a small pool of prepared canada balsam upon one of the glass plates, lay the kine. negative picture upon the pool of balsam, gently pressing out air bells, pour more balsam over the upper side of the film picture, lay on the second glass plate, again press air bells out of the field of view, and bind the two plates together, of course, placing round about the edges of the film picture an opaque mask to keep the enlarging paper or plate from being flooded by surrounding light. That second way will help greatly to get rid of the disadvantages otherwise inevitable when enlarging from a celluloid surface.

Still it will not overcome the fact that at twelve diameters of enlargement the grain of the silver particles forming any ordinary photographic image becomes unpleasantly visible, while want of detail is emphasised in a way it never would be on the motion-picture projection screen. To make the best of these latter drawbacks, hand work, with the waste of time, labour and expense attendant upon it, is the one and only fall-back. Hence we shall agree that, if we can avoid making display stills from actual kine. cuttings, we had much better do so.

## Be Prepared.

A way of being ready for the unforeseen in location stills, at times when the regular still man is for any reason left behind, is to carry with the motion-picture kit a press camera and a few loaded dark slides. If the press camera is a half-plate reflex we shall be well provided in one way, though at the expense of some additional weight and bulk in the total load to haul about with us. Seeing that a half-plate picture will require enlargement to give us ten by eight, or twelve by ten display prints, a question will naturally arise whether we might not do with a quarter-plate camera instead, and whether a folding one would not do instead of the comparatively heavy and bulky reflex type?

Here is a question upon which different workers will have different views. Some people think a quarter-plate can be enlarged to almost any size without noticeable loss of detail. Hardly anyone will contend that a well-made ten by eight or twelve by ten bromide enlargement from a snappy quarter-plate cannot be so good, but that it will easily pass muster for a sharp contact print. Actually, the shorter focus of quarter-plate lenses, as compared with half-plate lenses embracing the same angle of view, and their greater depth of focus, rapidity for rapidity, are factors on the side of choosing an emergency quarter-plate outfit rather than the half-plate one. As for using a folding pocket camera in place of the reflex, the advantage of small weight and small bulk will again be with the folding camera so long as it is used by a man who knows how to handle his focusing scale properly.

So far we have got down, size by size, to quarter-plate as suitable for the occasional maker of location stills. What of smaller sizes again?

## The Pocket Camera.

Quite a number of pocket cameras are obtainable which take plates of the size of three and a half by two and a half inches. These cameras range in price and quality from those like the costly N. and G. "Sybil" to the homely two or three guineas affair, which latter would be of no use at all to us, on account of its lens failing somewhat in rapidity and in marginal crispness of definition. Then again, several French opticians have tiny cameras taking even smaller plates.

A typical example, and probably the best example, of these midget cameras is the Gaumont "Blocknote," made at the Paris factory of the Gaumont Company (the same which makes Chrono projectors). Blocknote cameras take plates of a size of two and five-eighths by one and three-quarter inches. The lenses of these little cameras are the same as we fit to our motion-picture ones, so that plates exposed in them develop up with microscopic definition and will bear enlargement accordingly. To make a ten by eight inch enlargement from a Blocknote negative entails a degree of magnification of between four and five diameters, or just not enough to produce a visible and worrying effect of silver grain in the resulting print. The negative support being glass, it will usually be free from blemishes of the kind which would make trouble in the enlarged picture. Here then, in the Blocknote type of still camera, with its anastigmat wide aperture lens, its ease of manipulation, featherweight, finely-scaled focusing for close-ups and accurately graded range of shutter speeds, is a camera which the producer himself can, if he wills, slip in his pocket and so be ready to snap for himself each suddenly recognised and practicable "still" whenever the fancy may take him.

Similarly, when on the look-out for likely locations and promising scenic settings, the presence of a camera of this sort gives power of recording all one wants to remember at times when the weighty ten by eight, or the quarter or half-plate reflex, are not at hand. Midget cameras really ought, for these reasons, to be better known among kinematographers than they are, for they have distinct value as adjuncts to the making of better motion pictures.

# THE NEED FOR FILM ARTISTES TO ORGANISE

*by* ALFRED LUGG, General Secretary, Actors' Association

I have read with great interest your various remarks on the above subject, and also the remarks made by A. Harding Steerman in your issue of June 18, and would like to add that whatever may be the various points of view on this subject, there can surely be no doubts as to the necessity of organisation among all who labour for their living.

If the reports that one hears can be complete, none can be more in need of organisation than kinema artistes. I learn from "crowd" workers and even from "stars" that the conditions under which they work leave very much to be desired, and, while one naturally does not wish to organise in a spirit of antagonism to fair employers, modern life clearly illustrates that those who remain unorganised must be subjected to a great amount of tyranny and to very bad conditions of labour.

Because it may appear to be very difficult to organise the kinema worker is no argument at all against an attempt, but *there is only one person who can work out salvation for this particular branch of worker in the entertainment industry, and that is the kinema artiste himself.* Unless and until the kinema artistes are prepared to combine, and individually and collectively stand in a solid phalanx for what is just and right, no improvement can possibly be brought about in the conditions under which they work.

The Actors' Association, in conjunction with the Variety Artistes' Federation, has drawn up a contract which, I think, is fair and equitable in every possible way, and although it can be—and, we hope, will be—criticised in detail, yet there can be no doubt that on the whole it asks for nothing which is not fair to the artiste or which is unfair to the management concerned.

If the organisation of the kinema industry demands a separate organisation, I sincerely hope that some such organisation will immediately be formed; but I am unconvinced that the Actors' Association provided it receives the support of the workers in the kinema industry, cannot achieve anything and everything whic hthese workers may desire.

I feel I must contgratulate *The Motion Picture Studio* on the attitude that it has taken on this subject, and I am also quite sure that most of the best producers and manufacturing companies would welcome organisation on the part of artistes provided it is conducted in a proper way.

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# HUMAN MATERIAL

## WHY CASTING IS SO BADLY DONE

*by* AN ARTISTE-VICTIM.

Next to story the weakest part of many British productions is the casting. And as a result of careful investigation and consultation, I have come to the regrettable conclusion that one of the difficulties in the way of quality-casts is the sex aspect that is forced in. There is an undeniable tendency among certain studio men to use girls who are prepared to exploit their femininity for the gratification of the man who casts. My readers will know of one studio that is notorious for this, and of a certain managing director who repeatedly turns down the best artistes when they fail to respond to his invitation to familiarity.

Only last week the irate father of a capable and experienced actress complained to me of the overtures that had been made to his daughter: her refusal meant her dismissal. Our screens have been purged of the unclean element. *It is now the turn of the studio to be cleansed.*

Another difficulty in the way of good casts is the fact that friends and relatives of the studio "heads" are given star parts because of their relation to the "heads." In the office of one casting director is a notice from the head of the organisation: "Miss —— must always be used." Again, it is in the knowledge of my readers of producers who "star" their wives with perfect disregard of the fitness of the lady for the part.

This subject raises the question: "Who should do the casting?" And, in my opinion, there should be only two engaged in this task: the producer and the scenarist. As matters stand, the selection by the producer is often overruled by the managing director, who (for reasons that I refrain from stating more explicitly than I have done already) has some other ladies for the cast.

I know of one instance where the producer turned down a certain actress because she was unsuitable, and engaged another, whereupon the managing director himself engaged the lady who had been "turned down."

I am afraid that I am one of those who fail to see the ultimate utility of the casting director. I am convinced that if producers used agents *rightly* they would get much better service. An agent stands to gain by obtaining the best cast—he loses if he sends along the wrong people, because the producer in future would not use him.

But the producer may argue that his past experience with agents has not been favourable. Has he used the agent rightly? Or has he just 'phoned him: "I want a juvenile lead—a young fellow about twenty-two"? And, having done this, has he grumbled because "the young fellow about twenty-two" has been hopeless?

To use the agent to the best advantage for all concerned the producer should send the agent the full script two weeks before casting. The agent could then study the *character* that the "young fellow about twenty-two" had to portray, and select the man accordingly.

I have no brief for agents—there are some who ought to be kicked out of the business—but there are some who have made an intelligent study of their register, and who go to the extent of seeing the folk who are on their register on the screen.

There is, of course, another aspect, and that is the financial one. On this point I admit my inability to speak with undue authority—possibly some of my readers could fill in this blank!—but I know of few studios that pay their artistes adequately. There is one very large studio with an avowed policy of "Maximum salary for any star to be £30." No wonder, bearing all these points in mind, that British productions are what they are. My wonder is not that they are so poor, but that they are so good.

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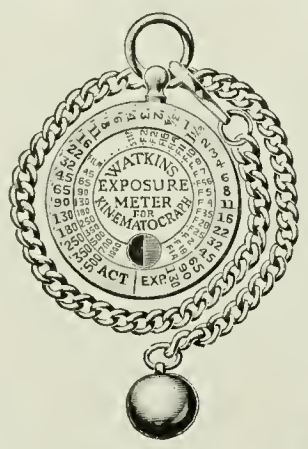


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# THEIR IDEAL

*In an attempt to translate Robbie Burn's pious wish into action and allow Producers and Artistes to see themselves as others see them we have invited representative Producers to give what they consider to be the attributes of their Ideal Artiste from the Producer's point of view, and for Artistes to return the compliment. This series is commenced below, and will be continued for the next few weeks.*

## MY IDEAL ARTISTE

*by* NORMAN MACDONALD

My ideal artiste would possess—

FIRST: A soul (or what is usually termed as such) for knowing what *acting is* and *means.*

SECOND: The quality of being able to show the feeling of that soul through the medium of expression.

THIRD: The combination of the two above attributes dissolving into a mutual understanding of respect between artiste and producer.

FOURTH.—An artiste who loves the work for the work's sake, knowing that he has within him that "*feu sacré.*" Proud, but modest, in this knowledge; diligent and painstaking in whatever told to do, even in the minutest detail, which may seem trivial at the time.

These attributes, combined with *patience* and a *will power* to succeed, seems to me would make as near as possible "an ideal artiste."

## MY IDEAL PRODUCER

*by* MARJORIE HUME

He must combine the qualities of tact, patience, and enthusiasm. He should have a keen artistic sense, which should shows itself even in the smallest details, which go so far to make or mar successful production.

He should be in sympathy with his artistes, and although controlling their work, should not lose sight of the little individual touches which go to make up their different personalities.

The producer must have a thorough knowledge of his work from every point of view, as almost the entire success of a film rests with him.

# IN SEARCH OF BEAUTY

More than 10,000 applicants for parts in the photoplay called at the Blackton offices and studio last week, and the crowd was so great and the eagerness of the applicants such that guards had to be installed to keep the crowd in order. Fully 25,000 people have applied for parts in this picture.

The crush was so great at one time that an elderly character actress was nearly run down in the crowd, and was taken in an almost fainting condition into the office of the casting director. Those applying for parts included not only prominent players of stage and screen, but many society people of prominence who are anxious to be associated with Lady Diana Manners in this film.

When the word got out that Mr. Blackton was seeking the most beautiful women in London, hundreds arrived to show prizes won in beauty contests, or to state that they had been chosen by a noted artist as his model, or had been selected for this or that rôle because of their beauty! The work of picking the most beautiful ones out of the many was a large undertaking.

The more important rôles will be played by leading artistes of the English stage and screen. Many smaller rôles also will be played by well-known artistes. To the smallest of the 130 parts every player has been selected to delineate a definite type. The film is called "The Glorious Adventure," and the story is laid in the time of Charles II.

**BENJAMIN'S FOR BEST COSTUMES** THE LARGEST STOCK IN LONDON OF COSTUMES, UNIFORMS, and CHARACTER DRESSES suitable for Kinematograph Productions. *'Phone—London Wall 7568*

# FRONT COVER BIOGRAPHIES

## No. IV.—IVO DAWSON

To those who have seen Ivo Dawson in the flesh or on the screen it will be stating the obvious to say that he comes from a military family. At the time of his birth his father was A.D.C. to the Governor of Malta, and his grandfather was a general. His own inclination was to follow in their footsteps, after his education at Uppingham was completed, but apparently, he says, his mental equipment was not regarded as suitable for that life, and he did not get into the King's uniform until six or seven years ago.

Instead his family tried to make him into an insurance clerk—an attempt which had short shrift, for the footlights soon called him, and, like a good many more aspirants, he had a hard fight before he made a name for himself.

But his education in stagecraft under such men as Sir George Alexander, Sir John Hare, and Sir Herbert Beerbohm Tree gave him a wonderfully wide experience, and he was as well known in the United States as on this side, when the war upset his plans. It was after a tour in America for Frohmann that he found his way on to the studio floor, and worked for Fox, Famous-Players, Selznick, Goldwyn, Whitman Bennett, and with the Talmadges.

All his work there was done in New York, although he had one tempting offer from Goldwyn to go to California. Another contract, however, prevented him from going. Practically all his parts were heavy leads, and now he is working in England he is still playing this type.

Although "The Princess of New York," which was Trade shown last week, is the first photoplay in which he has worked in this country, he has figured in two of the Granger-Binger productions which were made in Haarlem —" The Other Person " and " In the Night."

But now he has made a start here he is quite content to remain. To work on pictures in England has been his ambition; his experience in the Lasky studio in Islington has confirmed him in this determination.

He is very enthusiastic over the arrangements of the organisation under Major Bell, for whom he has a very high respect. He has imbued his spirit, says Mr. Dawson, into the whole of his staff, and the result is that the atmosphere of welcome and cordiality pervades the studio.

Every artiste is given a card daily, telling him his call for the next day, and there is no room for the misunderstandings so frequent and baffling in the studios. Film acting is a very tiring life, and good treatment and organisation do much to make it easier.

All the artistes had a most charming time during the production of "The Princess," and the keen interest taken by the adapter, Margaret Turnbull, was a valuable aid to the smooth working and accurate presentation of the play. It is this intimate co-operation of all departments which keeps the artiste in good temper.

Mr. Dawson since his demobilisation married the sister of a very old friend—Leslie Faber, the actor—an dis living at Claygate.

# STUDIO PATENTS

*This list is specially compiled for the* MOTION PICTURE STUDIO *by Rayner and Co., Registered Patent Agents, of 5, Chancery Lane, London, W.C. 2, from whom all information relating to Patents, Trade Marks and Designs, can be obtained gratuitously.*

**Latest Patent Applications.**

16,236.—A. Schwaryhaupt. Guiding endless films. June 13.

**Specifications Published this Week.**

164,404.—N. Pemberton-Billing. Motion picture apparatus.

164,447.—C. M. Williamson. Kinematograph cameras.

164,467.—J. E. Thornton. Carriers or holders for kinematograph films.

164,476.—A. R. Trist. Cameras for use in colour photography.

163,776.—J. B. A. E. Peranne and A. Aube. Film feeding and centring means for kinematograph apparatus.

163,829.—J. E. Thornton. Apparatus for holding and feeding forward the films in kinematograph apparatus.

*Rayner and Co., will obtain printed copies of the published specifications, and will forward on post free for the sum of 1s. each.*

# YOUR CORNER

## LETTERS TO THE EDITOR

To my mind our pictures are all too stagey. The popular idea in England is that all stage actors and actresses must of necessity be film artistes. It has been proved conclusively on all the Continents that is not always so, and particularly in America. Now, film and stage acting are vastly different. To be a film actor you must have the following qualifications: Be a quick reader of character, to quickly grasp the producer's interpretation and aims, have a strong personality, and have a temperament that is kept under proper control.

I advocate speaking the lines if possible and showing by your lips that you are speaking. I was at a Trade Show some time ago, and in a very strong dramatic scene between the actor and actress I could not detect the least movement of the lips, although I was in the second row.

I also am an advocate for music in the studios—a piano will do—in dramatic scenes. The crude environment of a studio is not the best atmosphere to raise one to dramatic heights at a moment's notice.—THOMAS WATERS.

Permit me to congratulate you on a journal that is full of interesting and instructive reading matter. If you keep up the pace you set I am sure nothing can stop you.—RICHARD GARRICK.

The *Motion Picture Studio* is the very journal I have been looking for, and it fills a much-needed want. I should be pleased to see articles on photography appear in it.—P. J. SMITH.

[We welcome suggestions from readers as to the features they would like included in our columns. We are intending to cater for all classes of readers.—ED.]

# YOUR OPPORTUNITY

*The July 16 issue of "THE MOTION PICTURE STUDIO" will be a special souvenir number of the great J. Stuart Blackton production " The Glorious Adventure."*

*The cover will be occupied by an art portrait of Lady Diana Manners, printed in colours and, in addition to the regular weekly editorial features, there will be an artistic supplement dealing with this epoch making film.*

*Artistes who are appearing in " The Glorious Adventure" and who have not yet booked space are urged to forward their photographs and instructions immediately to avoid the disappointment of not being included.*

*To Artistes, Producers, Scenarists, Cameramen and Advertisers in general, this unique issue offers wonderful advertising value. It is our intention to supply copies to every Studio in America and on the Continent.*

*A few choice advertisement positions in both the Supplement and the ordinary section are available. 'Phone : Gerrard 9870 or call at 85, Long Acre, W.C.2. and RESERVE YOUR SPACE NOW.*

*Readers are advised to place an order for " THE MOTION PICTURE STUDIO" with their local newsagent, or, better still, to be certain of securing a copy each week fill up the subscription order form on the back page and post with remittance to-day.*

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# PRODUCER PLUS CAMERAMAN

*by* L. G. EGROT

Picture-making as an art is not a "one-man job." When the picture is finished what predominates in the result is the mark left by the producer, whose aim is to realise what the scenarist has conceived. If anyone has failed in his task the result is impaired; if all have worked in perfect harmony on a well-chosen subject the producer justly receives the best part of the honours, for he is the leading spirit—the general who wins the battle. It is the producer who extracts from his artistes all that their souls can give of emotional capabilities; it is the producer who incites the cameraman to do better every time.

All in the studio are proud of their work, and are in earnest to make the producer "turn out a winner," and the producer soon knows the spirit animating his collaborators, however humble they are, and that the best they know, the best they can do is at his disposal, with the will of doing better still. And this is the case where a small acknowledgment is appreciated gratefully, and goes deeper into the heart of a man than the "weekly cash," which is only the remuneration for mere work.

The cameraman gets from the producer the consideration he deserves; nothing inspires more confidence than methodical work. All operations which are just *mechanical* in essence should be done without any effort, camera loading, focussing, levelling should become with practice a very simple affair, entailing no waste of time, thus leaving all faculties free to tackle other problems with a more direct bearing on the *artistic* side of the picture. A careful cameraman will never make the producer impatient: the camera will always be loaded, ready to start at a second's notice, nothing being left to chance.

Now that most studios are working with artificial light the cameraman should make a point of studying electric lighting, so that he should be able to "talk shop" with the electrician, who, as a rule, knows his job, means to do his best, and will certainly do better still if he works in conjunction with someone who understands what the difficulties are and can suggest alternatives to what the electrician proposes.

Never must the camera work detract from the main trend of the picture; *it is the duty of the photographer to show the producer that in many cases he gains nothing by trick photography.* Of course, a cameraman must be able to work all kinds of tricks, find some new ones if necessary, but the work must be always subordinate to the picture. *Art does not look clever, Art looks enormous or quiet, forbidding or familiar. Art is Nature, Art is Life, seen through the eyes of the artist.*

The cameraman should be the sharpest critic of his own work, and, having made a mistake, be ready not only to admit it and shoulder all the blame, but point it out as quickly as possible in order to put matters right if there is a chance. We are only human beings, and as such likely to fail any day. What an asset for the producer when he can rely on the man behind the camera, and devote all his care to the actual producing of the film, without worries, and knowing that if anything went amiss his cameraman would tell him! This is the spirit that means progress, reliability, honesty and better pictures.

And what a satisfaction for the cameraman when he works in perfect harmony with the producer and knows that his well-meaning suggestions are welcome and that the most is made of them!

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# CAMERAMEN AT WORK

Pathé's cameramen pulled off another big "scoop" when they filmed the opening of Parliament in Belfast by the King. Seven cameramen went over, and after the films had been taken they were transported to England by aeroplane. The films, which were taken at about one o'clock in Belfast, were showing in London kinemas at 7.30 the same evening.

* * *

After waiting a fortnight to take a picture of the new airship, Leslie Wyand had the satisfaction of seeing the machine come out of its shed at ten o'clock in the evening. By three o'clock in the morning it was once more safely in the shed. Imagine Wyand's feelings! * * *

Henry Sanders, the chairman of the Society, is back from his voyage in the Mediterranean, where he has been filming.

# MEN BEHIND THE CAMERA

**No. II.—Lucien G. Egrot** was born very young, and commenced work as a scenic artist. In 1904 went to Pathé Frères in Paris and a year later "signed on" with Gaumont (then known as Pathé Lux), at which period he started his study of electrical lighting for studio purposes. In 1912 he came to England and fitted up a dark studio, with artificial light, for the Co-operative Cinematograph Co. He was behind the camera with "The Better 'Ole," "Her Benny" and "Pillars of Society." L. G. Egrot is well known as the Vice-President of the Kine. Cameramen's Society.

# KINE. CAMERAMEN'S SOCIETY

*Offices:* 83, Wardour Street, W.1.

*President:* H. A. Sanders. *Vice-Presidents:* W. Bool, L. G. Egrot and A. H. Moses, jun. *Trustees:* F. Basil, F. Grainger and P. Ross. *Treasurer:* A. Brown. *Committee:* D. Cooper, J. Gemmel, C. Heath, H. H. Jones, J. Roseman, T. Scales. *Secretary:* George Woods Taylor, 50, Hamlet Court Road, Westcliff-on-Sea, Essex.

**Objects.**

(1) To regulate the relations between cameramen and employers, directors, producers, agents and others, and also between member and member.

(2) To secure unity of action, by organisation and otherwise, in order to improve the position and status of cameramen.

(3) To abolish all abuses detrimental to their welfare.

(4) To promote industrial peace and progress by all amicable means, and when differences do arise, to obtain an equitable settlement.

(5) To accumulate from the contributions of the members a fund adequate for the protection of their interests, and the provision of the benefits specified in the rules.

(6) To provide benefits on the death of a member.

(7) To provide legal assistance to secure the due fulfilment of contracts or engagements.

(8) To provide (when the funds of the Society shall permit) a scheme for the establishing of an old-age pension fund.

(9) To secure or assist in securing legislation for the protection of the Society's interests.

(10) To adopt any other legal method which may be decided to be advisable in the general interests of the members.

# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
FILM: "The Glorious Adventure."
PRODUCER: J. Stuart Blackton.
ASSISTANT PRODUCER: Clifford Grey.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
ART DIRECTOR: Almon C. Whiting.
CAMERAMAN: Nicholas Mursuraea
TYPE: Seven-reel drama.
STAGE: Started Producing.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
PRODUCER: Frank Crane.
STARS: Hugh Miller, John Reid.
CAMERAMAN: I. Roseman.
TYPE: Drama.
Stage: Finishing.

**Broadwest.**
ADDRESS: Walthamstow and Esher.
STAR: Stewart Rome.
FILM: "The Imperfect Lover."
PRODUCER: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: J. Franguelli.
TYPE: Drama.
STAGE: First Week.

**George Clark.**
ADDRESS: 41, Ebury Street, Victoria, S.W.1 (now working in Nice).
FILM: "The Bigamist."
PRODUCER: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bert Ford.
TYPE: Social drama.
STAGE: Cutting and Assembling.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
FILM: "Twice Wed" (working title).
PRODUCER: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Leslie Dawson.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Finishing.

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FILM: "Bonnie Briar Bush."
PRODUCER: Donald Crisp.
ASSISTANT PRODUCER: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Fifth Week.

**Gaumont.**
ADDRESS: Shepherd's Bush.
FILM: "Roses in the Dust."
PRODUCER: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Just starting.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
PRODUCER: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Second Week.

**Ideal.**
FILM: "All Sorts and Conditions of Men."
PRODUCER: G. Treville.
STARS: Rex Davis, Renee Kelly.
SCENARIST: Colden Lore.
TYPE: Costume drama.
STAGE: Sixth Week.

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FILM: "Sonia."
STARS: Evelyn Brent, Clive Brook.
PRODUCER: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Wm. Shenton.
STAGE: Second week.

**Master Films.**
ADDRESS: Weir House, Teddington.
FILM: "God in the Garden."
PRODUCER: Edwin J. Collins.
STARS: Arthur Pusey, Edith Craig.
SCENARIST: Edwin J. Collins.
CAMERAMAN: Jack Parker.
TYPE: Comedy drama.
STAGE: Cutting and Assembling.

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FILM: "The Marriage Lines."
PRODUCER: Wilfred Noy.
STAR: Barbara Hoff.
SCENARIST: Wilfred Noy.
CAMERAMAN: Theodore Thumwood.
TYPE: Drama.
STAGE: Cutting and Assembling.

**Progress.**
ADDRESS: Shoreham.
FILM: "Moth and Rust."
PRODUCER: Sidney Morgan.
STARS: Sybil Thorndyke, Malvina Longfellow, and Langhorne Burton.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Drama.
STAGE: Fourth week.

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FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
PRODUCER: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Just commencing.

**Samuelson.**
ADDRESS: Warton Hall, Isleworth.
FILM: Title not announced.
PRODUCER: Rex Wilson.
STAGE: Starting shortly.

**Seal.**
ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Dick's Fairy."
PRODUCER: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Bruntford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Fifth week.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
FILM: Grand Guignol series.
PRODUCERS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Sinclair Hill Productions.**
ADDRESS: Jay's Ageney, Wardour Street, London, W.
FILM: "Only One Week to Live."
PRODUCER: Sinclair Hill.
STARS: Dorothy Fane and Campbell Gullan.
ASSISTANT DIRECTOR: S. D. Brahame.
SCENARIST: Frank Millar.
TYPE: Straight Comedy.
STAGE: First week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
FILM: "The Woman with the Fan."
PRODUCER: Rene Plaissetty.
STARS: Mary Massart, Alec Fraser.
CAMERAMAN: Jack Cox.
TYPE: Drama.
STAGE: First week.

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FILM: "The Prey of the Dragon."
PRODUCER: Martin Thornton.
STAR: Victor McLaglan.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Third week.

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FILM: "The Pointing Finger."
PRODUCER: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Fourth week.

**H. W. Thompson.**
FILM: "The Wonderful Year.
PRODUCER: Kenelm Foss.
STARS: Marie Odette, Lionel Howard.
ASSISTANT PRODUCER: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
TYPE: Light Freneh Drama.
STAGE: Second week.

**Welsh Pearson.**
ADDRESS: Craven Park, Willesden.
FILM: "Squibs."
PRODUCER: George Pearson.
STARS: Betty Balfour, Fred Groves.
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
TYPE: Comedy.
STAGE: Finishing.

**Zodiac.**
ADDRESS: Windsor Studios, Catford.
FILM: Walter Finds a Father."
FILM: "Walter Finds a Father."
STAR: Walter Forde.
TYPE: Two-reel Comedy.
STAGE: Second week.

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, Londou.

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GEORGE CLARK PRODUCTIONS, 41, Ebury Street, London, S.W.1. 'Phone: Victoria 1519.

HARMA CLARENDON CO., 16, Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

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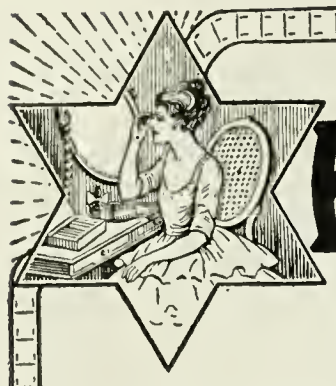

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Vol. 1. No. 5.

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

July 9, 1921.

*The Passing of a Genius.*

THE news of the death of George Loane Tucker (who passed away at Los Angeles on Monday, June 20, after a long illness and several major operations) will come as a personal shock to the many artistes who came into touch with him while he was in this country some years ago. He was one of the few outstanding geniuses of the screen, and there was a sincerity in his work which no circumstance could hide. His last big film to be seen on this side was "The Miracle Man," which was in many respects one of the greatest films that has come out of America.

* * *

*His Work in England.*

IT was in October, 1913, that Tucker came to England, and here he remained until July, 1916, when he returned to the States with the intention of coming back to these shores. But America came into the War, and circumstances altered, and he did not return. During the three years in which he was producing here for the old London Film Company, G.L. Tucker endeared himself to all the artistes and others connected with production with whom he came into contact. Temperamental but full of business acumen, and with a great gift for detachment, he was able to play on the emotions of his artistes to an extent which few others have achieved. His first British picture was "Bo'sun's Mate," and W. H. Berry, Wyndham Guise, George Bellamy and Mary Brough were in the cast.

* * *

*A Long List.*

THIS was followed by "Lawyer Quince," "The Third String," "Her Uncle," "His Lordship," and "The Odd Freak," all W. W. Jacob's subjects, which at the time created a sensation in the film world and set a standard of production which had not hitherto been reached anywhere. Then came "The Prisoner of Zenda" and "Rupert of Hentzau," "The Middleman," "The Christian" and many others. After his return to America, he directed "The Cinderella Man" for Goldwyn, and then went out on his own, his first independent production being "Virtuous Wives." Later came "The Miracle Man," and his last production—which he succeeded in finishing despite interruptions due to his illness—was "Ladies Must Live." His untimely death—for he was less than forty years old—is a severe loss to the whole of the film world. Directors of his calibre are rare and, like poets, are born, not made.

* * *

*America and "Protection."*

FOLLOWING on the successful exploitation of one or two of the big German pictures in the United States there has come an outcry—chiefly from artistes and directors—for a tariff on foreign films. Considering that for at least half-a-dozen years they have had the field almost entirely to themselves, and that many of them have received huge salaries while the best of our own and France's talent was otherwise engaged, their demand is a little selfish, to say the least of it. And it savours, too, of cutting off their own noses, for as the greater part of the world's pictures comes from America, and as the artistes and directors are only able to get such high salaries because of the extent of the Film Export Trade, they stand to loose very much more than they can gain if there is retaliation. All the saner elements in the States' Film Trade are strongly opposed to the suggested tariff, realising quite well that several European countries which are struggling to build up a production Industry in face of America's fierce competition, would at once place a similar or even higher duty on films from the States. And where would the poor rich studio workers of God's Own Country be then? * * *

*The Press and the Photoplay.*

IN its attempts to exalt the British picture by belittling the foreign, and especially the American film, the public Press has done the Film Industry a serious disservice. As the *Kinematograph Weekly* said in its last issue, there has been much "mischief done by the lay Press misrepresentation of Trade conditions—a misrepresentation partly arising out of ignorance, but frequently deliberate in order to further 'shop-window' stunts, paying no regard to the interests of the picturegoer or the rights of the exhibitor." These interests and rights are so wrapped up with those of artistes and others concerned in the production of pictures, that some further remarks may not be out of place.

* * *

*The Harm That Is Done.*

MOST of the lay Press writers are chiefly concerned primarily with Press "stunts." They—and their proprietors—care more for making a noise and going one better than another paper than they do for the interests either of the public or of the Industry which they attack. There is little doubt but that the public which takes its ideas ready-made from its daily papers has been led to believe that pictures as a whole are bad, that the kinemas are mainly filled with rubbish, and this has had a reflective effect in the studio—mainly by the creation of appalling economies. The "stupid film" stunt has been badly overdone, and the Industry is reaping the whirlwind. Partly it is its own fault. It has never attempted to "sell itself" to the newspapers, to persuade them that it has outgrown the fair-ground stage and is a serious business. This sin of omission has done more than anything else to encourage the lay Press to belittle it.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"In His Grip"** *(Gaumont)*,—Technique here is of a high standard, while the strong point of the story is its character study, capably provided by clever artistes, of whom Cecil Morton York stands out. Captain Calvert's direction is obviously very painstaking, and much of the credit for the success of the production is due to Paul Rooff's scenario. All members of the cast (including Netta Westcott, George Bellamy, David Hawthorne, Hugh Miller, W. T. Ellwanger and Cecil du Gue) do excellent work, while Basil G. Emmott's photography is beyond reproach.

**"The Bachelors Club"** *(Ideal)* is excellent film humour, thanks to the characterisation and A. V. Bramble's direction of the production. Eliot Stannard has provided a scenario rich with humorous situations. Acting honours go to Ernest Thesiger whose work will be the talk of the trade. Mary Brough is right up to her usual high standard, with Sydney Fairbrother adding to her reputation for screencraft, although she deserves a bigger part than she has, The supporting cast has been well chosen and submit excellent performances. Sub-titling is the fly in the ointment—too much quantity and too little quality

**"Corinthian Jack"** (*Master*) is a really artistic picturisation, with great credit to W. C. Rowden, the director, and his staff and cast. Victor MacLaglan has a realistic fight and Dorothy Fane and Kathleen Vaughan give polished performances. Jack Parker's camera work is excellent. The story is none too robust in build.

# THEIR IDEAL

*In an attempt to translate Robbie Burn's pious wish into action and allow Directors and Artistes to see themselves as others see them we have invited representative Directors to give what they consider to be attributes of their Ideal Artiste from the Director's point of view, and for Artistes to return the compliment. This series is commenced below, and will be continued for the next few weeks. Contributions from all and sundry are invited.*

## MY IDEAL DIRECTOR

### *by* KATHLEEN VAUGHAN

Just a kindly, human man, with a real sense of humour to come to the rescue when things go wrong.

He would not only know himself exactly what he wanted, but would be able to convey that knowledge to his artistes; and, he would create in the studio that happy atmosphere of good comradeship, which inspires everyone to give of their very best.

### *by* MARY ODETTE

The thing that really counts in a Director is his results His method of. getting them—the way he goes to work—are really unimportant to the adaptable and intelligent artiste. It is not by his personality in the studio that a Director should be judged (as is so often the case) but by his work that is thrown on the screen.

My ideal Director is the Director who makes a good picture and gets good work out of me; whether it is in my way or his—I don't mind. It is results that count every time.

Next to his ability to produce, the first essential for a Director is vitality. A vital Diector always in spires his little band of workers better than one of more placid temperament.

Also my ideal producer insists on silence in the studio while working. I know directors who do not seem to hear people talking and laughing, sawing and hammering around them. Personally I have not yet attained to that degree of artistic evolution of detachment.

My experience is that a bad Director sets to work to teach one one's part and expects one to copy him in every detail like a parrot. *A good Director will always leave a little, even if only a very little, to one's own personality.* But my one real abomination is the Director who suffers from that picturesque delusion—that artistes are immune from hunger and can subsist for countless hours on Art alone.

### *by* ANN TREVOR

My picture of the director I would wish to work with will not be a portrait, it will be hardly a sketch, and I cannot guarantee that it will be drawn from life. But it will perhaps be a composite of the characteristics I have valued in some directors, and of the qualities which I have missed in others.

The director I want is the one who can help me to do my best work. To do this I must not only understand him, but I must feel that he understands me. He should in fact study his artistes as closely as he studies his scenario, and realise the personalities of the actors as well as of the characters they play.

Is this an impossible demand? To me this seems a primary essential, if there is to be any correspondence of ideas between them; for a flash of understanding will often convey far more than an ocean of mere words.

Having established this personal contract with his artistes my ideal director would endeavour to explain not merely the motives, emotions and actions of the characters, but the general theme or story in which they play their part. The director who can make me think, feel, and understand, not only the emotions of the moment but their significance in the picture, obtains, I am sure, a five-hundred-per-cent better performance than the man who is content merely to issue his instructions.

The first makes me live the part with every fibre of my being, the second dries up my imagination, and nips every germ of inspiration in the bud. The one creates an atmosphere that is electric with ideas, so that we become creatures responsive to his slightest wish, the other turns us into a handful of mechanical dolls.

My idealised director will need, I fear, a great fund of tact, patience, and good-humour, for he will have to keep us all fresh, alert and good-tempered. He must possess an enthusiasm which he can pass on to others, but which he will not allow to run away with him. He must know his job, know his staff, know his artistes, know what he wants, and know how to get it.

## MY IDEAL ARTISTE

### *by* ALBERT WARD

The most important factor in my Ideal Screen Artiste is the total absence of self-consciousness (this is called having the "Camera sense"), for that alone will enable him to give a perfectly natural rendering of the character assumed. And by that I do not mean that he is merely to "play himself," as is so often thought sufficient, but that he will enact his part with no suggestion of being theatrical.

The next in importance is Psychology—it is the art of the screen that the face becomes the medium by which to convey those innermost thoughts of the mind and the manifold emotions of the soul which cannot, and should not, be expressed in words: it is not sufficient, as is so often done, for the artiste to show that he is *thinking*; he must enable the audience to follow minutely his every train of thought. This should be within the power of every actor endowed with an artistic and emotional temperament, combined with that other great asset—*personality*.

It is also very important for the artiste to remember that the director sees everything from the "Camera Angle," and that whilst a scene is in progress it is being visualised by him as it will appear on the screen; it is therefore necessary that he should be treated with confidence and patience, whilst he must be tactful and courteous always.

Camera Sense—A Mastery of Expression — Personality — Temperament — all these are requisites in *my* "Ideal Artiste."

## HARLEY KNOLES' SHEFFIELD VISIT

In connection with the screening o "Carnival" at Sheffield and other South Yorkshire kinemas, Harley Knoles, who produced the film, has been paying a visit to Rotherham, his native town. When the film was screened at the Albert Hall, Sheffield, last week, Mr. Knoles appeared personally on the Monday night and received a most enthusiastic reception. Answering an insistent call for a speech, he told some home truths about British productions and why America had captured the markets in the past. But there were great possibilities for British directors if they would rise to the occasion and take advantage of them. The British Isles contained vast natural and historical beauties not available in America, and in that he said lay the great opportunity of directors in the old country. He went on to allude what might be done, prophesying that in a few years time English films would be as popular in America as American films were in this county to-day. During his visit, Mr. Knoles was principal guest at the lunch of the Sheffield Rotarians.

## ASKING FOR TROUBLE

One of the most important items in "The Pointing Finger," which George Ridgwell is directing, is a picture of a monk with real eyes and pointing finger, which gives the title to the story. Naturally, the effect of movement in this picture could not be obtained in a mere painting, and so a real face and real hand are thrust through two suitable openings in the framed canvas.

The actor who thus figures as part of a painting is a Bert McLaughlin, who was specially selected by the Director on account of his appropriately saturnine cast of countenance!

In the first instance Mr. McLaughlin made up as a monk, and was photographed; then a painting was made from the photograph, and the face and right hand was cut out so that the actor, in his make-up, could fill the empty spaces with is own face and hands.

As the picture hangs in the hall at Caerwydden Abbey, the home of the Edensores, corresponding holes had to be made in the wall, and Mr. McLaughlin had to kneel in a more or less comfortable perch up the chimney when scenes in which the picture figures were being taken.

## STUDIO FINANCE

### NEW COMPANIES.

SHERWOOD EXCLUSIVE FILM AGENCY, LTD. (175,384). — Private company. Registered June 24th. Capital £1,000, in £1 shares. To take over the business of kinematographers, film producers, owners, renters, agents, contractors, hirers, etc., carried on at Stanley House, 8-9, Sherwood Street, W.1, as the "Sherwod Exclusive Film Agency." The first directors are:—T. Lenton( managing director), 30, Whymark Avenue, Wood Green, N.22; F. T. Lenton, 106, Raleigh Road, Hornsey, N.8. Secretary, F. T. Lenton. Registered office, Stanley House, 8-9, Sherwood Street, W.1.

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# High Lights

## Intimate Studio Gossip

One of the causes which account for faulty film-acting is the practice that exists in most studios of never providing any player but the star with a copy of the script. How can a player register correctly when she does not know in what connection she is playing? *Every* player should be given the opportunity of studying and mastering the script, and I was gratified to learn that with "Dead Man's Love." which De Massan is directing, this dictum was conformed to: all in the cast were provided with a full script.

* * *

"Should a Press critic say what he himself thinks about a film or what he thinks the public will say?" is the question asked by J. R. Hunt, the editor of *King's Pictorial Weekly*. And this opens up such an interesting subject that I am inviting my readers to discuss it in these columns. Artistes, directors and cameramen have all, at some time or another, complained of the Press critiques of their work. But what exactly is the grouse? Does the critic help or hinder the worker whom he constructively criticises? What do *you* think?

* * *

A thick fog enshrouded the house-tops and turned the day into night. Gerald Jones, the cameraman, felt his way along Wardour Street. Suddenly a form emerged out of the veil of mist, and on its back could dimly be discerned a film camera. "Where are you going with that?" queried Jones. "Just off to take a couple of fade-outs," was the quick reply.

* * *

A certain American cameraman proudly claims to be the chief actor in the following little drama. Years ago he was working for a certain director in the States who suffered from violent fits of temper, and was greatly feared by all. He was filming a Wild West drama and some scenes had to be "shot" on top of a very high mountain. Taking only the bare necessity for the two days' journey up the mountain, the company left the rest of the packages at a hut.

After the rehearsal the cameraman opened his machine to see that everything was in order only to discover that he had forgotten to load up, and that all his negatives were in the hut! Just then the producer's voice broke in, and the cameraman slamming the door shut, nodded to indicate that all was well. The hero performed his most sensational stunt, thousands of feet above the ground, the cameraman started cranking as if nothing was wrong (and during the day "shot" a number of other incidents which had to be enacted on the peak) but when the company returned to the hut the cameraman was nowhere to be found!

## ON THE FLOOR

### WITH W. P. KELLINO

From the moment he first picks up his scenario, Will Kellino's primary object is to extract from it the very last ounce of entertainment. On this account his first consideration is invariably given to pictorial possibilities and opportunities for the introduction of humour. Thus "spotting" is one of his first jobs.

After "spotting," he will usually complete his preparations for "pictorial divertisement" by planning and roughly designing all his important sets, handing over his rough designs (and frequently cardboard models as well) for elaboration in the Art Department. "Casting" is the next job; and then he "takes the floor."

He is one of the few British directors who, in all important scenes (especially crowd scenes), always plans the movements of his principal players in advance. He has a system for this which not only helps to make the movements more effective, but which always ensures practically perfect matching of "close-ups" and "long shots."

In the studio he is one of the quickest men at work. Not that he rushes about a lot; on the contrary, he moves quietly and calmly—but he gets his results in double-quick time. He rarely rehearses his players more than two or three times; he takes his players aside to explain what he wants; encourages them in action; keeps light-hearted and jolly; never shows disappointment or annoyance, and invariably covers a "re-take" with a joke.

But to see Kellino at his best you must see him infusing "life" into a crowd; then he will sing, dance, perform acrobatics—do a hundred and one things, any one of which would be anathema to many directing dignities—and work till the perspiration streams off his face and his voice is hoarse with shouting; but there is no other director in the country who can more quickly rouse a crowd to the top-most pitch of excitement than Will Kellino. We have yet to meet the "principal" or "super" who does not retain the happiest recollections of his or her work under the direction of W. P. Kellino.

This is the reign of King Sport and I am anxious that his subjects in studioland should have their exploits recorded. At almost every studio there are several branches of sport indulged in—cricket, tennis, bowls, swimming, etc.—and the editor of the *Motion Picture Studio* is willing to devote space for the reporting of these activities. Will all secretaries kindly let me know what is happening, has happened or will happen in connection with their sports clubs?

* * *

Writing to the *Idealetter*, Compton Mackenzie complains of the superfluity of reading matter with films; a complaint that is very justified. It is very often possible to read the heroine's pathetic letter through half-a-dozen times owing to the length of time it is allowed to appear on the screen. I do not like to think that the reason for this is to use up footage; I prefer to think it is due to the director's mistaken idea of the intelligence of the public. At least, it is handy to have the director to blame it on to!

* * *

When John MacAndrews returned to the Hepworth Studios last week after a long and critical illness, he was no less amazed than pleased to find that his studio colleagues had planned an elaborate campaign of welcome. A kingly throne (every cushion in the studio had been appropriated for its use) was erected in his dressing room, which was bedecked with numerous flags and banners bearing all sorts of inscriptions. Mac, glancing timidly to the left of him, learnt that "Old Soldiers never die," to the right of him, that "He's a jolly good fellow," in front of him, "Welcome back," and behind him, "Everybody loves you just as much as ever." That's what I call the real *camaraderie* of the studio. And good old Mac deserved the welcome.

* * *

All those engaged in British productions will regret to hear that the great American director, George Loane Tucker, died in Los Angeles last week. His "Miracle Man" has been an education to all engaged in making photoplays in both hemispheres, and the industry is the poorer by his death.

**"MEGAPHONE."**

# Where they are and ——

Ena Beaumont is leading lady in the Kinema Expansions' comedies.

Frank Hoffman is now turning on "The Beggars' Syndicate" (Minerva).

Johnny Reid, who plays lead in B. and C.'s "Puppet Man," is the youngest British film artiste in star parts.

L. G. Egrot, the cameraman, is expecting to go to Paris in the course of the next few days.

Joan Morgan returned from South Africa last Tuesday. She has starred in three South African Film Productions there.

William Veats, the laboratory expert, has now left Barkers and is on the free list. Address, c/o this office.

Irene Tripod is now playing a character part in "The Wonderful Year" (Thompson).

The B. and C. Company is still in the Tyrol on Frank Crane's "Puppet Man," and does not expect to be back for some weeks.

Kenelm Foss has started work on W. J. Locke's "Wonderful Year," which he has adapted himself for Thompson's British productions.

George K. Arthur has been presented with a signed copy of "Kipps," by H. G. Wells, "in astounded recognition" of his work in the title rôle of the film of that name.

Max Gionti has been engaged by Geoffrey Malins as the leading comedian in the Kinema Expansions comedies now being produced.

Charlie Slomen plays the part of the café manager in "The Wonderful Year," following his Mephistophelian part in "The Double Event."

Cameron Carr has left Broadwest's Stock Company, but has been re-engaged to play a leading part in "The Imperfect Lover," which Walter West is directing.

Pat Quinn is assistant-cameraman to Frank Canham in "The Wonderful Year," which Kenelm Foss is directing for Thompson.

Violet Hopson, Stewart Rome and Gregory Scott now comprise the whole of the Broadwest Stock Company. This announcement should settle all the various rumours that have been floating around.

Sydney N. Folker is at present playing the two juvenile leads in the first of the new Kenneth Graeme series of comedies, but advises that he will be free at the end of this week.

Walter West is now examining the scenario of "Levity Hicks," which is to be the next Broadwest production. Casting has not yet commenced. This will be followed by "The Candy Men" and "Double Life."

Irene Rooke is now playing at the Stoll studio under the direction of Maurice Elvey.

Yvonne Thomas has an important part in "Land of My Fathers" (Glen).

Elizabeth Brandt is leading lady in "The Night Hawk" (International Artists).

Lewis Willoughby is now on the free list with Sid Jay as booking agent.

Violet Hopson plays lead in "The Imperfect Lover" (Broadwest).

Edith Pierson plays a leading part in the Glen Productions "Land of My Fathers."

Stewart Rome is playing opposite Violet Hopson in "The Imperfect Lover," now being produced at the Broadwest studio.

Henry Victor has the part of Sam Brokenshau, the skipper of the *Night Hawk*, in "The Night Hawk" (International Artists).

Pauline Johnson is playing in "The Imperfect Lover" (Broadwest), a part similar to that she played in "The Great Gay Road," her first Broadwest picture.

Milton Rosmer is being specially featured as Lucius O'Grady is "General John Regan," which Harold Shaw is directing at the Stoll studio.

George Leyton has now returned from Wales where he has been supervising production of "Land of My Fathers," for Glen Productions.

Fred Rains is the director of "Land of My Fathers" (Glen Productions), which is based on the Welsh National Anthem of the same title.

Margaret Bannerman made a personal appearance at the Globe Kinema, Acton, at a special performance in aid of the unemployed.

John Stuart is still playing the part of David Morgan in "Land of My Fathers," which Glen Productions is making at Aberystwith.

Ann Trevor finishes her engagement as leading lady in "Grumpy" at the Criterion Theatre on July 15 and will probably be starred in an important film production within the next few weeks..

John Gliddon will direct the whole output of International Artists.

John Robertson, the Famous-Lasky director, is in this country with reference to the production of Barrie's "Peter Pan."

Harry Hearty is with Perfect Day Productions and is playing "Fatty Arbuckle" parts.

Evelyn Brent is playing the titular role in Denison Clift's production of "Sonia" for Ideal.

Alan Butler is the managing director of the new International Artists' Film Company; address 52, Shaftesbury Avenue, W.

Raoul Paoli, who plays Kortes, the strong man in Mercanton's "Phroso," arrived in London from Paris last Thursday. He took part in the Stamford Bridge sports last Friday and Saturday, where he came second in the weight-throwing competition, of which he was the holder of the Championship.

## ——DO YOU——

Who is the child actress that Frank Crane discovered in Milan?

* * *

What they thought of "The Hound" at the Stoll studios?

* * *

Why the "Human Material" article in the last issue created such a stir.

* * *

The name of De Hem's best patron in the film trade?

* * *

How Olga Conway is spending her time at Maidenhead; and—

* * *

If she intends to leave film work now that she is in the "united states"?

* * *

Why a certain girl pesters Bert Darley for his photograph?

* * *

Whether Syd Jay's new car is a sign of his prosperity; and—

* * *

Who is the "Big Noise" in the film trade who calls the car a "tin Lizzie"?

## WHAT DO

THIS is the question that has been submitted by Ideal to various "big" authors, and their replies are very suggestive.

Stephen McKenna says, "the greatest defect in the films of the day is that they are designed for the least intelligent members of every audience. Nothing that can be thrown on to the screen is ever left to the imagination. The audiences are treated like children, who cannot be told that anyone went from one place to another on horseback without being shown a picture of the horse. . . . Film production could be immensely improved by a very simple mechanical arrangement, by which for certain passages of a film play the sides of the screen were used for the caption or for any letter that is to be presented. Thus, while a character is seen reading a letter, the letter itself would be visible to the audience at the side of the picture, and it would not be necessary to break the continuity of the film as is so exasperatingly done at present. . . . An effort should be made to free film production from the vices which have already become ineradicable on the stage. . . . Economy in effects is what film directors should now aim to achieve."

# what they are doing

Francis Inny is in the cast of "The Night Hawk" (International Artists).

Crispin Hay is playing in "The Beggars' Syndicate" (Minerva).

Edward Sorby has been cast for the part of Richard Varwell in "The Night Hawk" (International Artists).

Mary Patterson is working on "The Beggars' Syndicate." which Adrian Brunel is directing for Minerva.

Nadja Ostrovska, the Russian actress, will be Deborah in "The Night Hawk" (International Artists).

Malvina Longfellow plays female lead in "The Night Hawk," the next International Artists' production.

Henri de Vries has been cast for male lead in "The Night Hawk" (International Artists).

Gerard Ford Buckle is responsible for the scenario of "The Night Hawk" (based on Philpotts "The Haven"), for International Artists.

Iris Rowe is the Gaumont star in "Roses in the Dust."

Gladys Mason is in the cast of "Roses in the Dust" (Gaumont).

Guy Newall is expected home from Nice this week

What George Treville thinks of the Fruitful Vine" for Stoll.

Olaf Hytten is working at Cricklewood for Stoll.

Geoffrey Malins is the director of a series of one-reel comedies for Kinema Expansions.

Lewis Gilbert has been playing the part of "The Tiger" in "The Tiger of San Pedro," for Stoll.

William Shentin is responsible for the photographic work in "All Sorts and Conditions of Men" (Ideal).

Clive Brook has joined the cast of "Sonia" (Ideal), in which Evelyn Brent is the star.

Claude H. Mitchell, whom Donald Crisp brought over with him from the States, is Crisp's assistant at the Islington studio.

Mary O'Connor was responsible for the scenario of "Dangerous Lies" (Famous Lasky).

Harold Shaw, in completing "The Wheels of Chance," creates a record: it is the 130th picture of which he has been the director.

Will Howse will be the cameraman for the first International Artists' production, "The Night Hawk."

Bert Darley is now playing lead opposite Mary Patterson in "The Beggars' Syndicate," a Minerva production, being directed by Adrian Brunel.

Jeff Barlow has been engaged to play the part of Titus Peach, the sailmaker, in "The Night Hawk," which John Gliddon is directing for International Artists.

Kenelm Foss has started work on "The Wonderful Year," and leaves for the Continent this week with the full company. Florence, Naples, Milan and Rome are in the itinerary.

Nicholas Mursuraca is in charge of the camera work on Blackton's "The Glorious Adventure."

Donald Crisp is in the thick of the Lasky picture, "Bonnie Briar Bush," which he is directing as well as acting lead.

Paul Powell's direction of "Twice Wed" is now drawing to a close, and the final title of "Dangerous Lies" has been definitely fixed.

Frank Hoffman is still cranking for Minerva, and is at present working under Adrian Brunel's direction on "The Beggar's Syndicate."

Gertrude McCoy left for Capetown by Union Castle mail boat last week. She is under contract for South African Film Productions to star in three pictures, the first of which is "Chips," in which she plays a boy's part. "Blue Lagoon" is the second.

# —KNOW—

If Stoll really intends to do a second Sherlock Holmes series; and—

* * *

If Eille Norwood will wait while Stoll makes up its mind?

* * *

If Florence Turner is the cause of the daily trek of directors to the Regent Palace Hotel?

* * *

If the Hon. Mrs. Astley is screen-acting for fun?

* * *

Where Jack Selfridge has got to these days; and——

* * *

If he is cast for a part that he has never played before and hopes never to play again?

* * *

If C. Croker King got the wind up over the possibilities of being electrocuted?

* * *

What George Treville thinks of the Elstree rose-petals.

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"THE GLORIOUS ADVENTURE"

Artistes who have not yet reserved space in the Art Supplement should forward full instructions by first post Tuesday, Formes close at noon.

Make certain of securing a copy by filling in the Subscription Order Form on back page and post with remittance.

# FILMS LACK?

Ethel M. Dell writes:—"To secure the best possible results in picture plays, all scenario and production work should be placed in the hands of men of sound education and artistic perception—*not* mere business men. The sub-titling should be in every respect as studied a work of art as the picture, and all cheap sentiment and poetical tags should be avoided. The pictures should be as far as possible a sequence easy to follow, and only under very exceptional circumstances should 'throw-backs' be permitted, for these, in my opinion, are bad art and often very confusing."

There is much in the foregoing opinions with which we find ourselves in hearty agreement. On the other hand it has to be remembered that the writers are taking their own point of view which is not necessarily that of the man and woman in the studio. And as the mouthpiece of all engaged in film production, this journal throws its columns open to those obvious replies that directors, scenarists and artistes must be impatient to make. Letters should not be too long and should deal with specific points in the above.

# CENTRALISED ORGANISATION OF THE STUDIO

*by* Major C. H. BELL, O.B.E.,
Studio General Manager
F.P.-Lasky British Producers.

Studio organisation, as we understand the term to-day, is nothing more than a specialised system applied to the production of motion pictures, a system by which energy, time and money are husbanded by steady concentration in one direction and not dissipated in a number of extraneous issues.

By this means the director of to-day should be able to give his entire attention to his story and its production, without having to worry about such matters as getting a cast together, running up a set or superintending the exigencies of the leading lady's screen wardrobe. The system of centralised organisation at our Islington Studio can be seen at a glance from the accompanying chart.

The staff receives its orders from departmental heads and are responsible to them directly in all matters pertaining to their respective duties. Only heads of departments are in direct touch with the studio manager.

Every new member, on starting work at the studio, receives a copy of this chart, so that he can make himself conversant with the general organisation of the plant and under what heading his duties automatically place him. On the first of every month a list is issued giving the names of the whole staff grouped beneath departmental heads.

The "pictorial" group indicated, such as draughtsmen, carpenters, painters, properties, engineers, etc., co-operate in their work under the chief art director as the head of their combined departments.

The cameramen are attached to their own particular directorial group during the making of a picture. They take their orders from the director, who, for the time being, is their departmental head. When the picture is finished they come under the Studio Manager, as always, for administration, who, after a consultation with his producing staff, decides under which director they are to work for their next picture.

*The value of time is possibly the most important consideration that the management of a modern moving picture studio has to bear in mind. Every hour that is wasted invariably entails a corresponding financial loss, sometimes to the tune of a very considerable sum of money.*

A very ordinary door knocker, the intrinsic value of which could have been safely assessed at a couple of shillings, once cost us £70. It was not on the set when wanted and the company, together with the "extra" people had to be called for the following morning, although the director had hoped to clean up that particular episode of his picture the same evening.

*A few hours' standstill in our business is an expensive luxury with nothing to show for the outlay in the end.*

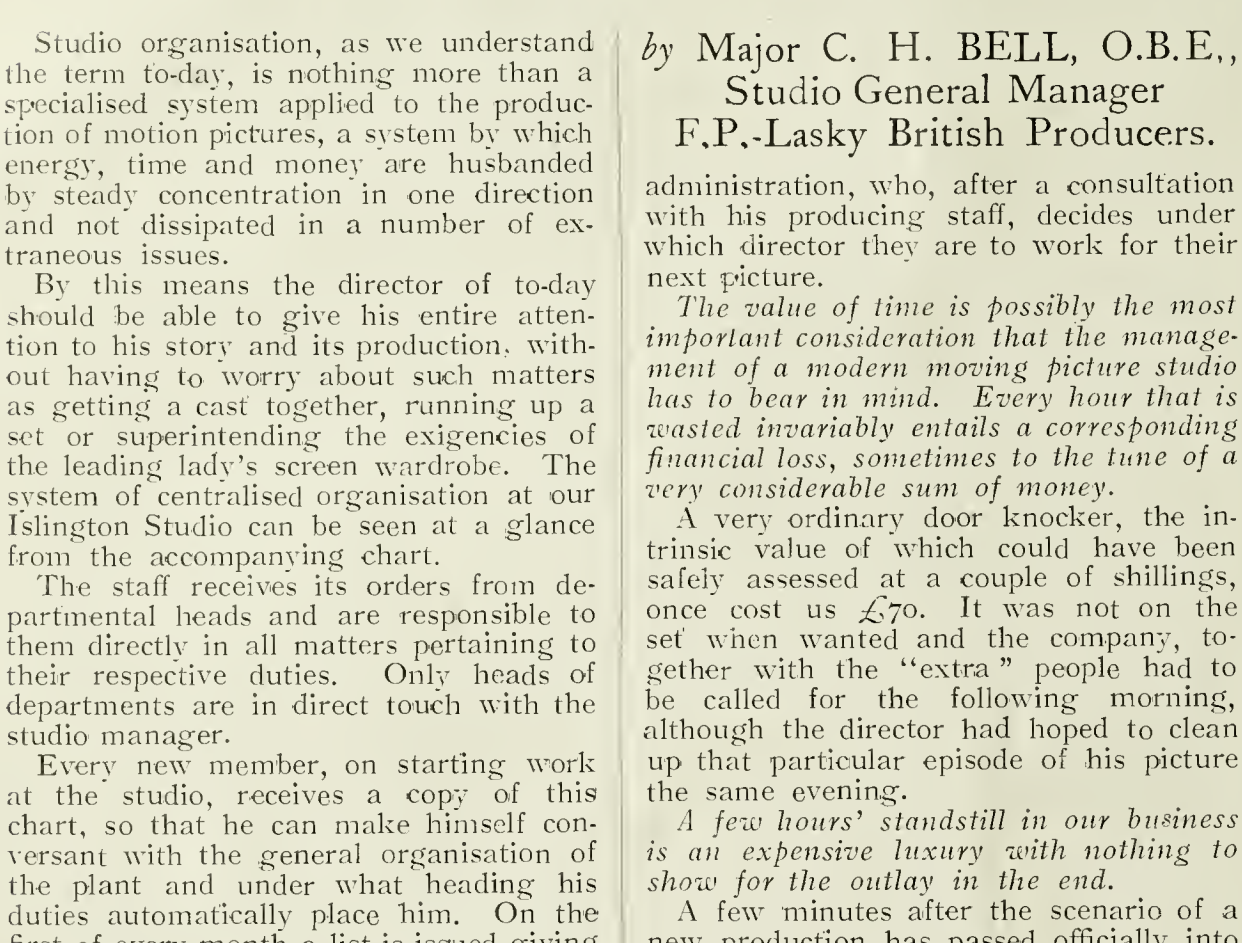
A few minutes after the scenario of a new production has passed officially into the hands of the studio management, a conference is held, attended by all the heads of departments. After half an hour's discussion, each chief knows really what is expected of him, and the assistant director has only to notify the various departments when the different sets and costumes or other effects will be required.

Donald Crisp only needed fifteen days to film "The Princess of New York." Fifteen sets were built, "dressed" and "shot" in seven days—which, I think, constitutes something of a record in the British producing business.

With our system of centralised organisation, any director who gets, let us say, a happy inspiration at five o'clock in the afternoon, which necessitates a slight alteration in the story, can call for a new set to be built by nine o'clock the following morning; and, what is more, find it ready for him at the stipulated time. These little rush calls, which would demoralise a studio lacking in an efficient system of organisation, put us on our mettle and our system to a test.

*We have found it false economy to cut down the number of our carpenters, painters, etc., during a lull in activities. There is no economy more expensive in the long run than that of keeping the director waiting for the sake of dispensing with a few work-people, when skilled labour is so difficult to procure, especially in any sudden emergency.*

The whole of our system in the direction of its various energies into the proper channels is nothing but a practical realisation of the value of time.




Major Bell's Studio Organisation Chart

## ARTISTES' PROFESSIONAL NAMES

Under the provisions of the Registration of Business Names Act of 1916, every individual or firm "having a place of business" and carrying on business in the United Kingdom under a name or names not his or her or their own, must register in the manner directed by the Act, furnishing particulars as to (*a*) the business name; (*b*) general nature of business; (*c*) principal place of business; (*d*) present Christian name and surname and nationality.

Whether the Act applies to a performer having no permanent address and, therefore, no place of business, has not been settled in law, although in one or two instances stipendiary magistrates have held that even in such cases the regulations as to registration should be observed. A performer having a place of business or permanent address, if he uses a name other than his own, should register; while the Act also applies to agents who may trade in names other than their own.

The office of the Register or Business Names is at 3 and 4, Clement's Inn, Strand, London, W.C., where forms for registration are obtainable. The fee for registration is 5s. a stamp to that value being affixed to the registration form on completion.—(From *The Performer Handbook.*)

## DISTINGUISHED VISITOR AT GAUMONT'S STUDIO.

Last week the Maharajah of Patiala paid a visit to the Gaumont Studio and Laboratories at Lime Grove, Shepherd's Bush, and willingly consented to be filmed. Afterwards he was conducted round the works by the works manager, W. T. Hitchcock, who explained every process in detail. The Maharajah was extremely interested in the printing plant and in the working of the perforators. In passing through the developing rooms he witnessed the various stages of development of the film which had been taken of himself. Later, after he had returned to his hotel, he expressed considerable surprise at the rapidity with which he was presented with a positive print of the film.

# STUDIO CRAFT AND SCREEN CRAFT

*by* EILLE NORWOOD

The difference between acting for the stage and acting for the screen is considerably more marked than is generally realised by the man in the street. But the two forms of dramatic art are as distinct from one another as an oil painting is distinct from a water-colour drawing—and everyone knows that the master in oils is seldom a master in water-colour, or vice versa.

If the man in the street were right in his assumption, the actor who scores in a play should be equally successful in a film, and the star who shines on the screen should scintillate with equal brilliance on the stage; but, actually, the technique of these two branches of dramatic art is so different that many artistes who have won their laurels in the theatre have come woeful croppers on the screen. There have been exceptions, to be sure—artistes who have triumphed in both branches—but they have not been numerous enough to abolish the rule; they have merely broken it.

The reason is not far to seek. On the stage, as in an oil painting, breadth of treatment is not only permissible—it is essential. One looks at the stage as one looks at an oil painting—from a distance. The worst seats in a theatre are those in the front row of the stalls; the best are those in the front row of the dress circle; but there are many seats beyond and above the front row of the dress circle, as well as below and before it, and the stage actor, to be successful, has to adopt methods which will prove effective even to those who watch and listen in the farthest corner of the building.

His make-up may appear coarse and crude to the members of the orchestra who are immediately in front of him; but, on the other hand, if it appeared perfect to the members of the orchestra, it would be virtually lost on the crowd in the gallery.

Facial expression, too, is a thing that calls almost for exaggeration in the theatre. The tilt of an eyebrow, the twitch of a lip, would not carry beyond the stalls; and the various gestures and movements we lump together under the one significant title, "dramatic action," must be of a fairly robust order to "get over."

But the screen is a more intimate thing. It demands as much delicacy as a water-colour drawing because it is seen at closer quarters. The picture palace may be as big as the theatre, but the movie camera annihilates distance—the close-up brings the actor's face nearer to the people in the back row of the picture palace than it is to the people in the front row of the stalls at a theatre. To express the thing in screen language, a theatrical performance consists of a series of long shots—only the long shots are of a vocal as well as of a visual character; the average filmplay consists more of close-ups than of long shots, and facial expression largely takes the place of verbal expression.

That tilt of the eyebrow, that twitch of the lip, so ineffective on the stage, may convey a whole world of meaning on the screen; consequently, just as the broad sweep of the oil-painter's brush, or the generous use of his pallette knife, is required in the theatre, so is the delicate work of a Meissonier needed for the screen. Exaggeration becomes unpardonable.

Herein lies the actor's difficulty; for the methods of the theatre must be not merely adapted, but altogether discarded, if he would satisfactorily supply the more subtle requirements of the Kinema and become, in truth, a film artiste.

The environment of the theatre does not call for the meticulous care in make-up demanded by the screen. The softening effect of the footlights, and the distance that "lends enchantment to the view," are both distressingly absent in studio work. The merciless eye of the all-searching camera will see through the tricks of an actor's disguise and reveal every one of them to the audience. He must not merely indicate lines and wrinkles; he must reproduce them with sufficient fidelity to make them look like lines and wrinkles in his own dressing-room mirror. He must not be content to suggest the character he is going to play, he must literally assume that character; for the light in which he is called upon to work, instead of helping him out with the character, will do its best to tumble him out of it. And he is denied all the tricks of speech which, on the stage, would help him so much to simulate the part he is to play.

Keener concentration, quicker decision, and greater self-command are needed for the screen than for the stage. An actor in a play may effect improvements in his characterisation by repeated performance of his part. He may eliminate the flaws of which he becomes conscious on the first night when he makes his appearance on the second night, and he may build up the character as he gets more and more into the skin of his part. The film artist has his one chance of making good, and he must either take it or lose it.

He must convey, by facial expression, the unspoken thought in his mind; he must use his eyes with all the eloquence a gifted author's lines would, on the stage, enable him to use his tongue. And he must be slower, more deliberate, in all his actions than an actor in front of the footlights. The sudden movement, the abrupt turn of the head, the quick stride, all of which are so often entirely appropriate on the stage, are never appropriate in front of the camera. He must remember that his actions are being recorded in pictures taken at the rate of about sixteen to the second, and that natural movements do not necessarily look natural when recorded at this speed. The actor who is too slow and deliberate to be altogether successful on the stage, stands far more chance of scoring on the screen than his more rapid colleague.

It is a well-established fact that the stage actors and actresses of the so-called "natural" school have, almost without exception, proved disappointing in the studio. To be successful on the screen, an actor must rely upon himself and his personality—and personality, in spite of the absence of the spoken word, gets over on the screen more quickly and more forcibly than it does on the stage. Perhaps this is because the audience is brought into closer touch with the actor and his meaning, on the screen—because, so to speak, one is brought into greater intimacy with him.

Communication by signs and gestures existed before the formation of speech, and to the primitiveness that is in all of us, the screen consequently has an enormous power of natural appeal. We hear nothing, but we see all; and our emotions are as truly reached through the eyes as through the ears. On the stage the actor can appeal to our ears as well as to our eyes; on the screen he can appeal only to our eyes.

# COPYRIGHT IN PHOTOGRAPHS

Film artistes, now that they are just beginning to appreciate the great importance of Press publicity, will do well to understand the law of copyright as it affects their photographs. Let us put it in simple and untechnical language.

In the first place, it should be distinctly understood that every photograph is copyright. Its copyright is vested in some one person, and that person alone has the control of its use. The holder of the copyright is the only person who can allow or prohibit its reproduction, sale, or publication. If this copyright is violated the holder can claim damages.

It can be accepted as a general rule that this copyright is vested in the person who orders the photograph to be made; but, like the copyright of a song or a book, it can be transferred to another person. The actual and original ownership of the copyright, however, is determined by the person who ordered it, and this takes place not at the time of payment, but at the time of ordering.

There are instances in which a professional photographer will invite an artiste to his studio to be photographed, and in this case the copyright belongs to the photographer—it does not matter how much the artiste may pay subseuqently, the copyright is the photographer's. Artistes are particularly requested to notice this point, as we, in common with all other papers, are continually having trouble with photographers because of photographs of artistes that are supplied us by the artiste. These we publish ,and unknowingly violate the photographer's copyright, for which we are mulcted in damages.

If the manager of a studio arranges for an artiste's photograph to be taken the copyright rests with him, and even if the artiste, later, obtains copies of the photograph from the photographer for payment, they are still the studio manager's copyright. In fact, it should be taken as a safe ruling that before an artiste uses a photograph that has not been ordered and paid for by herself she should ascertain in whom the copyright is vested and obtain the necessary permission before using it, or, if a fee is involved, the amount of this should be ascertained and the information passed on with the photograph to whoever is to use it.

# WANTED : A KINEMA CLUB

## Some more Opinions on the Need

Whatever doubts may have been entertained as to whether there really existed a desire for a kinema club have been banished by the gratifying reception the suggestion contained in our last issue obtained. On all sides we hear opinions supporting the idea, a selection of which we give below.

### Some Directors' Opinions

" I shall be glad to support any plan for establishing a club for Kinema Studio workers. Such a club would, undoubtedly, meet a long-felt want. I am leaving town immediately for three weeks, and so have little time to make suggestions, but will write you again immediately I return. We certainly want a meeting-place where we can discuss business and, later on, we might have lectures, meetings, etc., for an interchange of views on technical matters. The possibilities of a good club, run on business lines, are great."—EDWIN J. COLLINS.

### Adding Dignity.

"I personally think the idea of a Kinema Club exclusively for the use of kinema workers would be an excellent idea, and would, apart from its actual use, to my mind, add dignity to a profession which is becoming daily a bigger factor in public life.—FREDERICK EARLE, Casting Director (Stoll).

### Some Artistes'

" I am quite in accord with the project for a Kinema Club provided, of course, it is conducted on really business-like lines, as I am convinced would be the case with a scheme started under the auspices of those associated with the *Motion Picture Studio*.

Members of the legitimate profession have already the Green Room Club, and, in addition, there is a prospect of another place of meeting being found for them at the instance of the Actors' Association. *I think the promoters of that scheme are wise in limiting the qualification for membership to those who belong to the A.A.*, and I am of opinion that membership of the Kinema Club should be exclusively confined, to use the phrase in your last week's article, to those engaged in making British pictures.

" Speaking as a Kinema artist, I continually realise the need of a recognised centre at which one can meet for personal business and for recreation. Although I attach a great deal of value to the scheme from a social point of view, I am even more concerned with the effectual use that could be made of such an institution for purely business affairs. At present there are now only two places (and they are ordinary licensed premises) to which one can resort in the hope of finding those interested in British films, and it is not under such conditions that matters of vital import to artistes personally, and to the producing side of the Trade as a whole, can be usefully discussed.

"In the program of a Kinema Club there might very well be allocated an evening, once a week or at less frequent intervals, devoted entirely to the consideration of the many important questions which arise from time to time, and from such gatherings surely it is not too much to expect that valuable suggestions might emanate.

One other matter I think should not be overlooked, and that is that membership should be open to members of the Trade Press and contributors of articles on Kinema subjects to the lay Press."—JAMES KNIGHT.

" I am at present on the Committee for the forming of the Actors' Club in connection with the A.A. At the same time *I am sure the forming of a Kinema Club would meet a long-felt want, and the sooner the better*, and hope to hear more on the matter.—ARTHUR WALCOTT.

### And a Scenarist's.

"I am convinced that a Kinema Club " where all engaged in kinema work could meet on common ground for social intercourse and other amenities," would be a ghastly failure.

The film industry is divided into three distinct camps. 1. Business Group.—Manufacturers, renters, exhibitors, etc., most of whom doubtless have their social clubs already. 2. The Technical Group.—Scenario writers, directors, cameramen, art directors, etc., who have no time for any club! 3. Artistes' Group.—Principals, small parts, supers, and gifted amateurs, most of whom are already amply provided for by the Green Room Club and the Actors' Association, etc.

The Cameramen's Society meets once a week, not for social intercourse, but as a deliberate and clearly defined technical association. Its meetings, brief and businesslike, are jammed in between a hard day's work and the last train home.

The Green Room, the Vaudeville, and other stage clubs have for members people who work *at night*, and therefore can congregate during the day for social intercourse, etc. ; but we film people work *by day*, and most of us are ready for our beds by the time the day's work is over.

I feel the proposed club would be useless for *business* purposes, since both manufacturers and dramatic agents have their offices in which to engage their staffs and their players. Therefore neither the one nor the other are likely to come to a club to transact their business. Socially, I believe the club would almost immediately degenerate into a dumping ground for film people who congregate not for "social intercourse," but to air their grievances.—ELIOT STANNARD.

* * *

We have also received offers of service and premises, which offers only serve to prove that the idea of a Club is being taken up enthusiastically. One film actor, who was the first organising President and later Vice-President of a big association in Canada, has offered to assist with advice in the formation of such an institution, while a chartered accountant has volunteered his services in that capacity.

# YOUR CORNER

## LETTERS TO THE EDITOR

With regard to the suggested Film Artistes' Association, to look round some of the Studios and to get into the hands of some of the agents is to know that the lot of the Kinema Artiste is far from p'easant and at times utterly disgusting to any artiste of refinement and temperament. I firmly believe that an efficient organisation would soon black-list :

(1) A few directors who need to be made to toe the line in their treatment of artistes ;

(2) About 75 per cent. of the Studios, which because of the working conditions, need some very necessary reforms ;

(3) About 95 per cent. of the Booking Agents.

(4) Practically all Kinema " schools " and " colleges."

I, furthermore, suggest that there could be run in connection with the Association an " Educational " Department, where beginners, for a small fee, could be initiated into the first essentals of screen work, such as the use of make-up, etc., which safely get them past the eagle eye of the director and save the temper of other artistes in the dressing-room.—Charity has a taint with grease paint the price it is !

This department could well be cared for by one of our dear old " Daddies " of the screen.—MARC OLDHAM.

I notice that "Megaphone" in "High Lights" in your issue of July 2, remarks upon the fact that "very few companies have made use of the wonderful clear atmosphere around London during the coal lock-out."

It certainly seems a pity that such splendid weather should be wasted, especially as there are usually so very few good opportunities for shooting exteriors in London.

"Megaphone" will be glad to hear, however, that Minerva has been busy on London exteriors every day for the past fortnight, shooting scenes for "The Beggars' Syndicate," which features Mary Patterson and myself—Bert Darley and Peggie Hathaway also having important roles in this film.

Incidentally, may I say that I heartily agree with "Megaphone's" remarks about American comedies and that "showing a red nose and making faces at the camera" certainly is not film fun.—CRISPIN HAY.

I am heartily in agreement with all that has been written in your first two numbers, both editorial and otherwise. Thank heaven someone is tackling the awful tragedy of British films from the correct angle at last. Best wishes to you in your new venture and more power to your elbow.—TERRY CAVANAGH.

We are regular readers of your weekly and consider the *Motion Picture Studio* the greatest medium through which British films can be improved and the film Industry in this country made the success that other countries have enjoyed for many years.—*T. Bosac* (Bosac and Fellner).

The Biggest Successes have BENJAMIN COSTUMES PERSONAL SUPERVISION GUARANTEED in every detail. 'Phone—London Wall 7568

# WHAT IS WRONG?

## AN ANSWER TO J. COBB

*by* L. BOSAC

British directors are human and, like everybody human, are not without what might be called errors.

As we all know, the work assigned to a director is enormous. Reading countless scenarios, arranging for locations, supervising settings, and endeavouring to get a number of different temperaments to harmonize, is enough to tax to the utmost the most wonderful nervous system. Is it any wonder, then, that British Pictures are frequently miscast?

The success of a picture depends upon him. And one who should be of vast assistance to him in casting, the agent is all too frequently inadequate, or lacking in ability, or wilfully unfair.

Artistes must be studied thoroughly to determine their fitnes for a rôle. Just because he or she is of the right stature and fine-looking, it does not signify that he has an alert and responsive brain capable of readily interpreting the director's directions. Because certain artistes have been, and are, stage successes, does not assure them of a screen success. Names count for nought if the actions registered by the camera are poor. A good voice and fine clothes help many a stage artiste to success, but the screen play is pantomime, the picture-goer must follow the story mostly from the action, as few people are successful lip-readers.

The director has not the time to make these investigations. He has, and does, trust to the agent's ability to send him fitting artistes. And unless the agent is a good character reader, knows human nature, and will not utilise his social favourite to the detriment of the film business, the director is irreparably handicapped and frightfully overworked—because he has not the proper material to work with. Even when the director sends for a certain artiste, knowing his or her ability, the agent ofttimes will deliberately send someone else, because of private relations we all know exist between certain agents and certain artistes.

When there are more really intelligent agents who are willing to "play fair," give the director what he needs and what he asks for, British Films will not any longer be "obviously miscast."

### A NEW PRODUCING CONCERN.

An addition to the ranks of British producing companies is the Kenneth Graeme Film Syndicate, which has just commenced operations. Kenneth Graeme, the principal figure in the company, is a well-known member of the Industry.

P.C.W. King, who will be in charge of the technieal side of the business, is also well known in the Industry. After a course of study he joined the photographic industry, beeoming a member of the staff of Houghton's, whom he subsequently left to join Ross, where he became conversant with the kinematograph side of the business. He was next with Ruffells as technical adviser, where he was in charge of the department handling the Debrie apparatus, studio lighting and electrical equipment. During the war he served on the experimental staff of the technical section dealing with the provision of optical instruments for airships.

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# THE PULSE OF THE STUDIO

*(Continued from page 15).*

**Progress.**
ADDRESS: Shoreham.
FILM: "Moth and Rust."
DIRECTOR: Sidney Morgan.
STARS: Sybil Thorndike, Malvina Longfellow, and Langhorne Burton.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Drama.
STAGE: Fifth week.

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FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: First week.
FILM: "The Wooing of April."
DIRECTOR: Sidney Morgan.
STARS: Pauline Johnson, Harold Freneh and Ellis Jeffries.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Comedy drama.
STAGE: Cutting and assembling

**Samuelson.**
ADDRESS: Warton Hall, Isleworth.
FILM: Title not announeed.
DIRECTOR: Rex Wilson.
STAGE: Starting shortly.

**Seal.**
ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Diek's Fairy."
DIRECTOR: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Bruntford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Sixth week.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Produeing one a week.

**Sinclair Hill Productions.**
ADDRESS: Jay's Agency, Wardour Street, London, W.
FILM: "Only One Week to Live."
DIRECTOR: Sinelair Hill.
STARS: Dorothy Fane and Campbell Gullan.
ASSISTANT DIRECTOR: S. D. Brahame.
SCENARIST: Frank Millar.
TYPE: Straight Comedy.
STAGE Seeond week.

**Stoll.**
ADDRESS: Temple Road, Criekle-wood.
FILM: "The Woman with the Fan."
DIRECTOR: Rene Plaissetty.
STARS: Mary Massart, Alee Fraser.
CAMERAMAN: Jack Cox.
TYPE: Drama.
STAGE: Cutting and Assembling.

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FILM: "The Fruitful Vine."
DIRECTOR: Maurice Elvey.
CAMERAMAN: Jermaine Berger.
STAGE: Second week.

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FILM: "The Prey of the Dragon."
DIRECTOR: Martin Thornton.
STAR: Victor MeLaglan.
CAMERAMAN: Perey Strong.
TYPE: Drama.
STAGE: Nearing completion.

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FILM: "General John Regan."
DIRECTOR: Harold Shaw.
STAGE: Third week.

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FILM: "The Hound of the Baskervilles.'
DIRECTOR: Mauriee Elvey.
STARS: Eille Norwood, Catin Campbell.
SCENARIST: W. J. Elliott.
CAMERAMAN: Jermaine Berger.
TYPE: Drama.
STAGE: Cutting and Assembling.

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FILM: "The Pointing Finger."
DIRECTOR: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Fifth week.

**H. W. Thompson.**
ADDRESS: B. &. C. Studio, Hoe Street, Walthamstow.
FILM: "The Wonderful Year.
DIRECTOR: Kenelm Foss.
STARS: Marie Odette, Lionello Howard.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: Frank Canham.
ASSISTANT CAMERAMAN: Pat Quinn.
TYPE: Light French Drama.
STAGE: Third week.

**Welsh Pearson.**
ADDRESS: Craven Park, Willesden
FILM: "Squibs."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Fred Groves
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
TYPE: Comedy.
STAGE: Cutting and Assembling.

**Zodiac.**
ADDRESS: Windsor Studios, Catford.
FILM: "Walter Finds a Father."
STAR: Walter Forde.
TYPE: Two-reel Comedy.
STAGE: Seeond week.

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# LIGHTING A STUDIO SET

*by* WILLIAM SHENTON

Should the set be photographically light in colour, direct light should never be allowed to reach it, as there would be trouble from shadows and a great loss of distance from artiste to backing. As an example of sound lighting for such a set, which I will assume is a sitting-room of a middle-class house, and the preceeding scene is outdoors in day time, the following method, carefully worked, always gives satisfaction :—

Place one group of undiffused floor lights as closely together as possible ; right angles to the action and camera position, and screen off from backing as much as possible with light flats. Roughly measure off the distance from there to the action, or the place where the close-ups are most likely to occur—the farther away the better, generally speaking.

Next place half the number of lights as nearly in a line with the camera (dead front) as practicable, and the same distance from the action, and slightly diffuse. It will be found that the harsh shadows created by the side group can be completely controlled by the quantity or distance of these front lights, and no false high lights occur, as frequently do where figures are lighted from both sides instead of front and side.

When these two groups of floor lights are satisfactorily arranged and all stray-light rays screened from backing, add just so much spot back light as to be visible photographically—no top light should be used.

Now suppose it is night time, and the same room is artificially lighted, one has at once freedom as to source of light, quantity and effect. Remember, artificial sources of illumination can be *anywhere* in a room; it is safe to take the fullest advantage of this, as night-time interiors are the serious cameraman's greatest opportunities.

A good group of top lights can be safely used, much stronger back spot light, and at a prettier angle than dead behind; shadows to some extent are permissible, and what would be false high light in day time lighting can be made an added beauty at night time and much stronger effects aimed at. The continuity contrasts are, of course, reversed, and the set may safely be lighted up good and strong.

A great thing to remember in artificial studio lighting is that it is really the *shadows* one is creating, and from which light and shade are photographically rendered. Therefore watch most particularly all facial shadows, and before moving well-placed lights to soften them try the effect of a reflector. The most impressive and generally admired kine-photography is that which shows the whitest high light (however small), the blackest shadow (no matter where), and the greatest range of light and shade between the two. This range can be immensely improved, or rather added to, by the skilled use of reflectors, floor lights and spot lights.

An abundance of soft front light will make a thin person look stouter, or, rather, rounder, and a greater amount of side light will make a stout person photograph with less evidence of stoutness, showing more character and expression. A person with long features, if photographed from a low camera position, is rendered with shortened features. A very short nose is made to look longer and straighter if photographed from a high camera position.

# HOW THE K.C.S. GROWS

The K.C.S. was formed in December, 1918, with 18 members; this grew to 70 in 1919 and 98 in 1920, and now numbers 103, compared with the total number of cameramen (*i.e.*, doing nothing else but camera-work) in the United Kingdom which is 130.

In March, 1920, a resolution was passed to register the Society as a Trade Union, and this was carried into effect in October, 1920.

In December, 1920, the whole of the funds of the Society—£110—was lost in Farrows, with outstanding liabilities of £50; these have all been cleared off and the K.C.S. has again over £60 in funds.

Most of the cameramen who are engaged in the big productions are members of the Society, and they are always willing to help to give advice to those members who have not had their experience.

The Society has had a good many lectures and demonstrations of cameras, lens, etc., and at these lectures "inside information" is given to the members.

There are now members working in India, America, South America, Africa, France, Italy, etc.

Note change of H.Q. to 99, Wardour Street.

* * *

Am very sorry to find Pat Tobin, who was unjustly imprisoned while working as a topical man in Dublin, is still on the free list, owing to that occurrence. Pat is a real good cameraman with an excellent personal character, and I hope to see someone fix him up soon.—"TRIPOD."

# THE WEEK'S DIARY

## TRADE SHOWS

**THE DOUBLE EVENT (Thompson).**

DIRECTOR: Kenelm Foss.
ASSISTANT DIRECTOR: Grace Rose.
CAST: Mary Odette, Lionelle Howard, Roy Byford, Tom Coventry, Roy Travers.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: Frank Canham.
ART TITLER: Tom Gilson.
TRADE SHOW: July 6, New Gallery Kinema, 11 a.m.

**AUTUMN PRIDE (Gaumont).**

DIRECTOR: W. P. Kellino.
STAR: Nora Swinburne.
TRADE SHOW: July 13, Alhambra, 11.15 a.m.

## RELEASES

**THE WOMAN OF THE IRON BRACELETS (Progress).**

DIRECTOR: Sidney Morgan.
CAST: Eve Balfour, Alice de Winton, Marguerite Blanche, Arthur Walcott, George Bellamy, George Keene.
SCENARIST: Sidney Morgan.
RELEASED: July 4, by Butchers.

**GARRYOWEN (Welsh Pearson).**

DIRECTOR: George Pearson.
CAST: Moyna MacGill, Fred Groves, Hugh E. Wright, Alec Thompson, B. Arthur Cleaves, Tommy Morris, Leo Carelli, Louise Loland, Mrs. Braithwaite, Marjorie Gaffney, Stella Brereton, Betsy Cameron, Little Zillah
CAMERAMAN: Emile Lauste
SCENARIST: George Pearson.
RELEASED: July 4, by Jury.

**GREATHEART (Stoll).**

DIRECTOR: George Ridgewell.
CAST: Madge Stuart, Paulette Del Baye, William Ferris, Teddy Arundell, Olive, Sloan, Cecil Humpreys, Ernest Benham, Norma Whalley, Winifred Harris.
SCENARIST: Mrs. Sidney Broome.
CAMERAMAN: Al Moses.
RELEASED: July 11, by Stoll.

# STUDIO PATENTS

**Latest Patent Applications.**

17,375.—J. D. Brunton. Kinematograph machines. June 25.

17,208.—W. C. Jeapes. Kinema films, etc., and printing mechanism, etc., therefor. June 23.

17,060.—J. G. Kitchen. Masking device for lanterns for photographic enlargement. June 22.

17,142.—E. Schieroni. Kinematographic machines. June 22.

**Specifications Published this Week.**

154,873.—Petra-Akt-Ges-Fur Electro-Mechanik. Kinematograph apparatus.

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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
ASSISTANT DIRECTOR: Clifford Grey.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
ART DIRECTOR: Almon C. Whiting.
CAMERAMAN: Nicholas Mursuraca
TYPE: Seven-reel drama.
STAGE: Second week.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
DIRECTOR: Frank Crane.
STARS: Molly Adair, John Reid.
SCENARIST: Cosmo Gordon Lennox.
CAMERAMAN: I. Roseman.
TYPE: Spectacular Circus drama.
Stage: Finishing.

**Broadwest.**
ADDRESS: Walthamstow and Esher.
FILM: "The Imperfect Lover."
STAR: Stewart Rome.
DIRECTOR: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: J. Franguelli.
TYPE: Drama.
STAGE: First week.

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FILM: "Christie Johnstone."
DIRECTOR: Norman MacDonald.
STARS: Stewart Rome and Gertrude McCoy.
SCENARIST: W. G. Clifford.
CAMERAMAN: G. Pauli.
TYPE: Costume romance.
STAGE: Cutting and assembling.

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FILM: "Vi of Smith's Alley."
DIRECTOR: Walter West.
STARS: Violet Hopson, Cameron Carr.
SCENARISTS: J. B. Bertram Brown, Charles Barnet.
CAMERAMAN: J. Franguelli.
TYPE: Domestic drama.
STAGE: Cutting and assembling.

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FILM: "Levity Hicks."
STAR: Not cast.
DIRECTOR: Not announced.
STAGE: Schedule—casting shortly.

**George Clark.**
ADDRESS: 47, Berner's Street, W.1.
FILM: "The Bigamist."
DIRECTOR: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bort Ford.
TYPE: Social drama.
STAGE: Cutting and assembling.

**I. B. Davidson.**
ADDRESS: Lea Bridge Road, Leyton.
FILM: "The Fifth Form at St. Dominic's."
DIRECTOR: A. E. Coleby.
SCENARIST: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
TYPE: School story.
STAGE: Cutting and assembling.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
FILM: "Dangerous Lies" (Working title "Twice Wed.").
DIRECTOR: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Leslie Dawson.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Nearing completion.

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FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Second week.

**Frederick White.**
ADDRESS: Weir House, Teddington.
FILM: "The Haigh Serial."
DIRECTOR: Edward R. Gordon.
STAR: Ernest Haigh.
SCENARIST: Edward R. Gordon.
TYPE: Detective serial.
STAGE: Schedule.

**Gaumont.**
ADDRESS: Shepherd's Bush.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: First week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Third week.

**Ideal.**
FILM: "All Sorts and Conditions of Men."
DIRECTOR: G. Treville.
STARS: Rex Davis, Renee Kelly.
SCENARIST: Colden Lore.
TYPE: Costume drama.
STAGE: Nearing completion

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FILM: "Sonia."
STARS: Evelyn Brent, Clive Brook.
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Wm. Shenton.
STAGE: Third week.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Starting.

**Master Films.**
ADDRESS: Weir House, Teddington.
FILM: "God in the Garden."
DIRECTOR: Edwin J. Collins.
STARS: Arthur Pusey, Edith Craig.
SCENARIST: Edwin J. Collins.
CAMERAMAN: Jack Parker.
TYPE: Comedy drama.
STAGE: Cutting and assembling.

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FILM: "The Marriage Lines."
DIRECTOR: Wilfred Noy.
STAR: Barbara Hoff.
SCENARIST: Wilfred Noy.
CAMERAMAN: Theodore Thumwood.
TYPE: Drama.
STAGE: Cutting and assembling.

**Minerva Films.**
ADDRESS: 110, Victoria Street, S.W.1.
FILM: "The Beggar's Syndicate."
DIRECTOR: Adrian Brunel.
STARS: Mary Patterson, Bert Darley, Crispin Hay
SCENARIST: Adrian Brunel.
CAMERAMAN: Frank Hoffmann.
TYPE: Comedy drama.
STAGE: Second week.

(*Continued on page 13.*)

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barnopho, Ealux.

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BRITISH ACTORS' FILM CO., Melbourne Road, Bushey, Herts. 'Phone: Bushey Heath 259——British Actors.

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BRITISH ART FILMS, CO., LTD., Princes Studio, Kew Bridge, Brentford. 'Phone: Chiswick 574.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PICTURES, LTD., Tuilerie Street, Hackney Road, London, E.2. 'Phone: Dalston 3454.

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

BROADWEST FILMS, LTD., Portsmouth Road, Esher, Surrey. 'Phone: Esher 325.

CAIRNS FILM CO., Watcombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.

CENTRAL FILM PRODUCING CO., Eel Pie Island, Twickenham.

DAVIDSON, I. B., 58, Lea Bridge Road, Leyton, E.10. 'Phone: Walthamstow 634.

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HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25—— Idefilms, Borehamwood.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

MASTER FILMS, Weir House, Broom Road. Teddington. 'Phone: Kingston 1617.

MIDLAND ACTORS' FILM CO., 76, Broad Street, Birmingham.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

NEW AGENCY FILM CO., 115a, Ebury Street, London, S.W.1. 'Phone: Victoria 6856.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

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SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1933—— Success Films, Liverpool.

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The MOTION PICTURE Studio

4D

Registered at the G.P.O. as a Newspaper.

VOL I. NO 6.
JULY 16 1921

# LADY DIANA MANNERS

## in J. STUART BLACKTON'S SUPER PHOTO-PLAY

## *"The Glorious Adventure"*

Photo - Rita Martin

# Bramlins

MISS PAULINE JOHNSON.

C/O

# Bramlins

**241, Shaftesbury Avenue, W.C.2.**

Editorial and Advertisement Offices, 85, Long Acre, London, W.C.2.

Vol. 1. No. 6.

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

July 16, 1921.

*The Tax Threat.*

THERE appears from the latest reports to be rather more prospect than originally of the imposition of a heavy tax on foreign films going into America. So much ill-informed nonsense has been written about this matter, that it seems necessary to emphasise a few points which otherwise should be obvious. The present proposition is that foreign films are to pay a tax of thirty per cent. *ad valorem*, but not in the usual commercial sense. Their *ad valorem* value is to be based on the *probable cost of the production of the picture in America*. Now—in spite of letters to the *Times*—it is probably safe to estimate that, quality for quality, a film would not cost, at the most, over fifty per cent. more to produce in America than it costs here. But that is not the point. The serious part of the proposal is that American producers making films in Europe are to be allowed free entry for pictures not more than a third of which have been made abroad.

* * *

*An Unfair Handicap.*

SUCH a system would not only impose a forty-five per cent. handicap on foreign films, but would subject them to the further handicap that so-called "foreign" pictures partly made in Europe by American concerns would get in free. It would mean to a great extent the closing of the American market to foreign pictures, and that at a moment when there are bright hopes that there would be a possibility of spending more on British pictures to enable them to measure up to meet the American exhibitors' demand for the foreign films. It has to be remembered, however, that the tax agitation is proceeding largely from producing units and artistes who are afraid of the competition of the foreign picture and want the earth for themselves. They have been used to it for half-a-dozen years, and they do not want anyone else butting in. But if we cannot butt in, we could at least butt out, and the existing 85 per cent. which American films claim of our screens would soon be diminished if there really *were* a tariff wall.

* * *

*Reputation—A Better Chance.*

ARTISTES are, not as a class well up in the intricacies of the commercial side of the business—there is no reason why they should be—but they are only too well acquainted with one prominent feature of film distribution as it is at present conducted—the fact that a film frequently does not reach the public until eighteen months after its completion. The effect of this Trade custom on reputation is enormous and extremely galling to the ambitious artiste who, after achieving a notable and admitted success, sometimes has to wait the best part of two years before receiving his dividend of public appreciation. And this is a distinct business as well as a personal loss. Only the public can make stars; the producer will pay star rates when he is convinced that the popularity of the artiste is sufficient to show a profit on the outlay, and not before. There is, therefore, no film player who will overlook the importance to him personally of the fact that the release system really does seem on the point of reform.

* * *

*Our First Big Number.*

IT is only six weeks ago that the *Motion Picture Studio* was started. In spite of the general industrial depression and the special film Trade depression, this paper was brought into being in the belief that it fulfilled a real need and that it could do useful work by helping to improve the status of the artiste, the director, the cameraman and the scenarist, and, therefore, of the British picture. Its success was instantaneous, and studio workers of every degree have hailed its advent with delight. This, our first special number, is to be circulated widely in America. It will prove that picture making really means something here; that artistes of repute are taking the screen seriously, and that we are capable of enterprise equal to America's own.

* * *

*The Artiste and His Vehicle.*

THE problem of photoplay material is one in which the film player has a much more serious interest than is always realised. An artiste may succeed in making a good personal impression in an indifferently produced film of the novelette order, but the big names are those of artistes who have successfully interpreted the big idea. The player cannot be judged apart from his part. That is one reason why stars grow so much more rapidly in America than in England; and nothing is more certain, if a D. W. Griffith arose here, than that he would begin to "make" stars—as D. W. G. made the Gish girls and many others.

* * *

*A Protest Against "Junk."*

WE have already discussed several of the opinions published by the *Idealetter* in its interesting symposium on this subject. Jerome K. Jerome's view is very pointed. He says that "belief in the intelligence of his audience" is the quality chiefly lacking in the director of to-day. The description of the guilty party should be taken in its commercial application; the "director," in the studio sense, has to make films from the material provided by his employers. But that, as an indictment of the business men who select "story material," the criticism is fully justified is known to everybody on the created side of the business. The real problem is, how the artiste, the scenario man and the director can help to remedy matters.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"Corinthian Jack"** (*Masters*).—Very prettily done; the story of this film is easily followed. Victor McLaglen's bright smile greatly enlivens the piece and there are a number of good bare-handed fights. Dorothy Fane contributes some really artistic work and Kathleen Vaughan is a pleasing and natural heroine. The photography by Jack Parker is good. W. C. Rowden has put the story together carefully.

# THE LOCATION ARTIST

*by* J. PAYNE

Of course not many people would call him an artist—nor realise that he must be an artist. But then they are without the pale—they don't know!

What is a film without exteriors? What is a film without locations? What is a film without the man who has been told to find a house which must give the idea that it has lately been bought by a successful cigar merchant who recently purchased it from a demobilised officer who has taken up cow-farming and been quite successful till his stock died of foot and mouth disease?

The front must have a wide portico facing N.E. by W. and S., sun full on it midday into which the cameraman (always cantankerous on exteriors—he has generally travelled there with the camera's full weight on his tummy and the points of the tripod driving into his toes) could shoot from any angle at any time at the hero or his father, mother, sweetheart, aunts and butler saying good-bye to him on the doorstep. There must be a conservatory on the right, a veranda on the left and an apple tree by which the hero can climb at night into the front floor window.

Dressing rooms must be obtained in the house. It must be near a forest—a river—a plain—a church and a workhouse and the whole within 10 miles of London, Period 1673.

*Oh, its easy!*

If it isn't, the location manager, the director, the assistant director, the juvenile lead and the managing director go off in a nice car on a nice day to find it.

But the location art has undoubtedly not been discovered in this country yet. We have schools for Kinema actors which are well patronised (so they tell me), but a location school, well, I am ready to give lessons at an enormous fee and at some risk.

This is essential for getting permits. To get permits simply and without bother—you must dress the part. For instance—you want to get the use of a workhouse. You make yourself up as a deceased governor and you will instantly claim respect. It is on the same principle as when Phil May's man wanted to catch rabbits—he got behind a hedge and made the noise of a turnip.

The whole truth is that a location man never gives anything away (he is generally Scotch—or should be). Personally, I have never found a location yet. I know all about it—I have organised an excellent department for that purpose—but for me, I have not the patience, the tact (in other words, the ability to lie) that a location manager must have.

I remember once I was told off to find some racing stables and a horse. Unfortunately I knew nothing about racing and am frightened of horses. However, I felt I must carry out my principles and I tried to dress the part. I had to look sporting. I had seen the part played in films—my true guide to all that is correct.

I first put a hat-guard into my bowler hat and carefully practised balancing it on one side. I had my hair cut (it suits me best long). I had no riding boots or gaiters—so I wore puttees My breeches were of a golfing nature—but I pulled them well out at the hips (whenever I thought of it) and I got a canvas belt to keep them up. I left off sounding my "g's" and smoked a big cigar. I read *Sporting Life* going down in the train and hoped for the best.

I found some racing stables and was taken over them by a Presbyterian-looking old fellow who told me that his eldest daughter had just taken a first prize at a Sunday school.

I thrust the *Sporting Life* deeper into my pocket and dropped my cigar into a lavender bush.

Then we looked at the horse. What do you do to a horse? I know so little about them. I patted its neck and then I stroked its nose. It instantly lifted its left front foot and placed it gently on mine. Clearly the horse liked me, but I wished it had not pressed its attentions on me so forcibly. I didn't like to say anything, the old man had gone away and the horse, which by the by I discovered was a mare (this of course explained things a bit), would not budge.

"No," she seemed to say "I have discovered a little corn and I am going to keep it." I tried pushing her on one side by leaning heavily against her, but she only leaned the more heavily against me. Matters were reaching an acute crisis, when a little girl appeared round the corner. I explained my position—whereupon she said something abusive, but to the point, and the mare trotted back to the stable.

*The child deserved that Sunday school prize.*

Well, I fixed everything up very satisfactorily, but when I got back to the studio I found that one of the well-dressed crowd had loaned his racing stable and house to the director and was prepared to put the whole company up for weeks if necessary.

No, the location manager's office is not an easy one. It requires lots of study, and if he adopts an attitude of masterly inactivity the locations are always found. That he will get the blame in any event he may be sure, but someone has to.

DEZMA DU MAY

"Grand Guignol" (Sting of Death.) "Old Curiosity Shop" (Miss, Quilp.) —Welsh Pearson, "Carnival," "The Door that has No Key," "The Right to Live," "Way of a Man," "Likeness of the Night," Double for Marie Doro in "Beatrice."

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## A FEW MORE "GLORIOUS ADVENTURERS"

(*Continued from page 18.*)

comedy in "Under Cover." Petite, dark hair and blue eyes.

FREDA KAYE:—A rising young film artiste, who is appearing as one of the Beauties of the Court of Charles II. in the Blackton's film "The Glorious Adventure." Though not yet 18 years, has had considerable experience of film work.

HAROLD PRESTON.—Has played for Broadwest, Stoll, Samuelsons, B and C., Shoreham and Lotinga Film Companies. Character studies are his speciality, and he can ride and drive motors and horses. A good type for heavies.

EVELYN GARDINER.—Trained for opera but reverted to screen. Keen horsewoman. Medium height, red hair, blue eyes.

CECILIA STURT.—Educated in Italy and England as a lyric soprano. First appearance on the screen. Tall, fair, light brown eyes.

RHODA MANSFIELD.—Well-known dancer (operatic and ballroom), swimmer (gold medallist), and fencer. Medium height, hair and eyes dark brown. Played in "Breed of the Treshams" and "Castles in Spain."

MAUDE LESTOCQ.—Played many stage leads in farce and comedy. For Famous Players-Lasky in "The Mystery Road" and other films. Also for Stoll and Broadwest.

PEGGY MILLER.—Played at the Gaiety, etc. Films for Stoll, Gaumont, Ideal, Samuelson and Lasky.

THOMAS CANNING.—Elderly aristocratic parts. Played Leader of the House of Commons in "The Breed of Treshams." Height, six feet; hair white.

# Where they are and what they are doing

George Travers has a part in "Sonia."

Ray Raymond has an important part in Harma's latest production.

Gordon Begg has just signed up with Stolls in a forthcoming production.

Yvonne Thomas is playing in "Land of My Fathers."

David Hawthorne plays lead in "Roses in the Dust" for Gaumont.

Maurice Elvey has commenced work on "The Fruitful Vine."

Walter Forde has started his third comedy for Zodiac.

Evelyn Brent is once more with Ideal in "Sonia."

Teddy Hayes will be shortly seen in "Teddy Laughs Last" (Regulus).

Audrey Edwards appears in the new Regulus comedy.

James G. Dick is responsible for the scenario of "Teddy Laughs Last" (Regulus).

Cameron Carr is playing lead in "The Imperfect Lover" (Broadwest).

E. Coble is photographing Regulus comedies.

Edwin J. Collins has finished the cutting of "God in the Garden" (Masters).

Hetta Bartlett has an excellent part in "Sonia."

Frank Hoffman is photographing for Minerva.

René Plaissetty has completed "The Woman and the Fan" for Stoll.

John Stuart appears as David Morgan in "Land of My Fathers."

Milton Rosmer plays three different parts in "The Pointing Finger" (Stoll).

Edith Pierson is one of the leading artistes in "Land of My Fathers."

Malvina Longfellow has been booked for "The Night Hawk."

Iris Rowe is playing in "Roses in the Dust" for Gaumont.

Basil W. G. Emmott is "turning" for Captain Calvert on "Roses in the Dust" (Gaumont).

H. Morgan is responsible for the scenario "Roses in the Dust" (Gaumont).

Gladys Mason appears in Captain Calvert's next production for Gaumont, "Roses in the Dust."

Claude H. Mitchell is assisting with the direction of "The Bonnie Briar Bush" for Lasky.

Joan Morgan is back from South Africa and is appearing in "A Lowland Cinderella."

Cyril E. Murrell is busy writing scenarios for two-reel comedies, several of which are in the hands of producers at the moment.

Alfred Vandenbasch, the Belgian director, is directing for North British Productions.

Maudie Dunham has returned to Holland. Sidney Jay is responsible for the booking.

Percy Standing has also been booked through Mr. Jay to appear in a new Granger Binger film.

Bert Wynne has returned from the Isle of Man and is completing "Dick's Fairy" at Kew.

# THEIR IDEAL

## MY IDEAL DIRECTOR

BY REX DAVIS.

I sometimes think the Ideal Director, like the ideal marriage, must be made in heaven—like the ideal marraige, he is as welcome as the flowers in May

Recently I was leaving a trade show and I heard a Director (whether he was ideal or no, wild horses shall not drag from me) talking to a reporter and he said, "The fault with the British Artiste is he is not sincere—how many of them study the part they are playing?" I said nothing, but like the parrot, I thought a devil of a lot, for how many of us get the chance to study our parts and be sincere?

Naturally the point of view must be personal; but in the last six films I have made, I have had two scripts only. I would therefore say it is not unreasonable to ask that a Director shall see his principals are provided with scripts. I am sure that my ideal Director would agree that he can only be ideal where the artiste backs up when he calls, but how can the artiste if he doesn't know what his own part is about, nor what bearing other parts have in relation to his own?

I have been directed by British, American, Italian and French directors, and, "with great respect," as they say in the Law Courts, I would remark that it means so much to an artiste if, after doing his utmost, be it stunt thrill or a dramatic scene, for the Director to drop one word of encouragment occasionally.

In the French Studios, after a scene had given satisfaction, the Director would rush up and grasp one's hand and overwork his superlatives—all this was very charming, and if it were an infinite amount of nothing, it was agreeable nothing, and I do think that the Director's natural or unnatural charm need not undergo any severe wear and tear by a more emphatic output than "hum! not too bad, might be worse." A word of encouragement if merited *is* such a lubricant to one's work —and surely more flies are caught with honey than with vinegar.

It seems to me that as we cannot do without each other we should not forever be "awed" with the divinity that doth hedge a Director—the mighty gulf fixed "'twixt the Director and the Player!"

My "IDEAL Director" is one:

*Who* makes of us one great fellowship of players.

*Who* wishes us to know he does not consider us only as mechanical rights.

*Who* clearly differentiates between the Artiste and the Artisan.

*Who* does not think that the Artiste is intellectually insolvent and bankrupt of ideas.

*Who* takes the Artistes' wares and shows them to the public through a beautifully dressed window and not on a hawker's barrow.

## MY IDEAL ARTISTE

BY JACK DENTON.

I have often dreamed of the Ideal Artiste and it is someone:

*Who* is always punctual in the morning and is made up and ready at the scheduled time.

*Who* is *NOT* playing at night, and is not consequently "on pins and needles" all the afternoon that he will be late for his evening show.

*Who DOES NOT* want to "just put another dab of powder on" when the light you have been patiently waiting for all day at length comes to hand.

*Who* carefully notes all details of dress and thus helps the poor harassed secretary.

*Who DOES NOT* become huffy when the worried Director gets a bit irritable once in a while.

*Who*, in fact, works staunchly and good humouredly; and thank goodness there are heaps of them!

# High Lights

## Intimate Studio Gossip

Florence Turner makes no secret of the fact that she is a veteran, and her humorous exaggeration of the fact at the first film dinner of the Lyceum Club secured one of the big laughs of the evening. Making a personal appearance in a small town, she alleges that when she was introduced to the oldest inhabitant, he grasped her hand and quavered delightedly, "So glad to meet you Miss Turner. I feel I've known you all my life; *my old nurse used to take me to see you on the pictures!*"

* * *

At the same highbrow gathering, by the way—the Lyceum is the headquarters of Women who Think—the president, Mrs. Florence Parbury, discussed on "The Effect of Films on the Mentality of the Future," and, among other things, expressed the hope that sound would be more closely allied to the films. Milton Rosmer protested, with tears in his voice, at this threatened addition to the Horrors of Production. Luckily it is not a very serious threat; however the mentality of the future may suffer, that of directors and artistes of the present day is reasonably safe.

* * *

Pina Menichelli and her U.C.I. company, who are over here for a fortnight for scenes in "The Second Mrs. Tanqueray," will not, I understand, use a British studio, their object being exteriors only. Arriving only on Monday, they found several suitable spots the next day and were at work on Wednesday. It is an all-Italian company, so that British artistes missed the opportunity of experiencing and comparing the methods of an Italian producer with those of British producers.

* * *

The stock company plan, which appears to be going out of fashion in America, has never really caught on in England outside the Hepworth studio. It may be only a coincidence that Hepworth turns out such uniformly good work, but I don't think it is. There are obvious advantages in the system as well as disadvantages. Some of the latter may be financial, in some cases, but the artistic benefit of close association with a skilled group of players and, under a director who knows exactly the best qualities of each, must be considerable. When British productions get to the American scale, the experiment may be tried again, and if the policy is not too rigid, the results should be interesting.

* * *

The head of one of London's leading producing concerns is, I am told, reading up every work he can lay his hands on dealing with sun spots, the Gulf Stream, and the periodicity of seasons. He has been told that the first has something to do with the present hot spell, that the influence of the second has been modified by the Panama Canal, and that a complete knowledge of the third enables one, instead of wondering "what sort of of a summer we shall have," to predict it exactly for one year. His studies are liberally shot with blasphemy, which is understandable when their inspiring cause is stated—the fact that the unexpected fine spell has caught them with a schedule which condemns his unorganisation to idleness in perfect conditions. And I don't think he is quite a singular case.

* * *

Certainly, if there had been any expectations of the prolonged sunshine we have had this year, many companies would have planned exterior work on a much more ambitious scale. Several "dark" studios now working daily would have been limited to scenes essential for films on the point of Trade show; instead of one production, three would have been produced concurrently and some of the interiors allowed to accumulate until the autumn. Taken by surprise, directors have had to see pass unemployed hours of glorious sunshine, for which they will long in vain four months hence, when they will have to be content with a black countryside or cut out exteriors altogether. And though the weather shows small signs of breaking, it will probably do so if plans were revised!

* * *

Unexpected *contretemps* being a common fate of photoplayers, it is interesting to find that the boot is sometimes on the other leg and that the shocks and surprises can happen to outsiders. Witness the Versailles incident last week. A pond was "stocked" with crocodiles for film purposes; they refused to return to their lorries, and while ropes were being obtained, a number of French soldiers appeared, stripped, and dived into the water—and out of it more quickly than the quickest knockabout artiste ever filmed by a slow motion camera! But, of course, no camera was there; the really good things often happen unrehearsed.

* * *

The vainglorious director has been known to describe the artistes as his puppets. When will a long-suffering artiste get up and publicly describe himself as the vainglorious type of victim? I am think of the case—a by no means uncommon one—of an artiste slated in the Press for not doing certain things which he has tried to do, only to be forbidden by the director, or for actions which he knows to be foolish but which he has also done under orders? You can't blame the critic—he must go by what he sees on the screen, but it is certainly rough on an artiste, badly directed and not allowed to see the script, to be told that he has a "poor conception of his part."

**"MEGAPHONE."**

## ON THE FLOOR WITH CAPTAIN CALVERT.

On the floor he is a bundle of nerves kept carefully under control. He betrays temperament, but it is the real artistic stuff, not the kind identified with temper and conceit. He is exacting, but works like a nigger himself to help his players, and there are experienced players who declare that no other director in the country helps them or gets as much out of them as does Calvert. He is a stickler for detail and painstaking to a degree, and he will rehearse a scene over and over again until he is completely satisfied.

If a player finds it either mentally or physically impossible to give Calvert what he wants, Calvert very soon finds it out, and he will then resort to ruses to get what he requires. For instance, he will cut up the action into short pieces and get the result so to speak, a bit at a time. Sometimes he will put his players outside the set and call them on for rehearsal with the camera, unknown to them, already in action. On such occasions he gets the expressions and action he requires by distracting the player's attention as he comes on to the set. He has even been seen in the middle of a big scene, nonchalantly ask the leading player the time by the clock, and the camera having recorded the player's disturbance, Calvert has been perfectly satisfied.

A good instance of the physical means he employs was recorded when he was producing "In His Grip." He had the whole studio saturated with the odour of disinfectant whilst taking a hospital death-bed scene. Calvert deliberately creates "atmosphere" to help his players "put it over"; for instance, his interior sets are built three sided, and he blocks up the fourth with lights or anything else that is handy; so the player walks into a room instead of walking on to a set and finds it correspondingly easier to realise the situation. In pursuance of this policy, Calvert eschews "corner-pieces." He will have a whole room built and furnished even for a fireside "close-up."

THE MOTION PICTURE STUDIO

# SUPPLEMENT

ON

# J. STUART BLACKTON'S

FIRST BRITISH SUPER PHOTO-PLAY

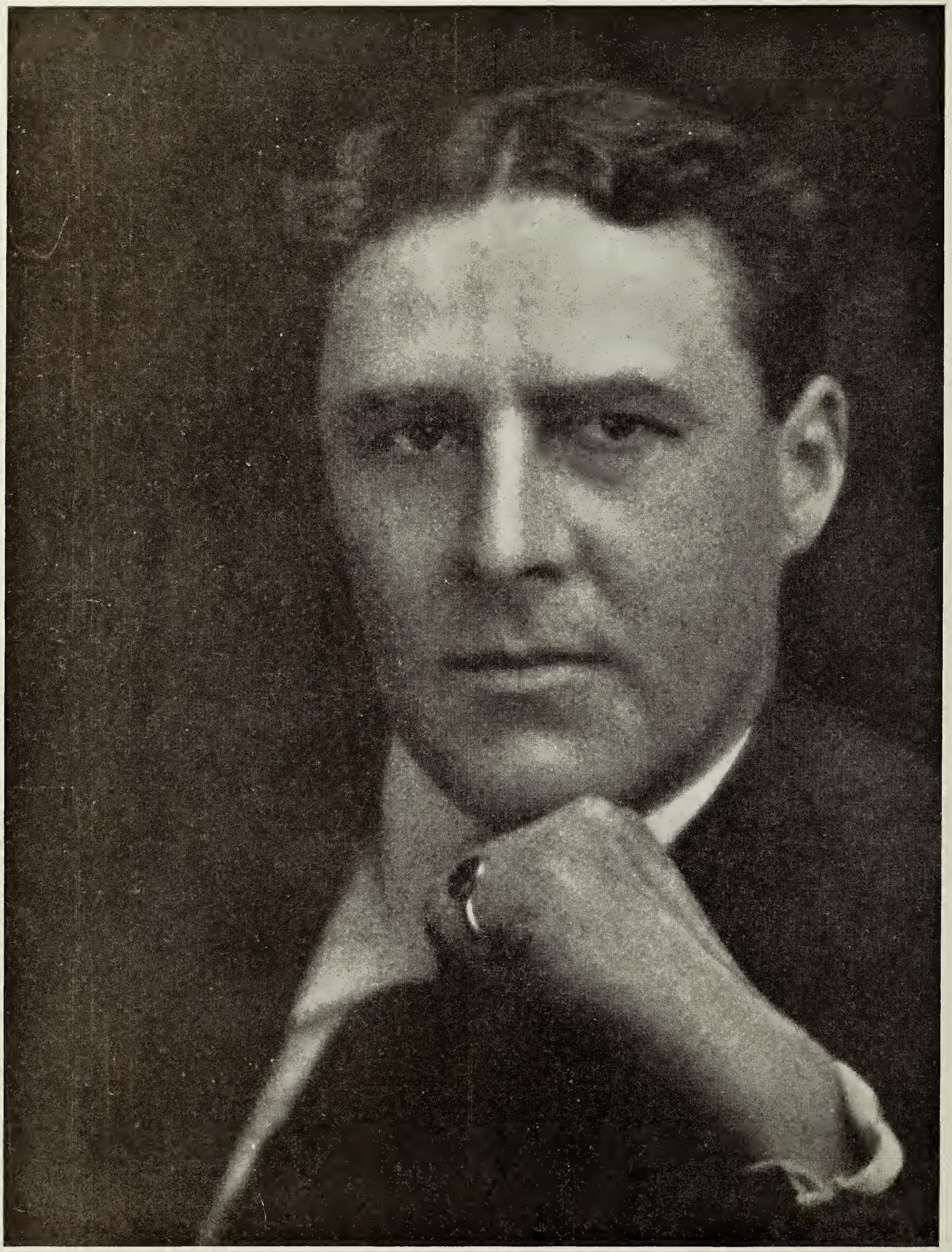
# "THE GLORIOUS ADVENTURE"



## THE CAST

| | |
|---|---|
| LADY BEATRICE FAIR | Lady Diana Manners |
| HUGH ARGYLE | Gerald Lawrence |
| WALTER RODERICK | Cecil Humphreys |
| STEPHANIE DANGERFIELD | Alice Crawford |
| BULFINCH | Victor McLaglen |
| THOMAS UNWIN | Rudolf de Cordova |
| KING CHARLES II. | William Luff |
| NELL GWYNN | The Hon. Lois Sturt |
| BARBARA CASTLEMAINE | Elizabeth Beerbohm |
| SAMUEL PEPYS | Lennox Pawle |
| DUCHESS OF MORELAND | Gertrude Sterroll |
| SOLOMON EAGLE | Tom Heselwood |
| ROSEMARY | Flora Le Breton |
| QUEEN CATHERINE | Rosalie Heath |
| OLIVIA | Marjorie Day |
| MALLOY | Eric Lankester |
| BUNNY | Fred Wright |
| MRS. BULFINCH | Haidee Wright |
| CHARLES HART | Geoffrey Clinton |
| LORD FITZROY | Lawford Davidson |

ISRAEL TAYLOR, Norman Clark; THOMAS SAMPSON, Wyndham Bewes; DEBORAH, Nettie Grossman; PETER, Alfred Woods; PHOEBE, Georgie Esmond; LECLERC Tom Coventry; ANTOINETTE, Kate Stafford; BOSWELL, Herbert Vyvyan; THE CHAPLAIN, Thomas H. Arthur; THOMAS FARRYNER, Henry Walton; MARGARET FARRYNER, Doris Kealy; CHIEF VALET TO THE KING, Jeff Barlow; SECOND VALET, David Bain; THIRD VALET, Reginald Nugent; WILLIAM STEVENS, Bert Byrne; A FRIEND OF ARGYLE, Conway Dixon; ANOTHER FRIEND, Malcolm Tod; ARGYLE AS A BOY, Tom Craig; BEATRICE AS A GIRL, Violet Virginia Blackton; A SPY, Emlyn Davis; A COURT CHAMBERLAIN, Frank J. Arlton; THE KING'S MAJOR DOMO, John East; THE KING'S STEWARDS, John East and Harold Cundall.



# GERALD LAWRENCE

"Hugh Argyle" in J. Stuart Blackton's Production, "The Glorious Adventure."

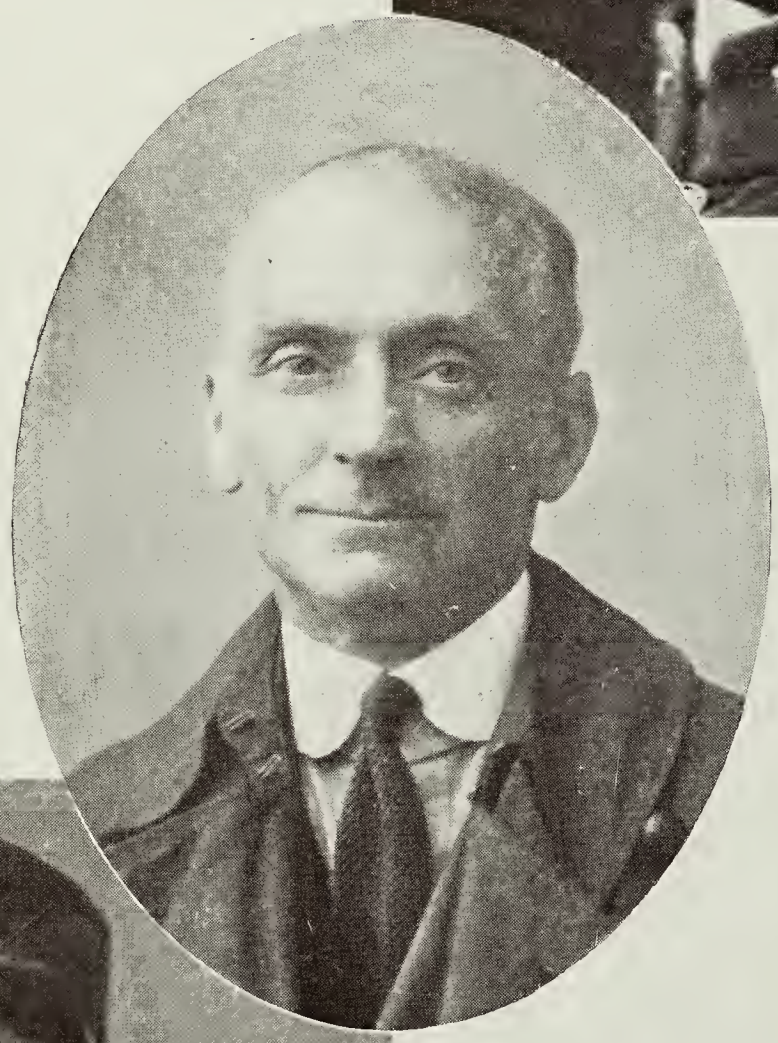
Address: 11, Ornau Road, N.W.3. 'Phone: Hampstead 6809.

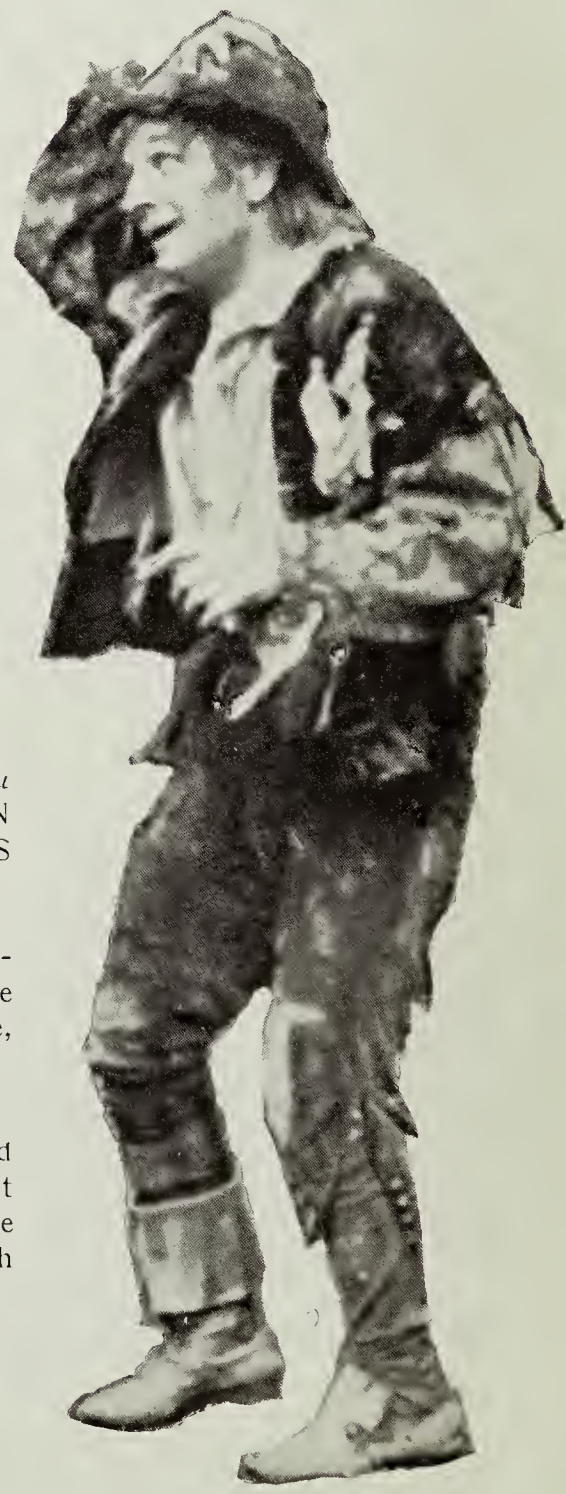
*Four charming portraits of Lady Diana Manners by Rita Martin, revealing the unusual beauty of this talented actress and distinguished daughter of the Duke and Duchess of Rutland.*

*Mr. J. Stuart Blackton in the centre.*

LEFT: "Jim the Burglar," in "The Man who wanted to Quit" (Eclipse Films, Paris and Nice.)

RIGHT: English Policeman (caricature) in "La Revue de la Moulin Rouge," Paris.





ABOVE: *Wright au naturel* "GREATER THAN THE MAN IS HIS WORK."

LEFT: Cook's Guide Interpreter (caricature), Revue "L'Amour" Folies Bergere, Paris.

RIGHT: The half-witted hunchback in J. Stuart Blackton's Production "The Glorious Adventure," with Lady Diana Manners.

# FRED WRIGHT

Address: Green Room Club, Leicester Square, London.
*Phone: Gerrard 2860.*

# FLORA LE BRETON

'Rosemary" in J. Stuart Blackton's Production, "The Glorious Adventure".

Address: 34, Nevern Square. S.W.5. 'Phone: Western 1936

[Photo Academy Studios

# VICTOR McLAGLEN

"Bulfinch" in J. Stuart Blackton's Production "The Glorious Adventure."



Address: c/o The National Sporting Club.

# "Dream Come True"

## The Romance of a Pioneer — by Frank A. Tilley

When the real history of the photoplay comes to be written, there is one name which will outcrop very frequently in all its developments. That name is J. Stuart Blackton.

We hear many claims to pioneership and many voices as through a megaphone telling us (not always with any more regard for actualities than a 1916 regimental sergeant-major, and in almost his words): "I'm the bloke!" Blackton is much otherwise. He tells you very little. If you will listen—and the loss is only yours if you will not—he will talk about painting and colour and music and Nature and literature and—oh! most things that matter. Except Blackton. That is one subject on which he is less vocal than is even Lloyd George on hereditary legislators.

What he will not do for himself I am going to do for him now, though perhaps there is little to be written that has not already been recorded in the annals of the screen.

To begin with, he is an Englishman, by permission of Sheffield, where he was born. He left Sheffield in his early youth—which is a further proof of his artistic temperament (do you know Sheffield?)—and emigrated to America. There, while still in his late 'teens, he became a newspaper reporter—and a reporter in the States needs some imagination! And, because he could use a pencil for other purposes than the perpetuation of the memory of Sir Isaac Pitman, he was allowed to illustrate his own stories. Ah, me! editors were more indulgent in those days. *Now* they seldom let you *write* your own story, much less illustrate it . . . but this is talking shop.

So it came about that young Blackton interviewed Edison, who had just succeeded in projecting a moving picture on to a screen. What he saw and heard at that interview set Blackton thinking on new lines, and he went on thinking until, with another young Englishman named Albert E. Smith, he invested in one of the first Edison projectors ever sold. Bitten with their new interest, these two improvised a studio on the roof of an office, and (though it was an inversion of the regular architectural process) there laid the foundation-stone of the first production company to operate—Vitagraph. Since that time Blackton's record of "firsts" has been an amazing one.

He made, in 1897, the first film with a story, starting with a 500 feet picture, and soon after producing a 1,000-foot subject. On the outbreak of the Spanish-American War in 1898 he went to Tampa and took the first war, and the first news, films ever made, and later on showed them in variety theatres.

It was in this same year that Blackton and Smith built, not only their own first, but *the* first studio, on the roof of the Morse Building in the lower part of New York City. Here they worked under the severe handicaps of weather conditions and smoke. But they gained some valuable experience.

In 1899 Blackton began to make pictures based on classic and well-known literature, and later in the same year moved into a larger studio—still on top of a roof in a New York street. It was in this studio that the first motion picture to circulate internationally was made. Its title was "The Haunted Hotel," and its novelty rested on the use of stop-motion photography, discovered by Blackton, and now used for the first time.

The next year, 1900, saw the formation of the Vitagraph Company of America, Blackton and Smith being joined by William T. Rock. Now was produced the first 1,000-foot feature—E. W. Hornung's "Raffles." Then came the need for larger studios, and buildings were put up on what has since become part of greater New York. It was here, at Flatbush, that the first glass studio was built, later in the same year.

Expansions, steady work and experiments continued, and less than two years later the Vitagraph stock company was organised. All the names embraced in that company are indelibly written on the records of the film Industry's early days, and the list at random shows such people as Clara Kimball Young, Larry Semon, Mitchell Lewis, Florence Turner, Wallace Reid, Mr. and Mrs. Drew, Mabel Normand, Maurice Costello, Norma and Constance Talmadge, Corinne Griffith and dozens of others equally as noteworthy.

Later "firsts" were the first three-reel photoplay ("A Tale of Two Cities"), the first five-reeler ("The Life of Moses," which was also the first Biblical picture), and the first seven-reel film ("The Christian").

Look back over those old days of pioneering. What memories some of the names recall! Bunny, Flora Finch, Maurice Costello, Charles Kent, G. M. Anderson. And the pictures! "Treasure Island" and "Othello," "Macbeth" and "Uncle Tom's Cabin," "Salome" and "Romeo and Juliet." . . . . But this will become a catalogue! And, really, it is not what I set out to write about, though it would be difficult to keep it out. Look what happened when Blackton left the States, after twenty-three years of continuous production, to return to his native land and realise his great dream. The "Old Guard"—an organisation which includes most of the artistes, directors and writers connected with picture-making from its earliest days—paid Blackton a spontaneous tribute in the form of what the organisation itself called a "Testimonial from the Old Guard to its First Leader." One of the motives prompting the action was the fact that all these people had "worked with Blackton in the early days of the screen, and they felt that their careers had been helpfully influenced by his instruction and guidance."

Many men—most men—with this record of achievement would say "It is finished," and for the rest of their days quietly look on. But not so with Blackton. He had a dream to bring true—one which had been with him throughout almost his whole career—a dream that one day he would go back home and say, "This have I learnt, and this, and now I can do all these things in my own country."

For years he had cherished that ambition. But there had been the war, his other activities, many ties that were hard to break.

Then he conceived the idea of making a great historical romance here in England. And he wanted not merely a photoplay, but a living coloured reality. So after more than six months' research and experimenting there has been produced a camera which will produce a photoplay in natural colours throughout. Now, jealous still to pioneer, and more still to make his crowning achievement bridge his country's gulf into the film markets of the world, he begins on "The Glorious Adventure."

What more fitting title? What finer culmination to a quarter of a century's pioneering in a strange land than that this artist should come back home and pour all the result of his long experience into a great creative effort to put upon the screens of the world the first great coloured photoplay with the proud brand, "Made in England"?

When the first colour tests were being taken at Blackton's house at Kennington, the afternoon was dull, and a Sun-Light arc was brought out on to the lawn. Everything was posed, Press photographers and newspaper men crowded round, the artistes deployed, the arc spluttered, Blackton gave the word to shoot, and immediately the sun came out just long enough to get the necessary tests. May it be an omen!

# HAIDEE WRIGHT

"Mrs. Bulfinch" in J. Stuart Blackton's Production, "The Glorious Adventure."



Address: 20, John Street, Adelphi, W.C.

# MY FIRST BRITISH PRODUCTION
## AND WHAT IT MEANS TO ME
### *by* J. STUART BLACKTON

The subject upon which I am writing is one that holds a very considerable sentiment for me. This sentiment is not merely personal. It is bigger than that, though the personal element goes deep.

The actual significance in the larger way pertains to a much greater development in a single stroke of the most universal art the world has known—and an art that, more than any other art or form of entertainment, carries pleasure and benefit in countless ways to millions of people the world over.

The screen is rapidly remarking the world. Already its great functions for entertainment, education and social and cultural progress have registered it as a vitalising force in world betterment.

The greatest drawback of the film art thus far has been its drab monotone. The beautiful colours of nature and of interiors had to be presented in black and white. This often left much to be desired, not only because of the absence of colour, but also because of the lack of stereoscopic values.

To me it is a supremely gratifying privilege to be able to present the first photo-play in natural colours throughout, with what I consider a perfect registration of colour. And to make this production in England on a lavish scale and distribute it throughout the world is for me a tremendous satisfaction.

Here I may be forgiven if I digress from the subject of colour films for a little and emphasise what this first British production of mine means to me in a broad way.

At the age of 14 I left my home at Sheffield and sailed with my family to make my home in America. America to an impressionable boy was very wonderful. And America opened its arms to me and treated me most generously. I have lived in America since, until last February, though often visiting England. I married in America and there my children were born. Countless friends, many beautiful associations and a large following of patrons of my productions made America very dear to me.

It was my privilege to be one of the two founders (both of us Englishmen) of the first company organised to produce photo-plays. Albert E. Smith was born at Faversham. Together we established the Vitagraph Company, of which Mr. Smith remains President and I a partner. Before we began making photo-plays (and they were rather crude in those days) there had been only short subjects of what was called "animated photography."

So it is a supreme satisfaction to feel that I was able to devote myself to the upbuilding of an art and industry that to-day means so much to the peoples of the world. During the twenty-four years since I began making films, I have given of the best in me to the promotion of the film art. That so many friendly commentators have given me such liberal credit and praise for my work is a great joy to me.

As an Englishman who has lived and worked in America many years, I believe I understand the American character and the attitude of the American people toward British culture and character. The thought and ideals of the representative American is much the same as those of the representative Englishman, though the outward manifestations may be different. But I know that the rank and file of the American people greatly admire the English race, and above everything desire a close affiliation in sympathy and international relations.

All of which is stated to show that there is an immense market in America for British films. Very few British films have been popular in America thus far, because their technique and their entire visualisation of drama were so different from those of the American films. For years, I have desired to see British films generally shown in America. Because of my familiarity with the American people, because of my English nationality and understanding of English character, and because of my long experience as a producer of motion pictures in America I feel that there is a big vocation for me in returning to England and producing photo-plays here for exhibition in America and throughout the world as well.

Hence my enthusiasm to make my first British production a credit to art and to the country from which it comes. It is now my ambition to produce the most artistic and meritorious photo-plays that I can make, and through such photo-plays to visualise to the world the best things of British character, tradition and life, as well as to show the beauties of the British Isles. It is easily conceivable that such films will have immense value to this country.

So it can be understood why this first colour photo-play, being at the same time my first British production, means so much to me. The introduction of colour into photo-plays is a step forward of immeasurable importance and artistic value.

Edwin Markham, the beloved American poet and good friend of mine, once remarked, "Art is nature idealised." This applies very directly to the colour photo-play, for through the colour we idealise as well as actually reproduce nature. Colour, as a matter of fact, is a necessity in reproducing and idealising nature.

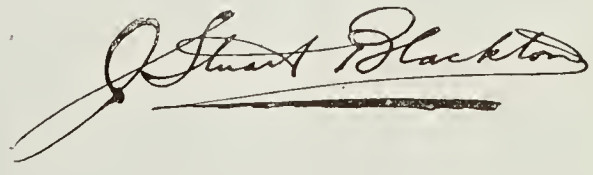
When I sit in my projection room now and see on the screen the scenes I am taking in colour, and then view some specimens of black and white photography, I wonder if the public after seeing the colour photo-play will be content with the old monotone films.

The psychology of colour is one of the most interesting phases in all human reactions. It applies even to foods, which explains why manufacturers of many food commodities colour them in order to enhance their appeal to appetite. The psychology of colour is a component part of drama, music and all the arts, because it is an integral part of human nature and the craving of human nature for beauty.

And think of the mission of motion colour photography in the future! The extraordinary colours of a California landscape, the indigo drapery of clouds that festoons the peaks of the Rocky Mountains, the vivid colouring of the Land of the Midnight Sun, of Alaska, Hawaii, Japan, Scotland and many other beauty spots of the world—all will be placed before the average kinema audience.

I may, therefore, be pardoned for being most enthusiastic over this first British production I am making, for I hope that it will make history to which future generations will look back.

J. STUART BLACKTON



# THE DIRECTOR, THE STAR, AND SOME OF THE PRINCIPAL ARTISTES.

(1) William Luff in the role of King Charles II. (2) Tom Heselwood as Solomon Eagle. (3) Rudolf de Cordova as Thomas Unwin and Alice Crawford as Stephanie Dangerfield. (4) Haidee Wright, who plays Mrs. Bulfinch. (5) Lady Diana Manners snapped with J. Stuart Blackton just before her first scene of the play was "shot." (6) Lennox Pawle as Samuel Pepys. (7) Fred Wright as Bunny, the crazy hunchback, and Flora Le Breton as Rosemary. (8) Gertrude Sterroll, who appears as the Duchess of Moreland. (9) Gerald Lawrence as Hugh Argyle (the hero) and Cecil Humphreys as Walter Roderick (the villain).

# SOME OF THE GLORIOUS ADVENTURERS

**LADY DIANA MANNERS (Lady Beatrice Fair).**

Lady Diana has had an experience unique in the history of the art of the actor. Her appearance marks her début as a professional actress, but few players of the stage or screen have had a more varied experience in acting or have had finer and broader instruction in the technique of acting. Since her first work as an actress when a young girl, Lady Diana has studied with and has been coached by the masters of the art of acting, and in private theatricals and before the most critical audiences in London she has revealed her exceptional ability as actress, dancer and pantomimist.

**GERALD LAWRENCE (Hugh Argyle).**

Gerald Lawrence has had a distinguished career on the English stage as a romantic and dramatic actor, specialising in costume rôles. He was leading man in "The Great Day" at Drury Lane, and was the lover in Miss Ethel Irving's production of "La Tosca." He has also a successful screen record. Among the photoplays in which he has played the principal parts are "David Garrick," "Enoch Arden," "Harbour Lights," the part played by the late Sir Herbert Tree in "A Bunch of Violets" and "The Fall of a Saint." Is married to Fay Davis, who was a leading actress on the American stage until her marriage.

**ALICE CRAWFORD (Stephanie Dangerfield).**

One of the best known actresses on the English stage. She was associated with the late Sir Herbert Tree in many of his noted productions, and her fame as a Shakespearean actress is connected with "Twelfth Night," "Antony and Cleopatra," "Macbeth," "The Winter's Tale," "Julius Caesar," "Hamlet," "Othello" and "The Tempest," in which she played Miranda. Miss Crawford's Cleopatra and Lady Macbeth have been frequently said to be the best the English stage has known. In an all-star production of "The Merry Wives of Windsor," Miss Crawford played Mistress Ford and Lady Tree appeared as Mistress Page. One of the greatest successes of the London stage is closely identified with Miss Crawford—"The Christian," Sir Hall Caine's play, which, in its famous revival, ran for many months at the Lyceum, and afterwards at the Shaftesbury Theatre. Miss Crawford was starred as Glory Quayle to the John Storm of Matheson Lang.

**CECIL HUMPHREYS (Walter Roderick).**

One of England's best-known actors on stage and screen, began his theatrical experience seventeen years ago. He had attained prominence in 1911, when he appeared with Evelyn Millard at the Palace in "Madame Butterfly." Famous engagement with Miss Doris Keane at the Lyric Theatre, playing Van Tuyl in "Romance" two years without a break. During the run of this play, he made his first appearance on the screen, and he has since become one of the leading British kinema stars. Among his best-known film plays are the following: "The Sorrows of Satan," in which he co-starred with Owen Nares and Gladys Cooper; "The Lifeguardsman," "The Veiled Woman," "The Romance of Lady Hamilton," "The Elusive Pimpernel," "The Amateur Gentleman," "The Prodigate," "The Tavern Knight," "False Evidence," "Greatheart," and "Four Just Men."

**LENNOX PAWLE (Samuel Pepys).**

Is one of our best-known character comedians, and is as well-known in America as in England. He has played principal comedy parts in every West-End theatre in London, and is almost as experienced in the theatres of New York. He has run the gamut of characterisation in dramas of Shakespeare, Shaw, Chesterton, Galsworthy and Louis N. Parker; he has also played in the Greek tragedies and grand opera.

**WILLIAM LUFF (King Charles II.).**

Has had a highly successful career on the English stage, and much the greater part of it has been in romantic and costume rôles. His resemblance to the "Merry Monarch" has been often commented upon, and led to his being selected for the rôle of King Charles II. in this production. Mr. Luff's first London engagement was with the late Sir Charles Wyndham, with whom he remained two years, appearing in leading juvenile rôles with that distinguished actor-manager. After that, he joined Miss Ellen Terry's company at the Imperial Theatre, and remained with her a considerable period, playing many prominent rôles.

**FLORA LE BRETON (Rosemary).**

Flora Le Breton's career on the English stage and screen has shown a personality and technique of outstanding quality and originality. Began her acting career by capturing the scholarship medal at the Royal Academy of Dramatic Art, awarded to her by Sir Johnston Forbes-Robertson, the late Sir John Hare and Irene Vanbrugh At the age of 16, she played the leading part with Gerald du Maurier at Wyndham's Theatre in "London Pride." Miss Le Breton was starred in the title rôle of "La Poupee," in which notable film production she scores an extraordinary success. After this came a Canadian tour with Fred Wright in "The Maid of the Mountains."

**HAIDEE WRIGHT (Mrs. Bulfinch.**

Few artistes of the English stage and screen are recognised for such power in acting as that possessed by Miss Wright. In America, where she has played a number of seasons, she is greatly admired and beloved. Indeed, few actresses have had wider acclaim in America than this distinguished English artiste, and her American success has only duplicated her triumphs on the English stage. Miss Wright's abilities as an actress are unique. Miss Wright has played in "The Passing of the Third Floor Back," in "Evidence," with Miss Ethel Barrymore in "Tanta," with E. H. Sothern in Sutro's "The Two Virtues," in "Moloch," and in "A Nocturne." Miss Wright has given several fine performances on the screen, notably her starring rôle in the Ideal production "The Old Country."

**THE HON. LOIS STURT (Nell Gwynn).**

This talented daughter of Lady Alington was chosen by Mr. Blackton for the rôle of Nell Gwynn after many had called his attention to her striking resemblance to the portraits of the favourite of King Charles II., painted during the lifetime of this remarkable character, and also because Miss Sturt possesses an acting personality of that vivacity and piquancy which all accounts of Nell Gwynn associate with her personality. Like Lady Diana, Miss Sturt is making her professional début in this photo-play, but she has had the most excellent dramatic training.

**ELIZABETH BEERBOHM (Barbara Cas lemaine).**

Mrs. Beerbohm is a stately beauty who has had a wide and varied experience on the stage and has appeared successfully on the screen. Much of her career was under the tutelage of the late Sir Herbert Tree, who was the uncle of her husband, Major Evelyn Beerbohm of the Royal Field Artillery, killed in action in 1917.

**VICTOR McLAGLEN (Bulfinch).**

Victor McLaglen has had an exceptionally varied career which gave him the equipment necessary for a rôle which had been extremely difficult to cast. He had won world-wide fame as a boxer when, after the war, he decided to become a film actor. His combination of fine physique, striking virility and sympathetic personality made his first film rôle in "The Call of the Road," a great success. This was followed by "Corinthian Jack," in which he has been featured, and he has just finished "The Prey of the Dragon." Mr. McLaglen will have his fourth rôle in the Blackton production.

**MARJOR E DAY (Olivia).**

Marjorie Day is well-known to English playgoers and kinema lovers. She has played in many notable British productions, and often has figured in the Drury Lane plays.

On the screen Miss Day has played many interesting rôles, including the wife in "Damaged Goods," in "The Story of the "Rosary," Madge Titheradge's double in "The Woman Who Was Nothing," "When Knights Were Bold," with Miss Ellen Terry in "Her Greatest Performance," etc.

**TOM HESELWOOD (Solomon Eagle).**

Tom Heselwood is one of the most picturesque figures on the English stage, was a happy choice for the difficult rôle of Solomon Eagle. He is one of the most striking actors of costume and unusual rôles in England, and a stage and costume designer as well, in which capacity he has rendered Mr. Blackton valuable assistance in this period production. Mr. Heselwood began his stage career with the late Laurence Irving. Mr. Heselwood was selected to play Shylock to Ellen Terry's Portia at the recent Shakespearean festival. He last played the Great Mendicant in "The Betrothal" at the Gaiety Theatre.

**FRED WRIGHT (Bunny).**

Fred Wright, a member of the noted theatrical family including Haidee, Marie, Huntley and Bertie, is best known for his fantastic characterisations on the stage, as well for his rôles in a light eccentric vein. He has played many leading parts in comedy and musical comedy, several of his memorable rôles being those in "Our Miss Gibbs," "The Maid of the Mountains" and "Mother Goose." Mr.

Wright has done much fine picture work, and not long since was co-starred with Sacha Guitry, the leading Parisian actor-manager, in a French film production.

**RUDOLF DE CORDOVA (Thomas Unwin).**

Rudolf de Cordova is a Shakespearean and costume actor of long experience, and also is a well-known writer and motion picture actor and director. He began his career in Sir W. S. Gilbert's "Broken Hearts," having been selected for the part by this noted theatrical genius. Thereafter he played many of the leading rôles in the plays of Shakespeare. Going to New York, he became interested in the screen and gained a wide American reputation. He returned to England to play this difficult rôle in "The Glorious Adventure."

**GERTRUDE STERROLL (The Duchess of Moreland).**

Gertrude Sterroll has played for years in the leading West End London theatres, as well as in the leading repertory theatres of Liverpool, Manchester and Glasgow. Among her most notable stage successes are the following: prominent parts in "Billeted," at the Royalty, "Foundations," Mrs. Chichester in the long run of "Peg o' My Heart," Lady Vere in Sir James Barrie's "The Truth about the Russian Dancers," supporting Madame Karsavina, the Marquise in five different productions of "Caste," Lady Brocklehurst in "The Admirable Crichton," and leading parts in "Jim the Penman," "The Importance of Being Earnest," "The Dragon," "Charley's Aunt," and the title rôle in "The Mother." Miss Sterroll has done much fine screen work, notably that in "Lorna Doone" and "The Call of Youth."

BRYAN POWLEY:—Besides a long stage experience, has been a film actor for the last 10 years. Made his debut with the Cunard Film Company in "Saved from the Sea." He had a narrow escape from death while playing for the London Film Company in "The Revenge of Thomas Atkins," when he was caught in a burning haystack. One of his biggest successes was as "The Single Gentleman" in "The Old Curiosity Shop." He is playing in Marie Lohr's new stage production, and has been invited to accompany her in her forthcoming Canadian tour.

DORIS KEALY:—Playing Margaret Farryner in "The Glorious Adventure." Daughter of T. J. Kealy, Press representative for Irene Vanbrugh, Matheson Lang, Lyn Harding, Laurette Taylor, etc., and manager for Sybil Thorndike during her classical season. Educated in Convent. Trained for the stage at Royal Academy of Dramatic Art. Played with Norman Page for Miss Horniman, at Gaiety, Manchester. Later played with Sybil Thorndike in Greek and modern plays. Was engaged by Ethel Irving to play Genarino in her production of "La Tosca." Played for Percy Nash on films in several of his productions. 18 years old.

DAVID GREEN:—Originally intended for an engineer. Did a lot of amateur theatrical and other in addition to the knowledge of the professional side gained through his father led him to seek fortune in the Motion Picture profession in the early part of the year. Has played for various British companies and following the Blackton film is expecting a leading part with another director.

Intends to go abroad next winter in preparation for the time when he realises his ambition to direct. Age 19 Height 5 ft.

MISS NELL ST. JOHN MONTAGUE:—Well known actress, playwright, and authoress. Played Mrs. Egan in "Handy Andy." Is in great demand for the films, owing to her striking type and to the excellence of her interpretation, both of dramatic and character parts. Has had considerable experience of the legitimate stage, on which she has played many parts, including the leads in her own plays "An Irish Lead," "Room 7" (which was produced at the Ambassador's Theatre in April last), and in "A Barrier," which has just returned from a tour of the provinces. Is as well known as a Society journalist and fiction writer as she is as a playwright, actress, and screen artiste.

PHYLLIS CLAUDE.—Has played leads for Bamforth Pictures. Was the "Flapper" in "The Luck of the Navy," in town and on tour, and played juvenile

*(Continued on page 4.)*

WILLIAM
L U F F

Charles II.
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# SO THIS IS LONDON!

*by* FELIX ORMAN

I used to watch a peculiarly speckled fish in the New York aquarium that would busy itself rooting around at the bottom of a tank for ever so long and then rise to the top, poke its face above the surface of the water and apparently enjoy the scenery.

Somehow I feel a good bit like that fish nowadays. After months of hard work, with only a vague glimpse here and there of the great city about me, I have now come to the top, and though still very busy I am looking about and enjoying the scenery.

To any American London is, I am sure, a city of many fascinations; but when that American happens to be a lover of beauty and tradition, and an observing person with years of journalistic experience behind him, the spell of London is absorbing, its lure growing with each day's passing.

These have been weeks of trying work in London, but they have been happy weeks, for the work has been interesting, and everything has been made so pleasant for me by the many representatives of newspapers and periodicals, by English film people, and by many other Londoners I have met. I am happy in feeling that I have made many friends, and I hope my work here may have some constructive value.

Americans, I have found, have a high regard for British character and for the British Government. Every intelligent American realises that the institutions of his country and the ideals of his people are alike in spirit and purpose to those of the English Government and people.

The American people are keenly interested in English stories and acting. Our theatres and picture studios are filled with English players. There are in America many English writers and producers for both stage and screen. There is every reason to believe there is a large interest among Americans in things English.

I have met many hundreds of English dramatic artists since I came, and also many writers and technical people. The associations all have given me great pleasure, and I hope I shall know them in many future productions.

Our cast is a remarkable one in many ways. Probably never on stage or screen has there been such an ensemble of dramatic talent. The principals are all stars, and many of the lesser roles are played by prominent people of the screen and theatre. The smallest parts are enacted by well-known actors.

Our company is like a large family interested in many worth-while things. They are not merely good actors; they are intelligent human beings. Lady Diana Manners to an experienced critic and theatre journalist like myself is a revelation. Her dramatic understanding, her intelligence, her knowledge of technique, her quick comprehension of the values in acting, together with her wit, graciousness, and enthusiasm, make working with her a pleasure.

(1) Violet Virginia and Charles Stuart Blackton. children: Violet Virginia has a charming role in this photoplay. She and her brother have appeared on the American screen since they were wee tots

(2). Felix Orman, Literary Casting and Publicity Director of the Blackton productions and author of the scenario of "The Glorious Adventure."

(3). Mrs. J. Stuart Blackton who gives valuable assistance to her husband in his productions. This is one of many portraits done of Mrs. Blackton by American artists.

(4). J. Stuart Blackton and Wm. Crespinal—the colour camera specialist, — with the camera specially made for this photo-play. Both Mr. Blackton and Mr. Crespinal are Englishmen who have had a long experience in the U.S.A. motion-picture field.

# PEGGY MILLER

*Playing for J. Stuart Blackton in "The Glorious Adventure."*

Address: 52, Ashworth Mansions, Maida Vale, W.9.

HENRY WALTON.
Character and Comedy. Thomas Farryner in "The Great Adveuture."
'Address, Halton Chambers. 20, King Street, W.C.2

DORIS KEALY.
Playing Margaret Farryner in "The Glorious Adventure" for J. Stuart Blackton.
'Phone: Wimbledon 2150.

# RUDOLF DE CORDOVA

Scenario Editor
Gaumont Co.

□

Specially lent by the Company to play
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in "The Glorious Adventure."

ARTHUR VARDON. Playing in "The Great Adventure," "Breed of the Treshams," "Haigh Serial," "No. 7, Brick, Row," etc.
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# REGINALD NUGENT

Valet to King Charles
in
"The Glorious Adventure."

# MIRIAM MURRAY

Playing for J. Stuart Blackton in "The Glorious Adventure."

Played for Stoll, London, Alliance, Samuelson, British Industrial and Educational Films, B. & C., etc.

□

35, Sinclair Mansions,
:: Shepherd's Bush. ::

MARGUERITE LEIGH.
Playing for J. Stuart Blackton in "The Glorious Adventure."
C/o General Cinema Agency, 26. Dean Street. W.

Playing "Sir Isaac Newton" in "The Great Adventure."

BRYAN POWLEY, 17, Lindsay House, Shaftesbury Ave., W.C.2. 'Phone: Regent 2780.

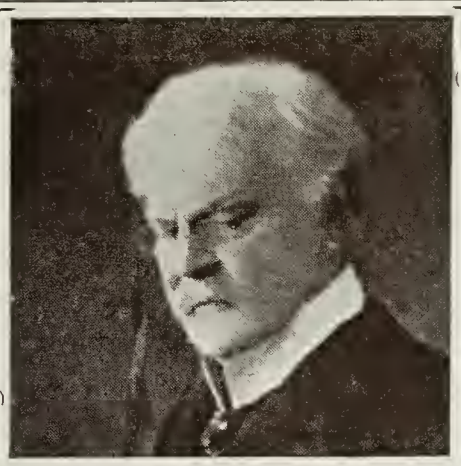
MISS EVELYN GARDINER.
Playing in "The Glorious Adventure."
Link House, Chiswick. W.

JOSE BROOKS.
Playing in J. Stuart Blackton's production, "The Glorious Adventure."
9, Lodge Road, St. John's Wood N.W.8.
'Phone: Paddington 6457.

CECILIA STURT.
Playing for J. Stuart Blackton. Lyric Soprano. Studied in Italy and London under Signor Baraldi.

# FREDA KAYE

Playing for
J. STUART BLACKTON
in his



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# THE WEEK'S DIARY

## TRADE SHOWS

**The Knave of Diamonds** (*Stoll*).
DIRECTOR: Rene Plaissetty.
CAST: Alec Fraser, Mary Massart, Cyril Percival and Olaf Hylten.
CAMERAMAN: Jack Cox.
TRADE SHOW: July 18, Shaftesbury Pavilion, 3 p.m.

**A Dear Fool** (*Stoll*).
DIRECTOR: Harold Shaw.
CAST: George K. Arthur and Edna Flugrath.
TRADE SHOW: July 22, Shaftesbury Pavilion, 3 p.m.

**The Woman of His Dreams** (*Stoll*).
DIRECTOR: Harold Shaw.
STAR: Mary Dibley.
TRADE SHOW: July 20, Shaftesbury Pavilion, 3 p.m.

**Frailty** (*Stoll*).
DIRECTOR: F. Martin Thornton.
STAR: Madge Stuart.
TRADE SHOW: July 21, Shaftesbury Pavilion, 3 p.m.

**The Woman with the Fan** (*Stoll*).
DIRECTOR: Rene Plaissetty.
CAST: Mary Massart, Cyril Percival, Alec Fraser and Paulette del Boye.
CAMERAMAN: Jack Cox.
TRADE SHOW: July 22, Shaftesbury Pavilion, 3 p.m.

## RELEASES

**The Black Spider** (*B. and C.*).
DIRECTOR: William Humphreys.
CAST: Bertram Burleigh, Lydia Kyasht, Ronald Colman, Sam Livesey, Mrs. Hayden Coffin, Dorothy Cecil, C. Hayden Coffin, Mary Clare and Betty Hall.
SCENARIST: William Humphreys.
RELEASED: July 18, by Butchers.

**With All Her Heart** (*Davidson's*).
DIRECTOR: A. E. Coleby.
CAST: Mary Odette, Milton Rosmer, John Hastings Batson and Jack Vincent.
SCENARIST: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
RELEASED: July 18, by Phillips.

# THE "WRIGHT" SCENARIO

SCENE: Stage (legit.). Period:—Years ago, and longer than that.

(LONGSHOT): Mrs. Fred Wright, senior, playing two acts of a drama in Fred Wright senior's theatre.—She fades out on second act!

(CLOSE-UP): Little Fred Wright junior, the third act.

SUBTITLE: "Ladies and gentlemen, owing to an unexpected Domestic Event——"

---

SCENE: On Tour. Little Fred, now growing up, plays many parts.

(VERY LONGSHOT): Waiting for the ghost to walk.

SUBTITLE: "It may be for years and it may be——"

SCENE: The Old Gaiety Theatre, London.

(CLOSE-UP): Audience rising to say "Here we are again," to Fred Wright.

SUBTITLE: "For Years and Years and Years."

SCENE: The Continent. (1) Paris.

(LONGSHOT): Fred Wright learning French.

SUBTITLE: "Why can't they speak French in English?"

(CLOSE-UP): Fred Wright adopts a goldfish as his mascot.

SUBTITLE: "Carpe Diem."

SUBTITLE: "I don't; it's their natural colour."

(2) Berlin. Fred Wright learning German.—*Close-up* of a Nutmeg-Grater!

(LONGSHOT): Fred Wright and Madge Lessing playing in "Our Miss Gibbs" in German to the goldfish mascot.

(CLOSE-UP): Dying goldfish.

SUBTITLE (Especially for America): "Poor fish."

SCENE: Projection room, London.—Fred Wright, accompanied by George Loane Tucker, watches his first screen performance.

(Fred Wright registering horror.)

SUBTITLE: "What do you think of yourself, Fred?"

SUBTITLE: "I'm terrible!—I came in through the door, but now I feel so small I'm going out through the keyhole."

(CLOSE-UP): Fred Wright crawling through keyhole.

SUBTITLE: "O wad some Power the Giftie gie us
Tae see oosels as ithers see us."

---

(Some years elapse.)

SCENE: Hepworth Studios.

Fred Wright, reformed, plays successfully in several films.

(Fade out on Fred Wright going to America, accompanied by several goldfish.)

(LONGSHOT): U.S. Customs authorities testing goldfish with acid and deciding not to tax them as bullion.

(CLOSE-UP): Fred Wright playing in America.

SUBTITLE: "Speak United States."

(CLOSE-UP): Fred Wright playing in Canada.

(LONGSHOT): The gathering of the Clans o' many Brother "Old Watsonians"

SUBTITLE: "This is a prohibition town, but——"

*Close up* of Thousands of Empty Bottles.

SCENE: The Atlantic Ocean.

(LONGSHOT): Fred Wright swimming home, accompanied by swarm of goldfish.

(Time passes).

SCENE: Bush House. J. Stuart Blackton casting.

(CLOSE-UP): Fred Wright explaining his idea of some day leaving the stage altogether for the screen. He sees, (fade in vision), Fred Wright as "Quilp." (Do.) As "Tom Pinch."

SUBTITLE: "The best character studies of humorous ferocity and of sweet lovable gentleness, ever penned by Dickens."

(LONGSHOT): J. Stuart Blackton visualising "Bunny," the half-witted hunchback in "The Glorious Adventure."

(CLOSE-UP): Fred Wright finding the character, though not a Star Part, approximates to his ideal of comedy-pathos.

(LONGSHOT): J. Stuart Blackton and Fred Wright discussing a future production with a star part.

SUBTITLE: "But if ever I'm a Star it will not be for my beauty."

2ND SUBTITLE: "If beauty is only skin deep, I'm skinned to death."

Fade out slowly on Fred Wright with a face like a map of Europe and pleated like a Scotch Kilt.


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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
ASSISTANT DIRECTOR: Clifford Grey.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
ART DIRECTOR: Almon C. Whiting.
CAMERAMAN: Nicholas Mursuraca
TYPE: Seven-reel drama.
STAGE: Third week.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
DIRECTOR: Frank Crane.
STARS: Molly Adair, John Reid.
SCENARIST: Cosmo Gordon Lennox.
CAMERAMAN: I. Roseman.
TYPE: Spectacular Circus drama.
Stage: Finishing.

**Broadwest.**
ADDRESS: Walthamstow and Esher.
FILM: "The Imperfect Lover."
STAR: Stewart Rome.
DIRECTOR: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: J. Franguelli.
TYPE: Drama.
STAGE: Second week.

---

FILM: "Christie Johnstone."
DIRECTOR: Norman MacDonald.
STARS: Stewart Rome and Gertrude McCoy.
SCENARIST: W. G. Clifford.
CAMERAMAN: G. Pauli.
TYPE: Costume romance.
STAGE: Completed.

---

FILM: "Vi of Smith's Alley."
DIRECTOR: Walter West.
STARS: Violet Hopson, Cameron Carr.
SCENARISTS: J. B. Bertram Brown, Charles Barnet.
CAMERAMAN: J. Franguelli.
TYPE: Domestic drama.
STAGE: Cutting and assembling.

---

FILM: "Levity Hicks."
STAR: Not cast.
DIRECTOR: Not announced.
STAGE: Schedule—casting shortly.

**George Clark.**
ADDRESS: 47, Berner's Street, W.1.
FILM: "The Bigamist."
DIRECTOR: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bert Ford.
TYPE: Social drama.
STAGE: Cutting and assembling.

**I. B. Davidson.**
ADDRESS: Lea Bridge Road, Leyton.
FILM: "The Fifth Form at St. Dominic's."
DIRECTOR: A. E. Coleby.
SCENARIST: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
TYPE: School story.
STAGE: Cutting and assembling.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
FILM: "Dangerous Lies" (Working title "Twice Wed.").
DIRECTOR: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Leslie Dawson.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Nearing completion.

---

FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Second week.

**Frederick White.**
ADDRESS: Weir House, Teddington.
FILM: "The Haigh Serial."
DIRECTOR: Edward R. Gordon.
STAR: Ernest Haigh.
SCENARIST: Edward R. Gordon.
TYPE: Detective serial.
STAGE: Schedule.

**Gaumont.**
ADDRESS: Shepherd's Bush.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Second week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Fourth week.

**Ideal.**
FILM: "All Sorts and Conditions of Men."
DIRECTOR: G. Treville.
STARS: Rex Davis, Renee Kelly.
SCENARIST: Colden Lore.
TYPE: Costume drama.
STAGE: Completed.

---

FILM: "Sonia."
STARS: Evelyn Brent, Clive Brook.

(*Continued on page 27.*)

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# THE PULSE OF THE STUDIO

*(Continued from page 26).*

DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Wm. Shenton.
STAGE: Fourth week.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Starting.

**Master Films.**
ADDRESS: Weir House, Teddington.
FILM: "God in the Garden."
DIRECTOR: Edwin J. Collins.
STARS: Arthur Pusey, Edith Craig.
SCENARIST: Edwin J. Collins.
CAMERAMAN: Jack Parker.
TYPE: Comedy drama.
STAGE: Completed.

---

FILM: "The Marriage Lines."
DIRECTOR: Wilfred Noy.
STAR: Barbara Hoff.
SCENARIST: Wilfred Noy.
CAMERAMAN: Theodore Thumwood.
TYPE: Drama.
STAGE: Cutting and assembling.

**Minerva Films.**
ADDRESS: 110, Victoria Street, S.W.1.
FILM: "The Beggar's Syndicate."
DIRECTOR: Adrian Brunel.
STARS: Mary Patterson, Bert Darley, Crispin Hay
SCENARIST: Adrian Brunel.
CAMERAMAN: Frank Hoffmann.
TYPE: Comedy drama.
STAGE: Third week

**Progress.**
ADDRESS: Shoreham.
FILM: "Moth and Rust."
DIRECTOR: Sidney Morgan.
STARS: Sybil Thorndike, Malvina Longfellow, and Langhorne Burton.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Drama.
STAGE: Cutting and Assembling.

---

FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Second week.

---

FILM: "The Wooing of April."
DIRECTOR: Sidney Morgan.
STARS: Pauline Johnson, Harold French and Ellis Jeffries.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Comedy drama.
STAGE: Completed.

**Samuelson.**
ADDRESS: Warton Hall, Isleworth.
FILM: Title not announced.
DIRECTOR: Rex Wilson.
STAGE: Starting shortly.

**Seal.**
ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Dick's Fairy."
DIRECTOR: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Brantford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Finishing.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Sinclair Hill Productions.**
ADDRESS: Jay's Agency, Wardour Street, London, W.
FILM: "Only One Week to Live."
DIRECTOR: Sinclair Hill.
STARS: Dorothy Fane and Campbell Gullan.
ASSISTANT DIRECTOR: S. D. Brahame.
SCENARIST: Frank Millar.
TYPE: Straight Comedy.
STAGE: Completed.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
FILM: "The Woman with the Fan."
DIRECTOR: Rene Plaissetty.
STARS: Mary Massart, Alec Fraser.
CAMERAMAN: Jack Cox.
TYPE: Drama.
STAGE: Completed.

---

FILM: "The Fruitful Vine."
DIRECTOR: Maurice Elvey.
CAMERAMAN: Jermaine Berger.
STAGE: Third week.

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FILM: "The Prey of the Dragon."
DIRECTOR: Martin Thornton.
STAR: Victor McLaglan.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Nearing completion.

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FILM: "General John Regan."
DIRECTOR: Harold Shaw.
STAGE: Fourth week.

---

FILM: "The Hound of the Baskervilles.'
DIRECTOR: Maurice Elvey.
STARS: Eille Norwood, Catrina Campbell.
SCENARIST: W. J. Elliott.
CAMERAMAN: Jermaine Berger.
TYPE: Drama.
STAGE: Cutting and Assembling.

---

FILM: "The Pointing Finger."
DIRECTOR: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Finishing.

**H. W. Thompson.**
ADDRESS: B. &. C. Studio, Hoe Street, Walthamstow.
FILM: "The Wonderful Year.
DIRECTOR: Kenelm Foss.
STARS: Marie Odette, Lionelle Howard.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: Frank Canham.
ASSISTANT CAMERAMAN: Pat Quinn.
TYPE: Light French Drama.
STAGE: Fourth week.

**Welsh Pearson.**
ADDRESS: Craven Park, Willesden
FILM: "Squibs."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Fred Groves
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
TYPE: Comedy.
STAGE: Cutting and Assembling.

**Zodiac.**
FILM: "Walter Finds a Father."
STAR: Walter Forde.
TYPE: Two-reel Comedy.
STAGE: Completed.

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CAIRNS FILM CO., Watcombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.

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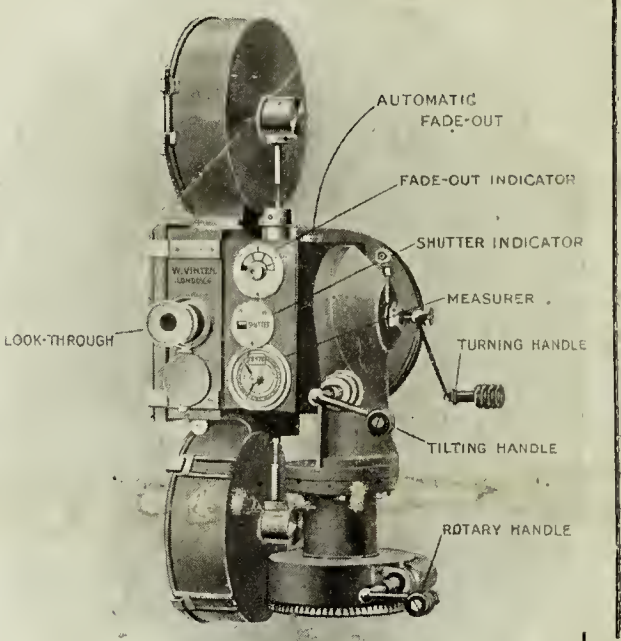


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"Captain Rex Davis, M.C., is admirable in the part of Louis de Laval."

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". . . outstanding success Rex Davis who plays the young hero. The outstanding point is the acting of Rex Davis, who is the only Englishman in the cast, and stands head and shoulders above the rest in restraint."

*Film Renter and Moving Picture News :—*

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Printed and Published by ODHAMS PRESS Ltd., Long Acre, W.C.2.—July 16, 1921.

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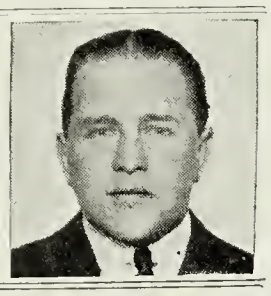

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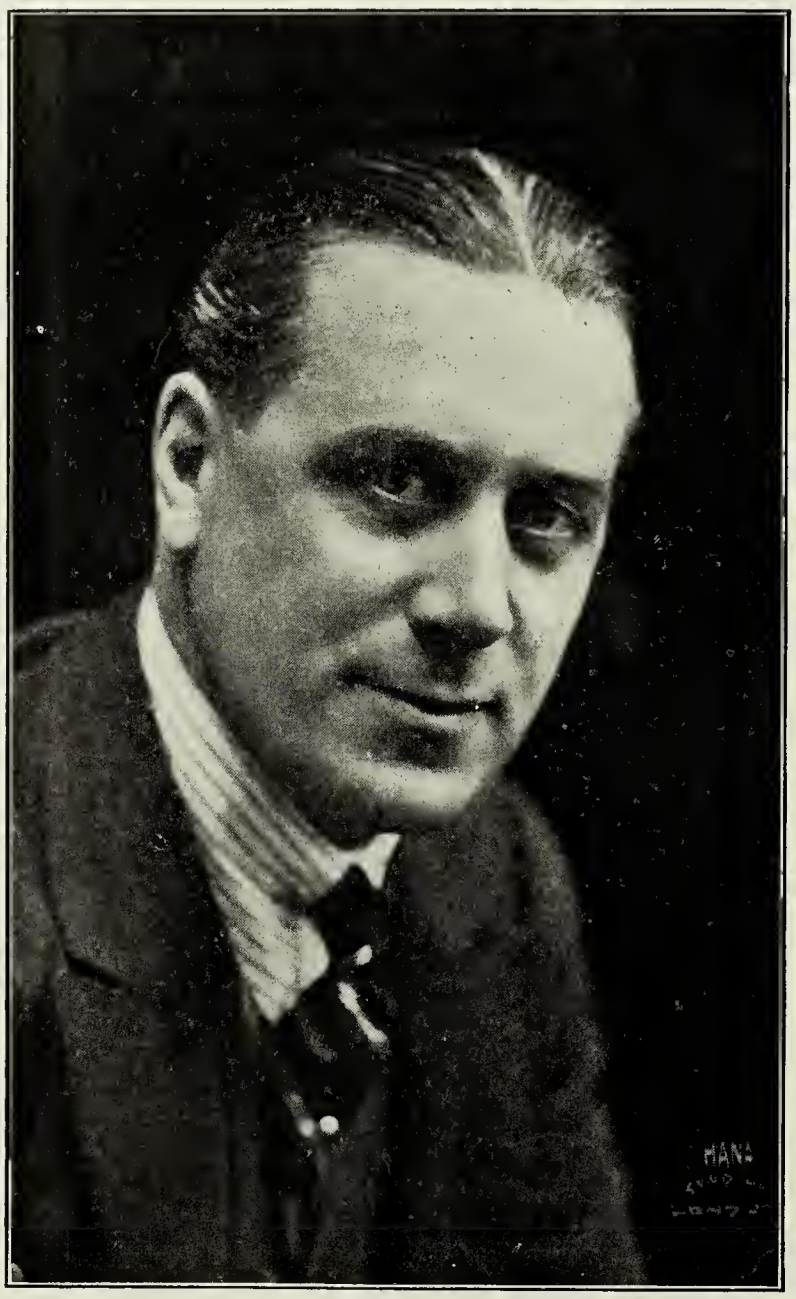

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Vol. 1. No. 7.

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

July 23, 1921

*The Latest on the American Tax.*

THE projected taxation of foreign films going into the United States is a matter of vital interest to the British artiste and director—in fact to everyone working in British studios. There is, however, a great deal of misconception of the matter, and it is particularly unfortunate that attempts are being made in several quarters to suggest that the proposed imposts arise from a desire to ban British pictures. A little accurate knowledge is all that is needed to prove the falseness of these assertions. Originally the agitation began by the organised opposition, on the part of the American legion, fostered by the Actors' Equity Association and the Fidelity League, against German films. At a time when production had been greatly reduced in America and numbers of actors and other studio workers were unemployed, a German film was shown in LosAngeles. Such a demonstration was made against it by the actors and their sympathisers, that it had to be withdrawn immediately. This agitation was the starting point of a campaign for heavy tariffs against foreign films — a campaign which was further pressed because several of the biggest American producing organisations were making preparations for filming in Europe, principally on account of the lower cost brought about by the exchange differences.

* * *

*How the Proposals Really Stand.*

THE Fordney Tariff Bill, which contains these taxation proposals—calling for a 30 per cent. tax on negatives and positives, *based on the estimated cost of the production in America*—is now in the hands of the Senate Finance Committee, which has to report its findings to he Senate. It will therefore be at least the middle of October before the Bill can come into force. In the meantime it is likely to meet with powerful opposition, as all the big American distributors and directors realise how it endangers their foreign trade.

*A New Plan Coming.*

THREE Trade committees, of renters exhibitors and producers, have been busy on this problem for several months and have now agreed on a plan of reform. No one knows exactly what it is, though its principles could be foreshadowed with some confidence, but it will be announced before the next issue of the *Studio* is published. Concurrently a renting film is inaugurating an attempt to synchronise British and American release dates for American films, which, if accomplished, seems to entail a well-nigh immediate release in this country. Undoubtedly reform is stirring in this direction, and the day when an artiste will be rewarded by an *immediate* public approval of good work is by no means so far off as one would imagine from present conditions.

* * *

*"Co-operative" Production?*

ONE suggestion has lately found tremendous favour among many of the most thoughtful of these craftsmen—that some form of co-operative studio should be started, less as an commercial proposition than as an experiment and, to a certain extent, as a demonstration. It would certainly be interesting to discover just what sort of work an artistic group of this type would turn out, if it were free to attempt a realisation of some of its own ideals as to theme and treatment. Freed of the worse type of commercial restrictions—and particularly of unsuitable material and an economy on essentials—it is our impression that they might secure a success even commercially much beyond the average. Certainly the results, under proper conditions, should be of great interest to all who like to remember that photoplay production is an art as well as t business.

* * *

*Sight and Light.*

A GREAT deal of agitation was raised som efew months ago about the injury to artistes' eyes caused by some of the more intense studio lighting systems. This matter was taken up by the Committee on the Cause and Prevention of Blindness and, arising out of the question in the House of Commons by Viscount Curzon as to whether that Committee had yet reported on the matter of injury to eyes caused bystudiolights Sir Alfred Mond stated that the report was to the effect that transient injury had occurred in two cases. This was the only evidence whichthe Committee had obtained, and in these two cases the injury had been caused by the use of open arcs without a proper screen. He also said that he had received assurances from the K.M.A. that no member of that Association would permit open arcs to be used in studios for general illumination without glare filters. Sir A. Mond did not think, therefore, that further action was necessary. Probably not, if there have been only two cases, and these of temporary injury.

* * *

*Registration of Scenarios.*

SCENARIOS, typewritten in duplicate on quarto paper, may, we are informed, be forwarded to the offices of the Authors' Society for registration. One copy will be stamped and returned to the author, and the other filed in the register of the Society. Copies of the scenario thus filed may be obtained at any time by the author only, subject to payment of the usual typewriting charges. The fees are :— Scenarios : 5s. for first twenty pages or part of twenty pages ; 2s. 6d. for each subsequent twenty pages or part of twenty pages. Minimum fee in every instance, 5s.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Knave of Diamonds"** (*Stoll*). An excellent example of production, efficient as well as artistic. Rene Plaissetty might have had better material than an Ethel M. Dell novelette, but the story is sufficiently interesting in combination with little value to get over the excellent settings, production and acting cast, including Mary Massart, Cyril Percival, Alec Fraser, and Annie Esmond, adequate, if not distinguished. Camera work, first class all through.

**"A Dear Fool"** (*Stoll*). A rarity; real British comedy-drama. Drags a little and is almost a one-man play, the one man being Geo. K. Arthur, who is excellent. Frank Miller's continuity is reasonably good and the production by Harold Shaw the same. Arthur makes the success it will certainly be. Edna Flugarth and Bertie Wright good in minor roles. Photography good enough in a straight way.

**"The Woman of His Dreams"** (*Stoll*). More Ethel M. Dell, well produced technically, and in what story there is (and there is no vast amount) clearly presented. Good exterior work is a feature. Mary Dibley, Sidney Seaward and Alec Fraser please specially in a good all-round cast, which does well although the subject rather peters out towards the end.

# MARGOT GREVILLE

Out of the many hundreds of attractive applicants for parts in the lavish court and fete scenes of J. Stuart Blackton's colour film production, "THE GLORIOUS ADVENTURE," featuring Lady Diana Manners, for which the prettiest young women in London were sought, Margot Greville was selected as the most beautiful. Miss Greville is a striking type of English brunette beauty. The photograph shows her in the role of the Countess of Chesterfield.

# TITLES—ARTISTIC AND OTHERWISE

*by* A. J. HITCHCOCK,

Title Designer for Famous Players-Lasky British Producers

There are many elements that go to the making of picture titles—both good and bad.

Apart from their actual phraseology—upon which subject more than enough has already been written—there is much to consider in the matter of their design.

The first and most important aim is to make a title readable. This may seem a fairly obvious statement, but so many cases exist even to-day of titles that present difficulty in reading. If an audience have to read a title that is not legible, they immediately conclude that it was not on the screen long enough for them to decipher, whereas, allowing exactly the same footage, if that title had been clearly written, the result would have been entirely satisfactory.

In the choice of a type, the essential consideration is to select style of lettering or type face that can be easily read. There are a number of type faces that make easy reading; the best is always a "bold" face, the type of all one strength, that is without any variation in thickness, because a letter that has thick and thin portions will present difficulties for photography, inasmuch as the thin portion will not reproduce.

Type presents one or two minor difficulties in spacing. Letters, for instance, have to be spread out to justify a uniform length of line, causing the title to look a little weak in parts. There is also a difficulty at the present time to obtain good quality white foil, with the result that under the present circumstances, an even white is not always attainable.

Hand-lettered titles have an advantage over printed ones. In the first place, an even strength of white will always be assured, the letters can be spaced and balanced without upsetting the appearance of the title, and, again, they are much better looking, as they do not have the hard appearance of a type face. Much of the success of a hand-lettered title depends upon the style of lettering. There have been cases of letterers running riot in the use of ornament, such as enormous tails on g's and y's, etc., the result being a mass of "curly queues."

We now come down to that very interesting subject of Art titling. One or two of the leading directors in the States have made a practice of illustrating all sub and spoken titles. The result of illustrating a spoken title can only confuse the reader, for the essential point in a spoken title is that it is read quickly, and does not hold up the action. Subtitles, however, benefit greatly by some kind of illustration, as illustration gives colour to the action of the story and helps to space the episodes. The quick reader derives some benefit also from an Art title, for he reads the title, and then his mind is occuplied in *looking* at the picture until the fade out, thus giving continuity to the story.

There is much to be said about the type of illustration used in the title. Co-operation with the director will always be productive of the best results, because a situation may exist in the picture, and can be improved by the use of an appropriate symbol in the accompanying subtitles. Experience in this studio in the matter of subjects has found that still life is the most effective, as it can be most easily interpreted by the audience. If figures are used, they often clash with the actual photography, for the mind has been reading photographs all the time, and comes up against a change which is too sudden to grasp at a glance.

Symbols are the most effective subjects, provided they are not too subtle, for we must always remember that we are catering for all grades of intelligence, and it is only safe to aim at the understanding of the greater portion of them. But beware of repetition. The hour glass and scales of justice, their day is ended. A fair example of the use of symbols can be seen in Paul Powell's production, "Dangerous Lies," by E. Phillips Oppenheim.

Another fairly effective type of illustration is the landscape background, which often suggests the *locale* of the current action. This requires careful treatment so as to avoid any "whites" behind the letters. The usual way to overcome this difficulty is to show the silhouette of a large tree in the foreground, and thus provide a black ground for the title itself.

In regard to the actual treatment, we have found that the most effective surface for art work is a black canvas, for it gives a richness and depth to the illustration, at the same time combining softness, which is essential where the titles are shot on positive stock, the latter having a tendency to harden the drawing.

A large ornamental index letter for each sub-title—*not* spoken titles—has been found to be very effective, as it stands out, and apart from ornamenting the title, focusses the eye, as it were, and acts as a guide to where the lettering commences, thus avoiding any attempt for the eye to stray to the illustration first.

Bad titles can harm a picture, they create an indifferent atmosphere, and look shoddy.

Good titles will create a harmonious setting, and help the picture to run smoothly.

## RELEASES

**The Amazing Partnership** (*Stoll*).

DIRECTOR: George Ridgewell.

CAST: Milton Rosmer, Gladys Mason and Teddy Arundell.

CAMERAMAN: Al. Moses.

RELEASED: July 25.

**The Tinted Venus**

DIRECTOR: Cecil Hepworth.

CAST: Alma Taylor, Gwynne Herbert.

RELEASED: July 25 (Imperial).

# High Lights

## Intimate Studio Gossip

The difference between the make-up needed for colour photography and black-and-white films is interesting to notice. In the former the make-up is much the same as for the stage—if anything, more subdued and natural. Ordinarily, of course, the make-up for studio work is peculiar to itself, and is based on the photographic value of colour. I have noticed artistes who take real trouble with the make-up for a photoplay usually put on blue eyebrows rather than black, and are careful with the carmine on their lips. This is in strong contrast to some players in a recent Hungarian film, who used an accentuated stage make-up, apparently with the idea that the strong light necessitated heavy paint. The result was . . . anyway, I saw the first two reels of one of the five films they wanted to show me!

Arising out of a rather tactless question as to what difference there is between a kinedramatist and a scenario writer, William Elliott replies in another column to the effect that the difference is the same as between director and producer. Surely not. The differences between producers and directors—especially managing directors—are proverbial, and they are not differences of euphemy. On the contrary, they are usually much otherwise! Now if somebody had asked what difference there was between an artist and an artiste—but there!

* * *

Matters with regard to the club for studio workers do not seem to be making much progress. In theory the suggestion has met with much support, but it is in practice that support is needed. I have been inundated with offers of club premises since the question was first raised, but most of the offers have been attempts to sell me leases of buildings, together with contents. And as I do not know of any millionaire studio workers, I have regretfully declined these kind offers up to now.

* * *

Norman MacDonald says that he cannot see where sincere criticism could hinder a director in any way, providing the criticism emanates from the heart and brain of the critic. Neither can I. But, unfortunately, so much of the criticism—*and* laudation—emanates not from the heart and brain of the critic, but from the morals of the advertising department or secret interests of the newspaper owner. And, of course, occasionally from the critic's liver!

* * *

The new Pelman paper, the *Metropolitan Review*, has gone out on the warpath in an article bearing the title of "The Great Film Bubble." It complains that the public has been invited "within the past few weeks" to subscribe to fresh film projects in an already overloaded market, and goes on to declare that no warning has been uttered because "practically everyone connected, or even conversant, with the film Industry—and therefore in a position to give the public the real facts—has an axe to grind, which prevents any approach to frankness. Capitalist, director, and Press form a vicious circle, from which no news except good news is ever issued."

* * *

If this is the best contribution that the new *Review* can make to the situation of the motion-picture Industry, it would be better advised, in my opinion, to leave it alone. Where and what are the new flotations made during the "past few weeks"? And is it not aware that even inside the Industry itself there is one newspaper which tells the truth not only about bogus flotations, but about the bad pictures put out even by its own advertisers? Really, a newspaper issued by an educational organisation ought to be better informed even on such minor and remote subjects as the film Industry!

**"MEGAPHONE."**

## ON THE FLOOR WITH A. E. COLEBY.

A. E. Coleby is not a bit like a director. Many people who have cherished dreams of men with megaphones and broad-brimmed hats would be very grieved to see Coleby at work. He has a method of his own, however, which seems to work quite well. He does not use a megaphone, and it is doubtful whether, even if he were given one, he would know how to use it. Yet, despite all this, he produces pictures which are successes. "The Call of the Road" and "The Right to Live" are his most recent productions. We do not intend to give a list of all his productions; for one thing we have not the space, for another we have forgotten quite a number of them, the list is so long. Mr. Coleby has, perhaps, produced more films than any other English director. Strange as it may seem, he has also had less publicity than any other director on this side.

In most cases you will find Coleby playing in the film. He likes to get in amongst his artistes. While he is being photographed, playing one of the leading rôles in a production, he is also directing. He certainly works hard. The story is usually by A. E. Coleby, the scenario is by A. E. Coleby, the production is by the same person, and A. E. Coleby appears prominently in the cast. When the picture is shown, Coleby's name is seen below the main title, sharing one-half with his cameraman, D. P. Cooper. Coleby and Cooper work well together; they seem to understand each other. For many years Mr. Coleby has been working away quietly at the Davidson studio. He set the standard in sporting pictures. Most of the big boxing champions have appeared under the direction of him in sporting dramas. Men who have been boxers all their lives turn out to be excellent screen actors, but there can be little doubt that it is chiefly due to their director that they can act at all. He goes through every scene himself first, shows what should be done, then lets them go in and do it.

## FRONT COVER BIOGRAPHIES

### No. V.—NETTA WESTCOTT

Netta Westcott, who has just finished playing the leading rôle in "In His Grip" for Gaumont, was on the stage for nine years before taking up film work. As understudy to Miss Vanbrugh, she played the latter's part in "The Land of Promise," with Dion Boucicault. She also played (with George Alexander) in "The Big Drum"; with Charles Hawtrey in "The Young Girls," and appeared for Miss Gladys Cooper in Barrie's sketch "Half an Hour." She also played leading parts in "The Knife," "Milestones" and "Trelawny of the Wells." She was playing in "The Big Drum," when Gladys Cooper's son was taken suddenly ill, and in consequence Miss Westcott took over the part—learning it in the train en route for Manchester. At the age of 14 she went to the Academy of Dramatic Art. Alfred Sutro saw her and gave her a part in his play "The Perplexed Husband." "This was my real start," Miss Westcott explained, "and from that time I think I may say I have never looked back." Her film debut was by way of "Lady Windermere's Fan" for the Ideal.

Miss Westcott recalls many interesting stage reminiscences. One, which she states she will never forget, concerned the suffragette riots. She was playing in "The Land of Promise," when a party of militants attempted to storm the stage. Miss Westcott was struck by a missile, but managed to "carry on" until the fall of the curtain, in spite of an injury which made her take to her bed a few days later.

# THEIR IDEAL

## MY IDEAL DIRECTOR

### *by* IRENE ROOKE

I shall treat the subject seriously as it is a very serious subject to me.

First, he must have unbounded patience—oh, what patience. He must have imagination, for he must catch his artistes' attention at any hour of the day, and inspire one to act emotions which are not led up to or prepared for. My ideal director gives each artiste, whether old or young, pretty or ugly—the "butler" or the "star"—his heart whole interest.

It is the director who does this, that pieces together what seems a hotch-potch of scenes and people and turns out a satisfying whole. To go into a studio always reminds me of a jig-saw puzzle—then comes my ideal director, each piece he takes, and with care and imagination manipulates it into its place, and lo, the puzzle resolves itself into a wonderful picture.

Then he has sympathy—sympathy to feel what the artiste is feeling—as well as a critical eye to see what the artiste is doing. When his imagination is met with coldness he must goad, when it is met with emotion he must control. Never is he cold or uncontrolled himself.

I wonder whether directors realise how much it depends on *them* just what the artiste gives. Every director extracts a different quality of work from the artiste.

My ideal director extracts the best I have to give—and a great unbounded delight in giving.

And last—but not least—my director is human, and possesses—a "little Mary" which prompts him to remember that not even artistes can live without food.

### *by* SYDNEY H. FOLKER

The director who comes nearest to my ideal is the one who has been trained through the business *via* the camera or as an assistant to a director; an artiste naturally feels more confidence in such a man. But he must have the following qualifications as well:

He must be a miniature Napoleon—firm, quick to make up his mind, thorough in all his plans. (Plans properly made avoid much waiting around which is so trying to the artiste.)

He should have the same gift as a first-class schoolmaster: that of imparting his thoughts quickly and clearly to others.

He should also have a strong parental point, for we artistes are mere children in his hands and our work on the screen can be made or marred by him. How much good work has been ruined by the hasty temper of a director, when just a moment's patience or a few kindly encouraging words out of ear-shot of the others, would have obtained the necessary result?

In my seven years kinematograph experience as actor, assistant director and technical director I have formed the opinion that the director who raves and shouts does so in a vain endeavour to camouflage his own ignorance.

# YOUR CORNER

## LETTERS TO THE EDITOR

I am a subscriber to *The Motion Picture Studio*, and I wonder if you would mind me making a suggestion which I think would assist a great many artistes in general?

Could you find enough space to publish the dates and names of forthcoming trade shows? It would help the paper as well as the artistes. Most of us have been in films and never get to see the Trade show, as tickets are very seldom sent to artistes.—FRED. A. THATCHER.

[This has already been done, forthcoming Trade Shows of British pictures appearing under "The Week's Diary."—ED.]

I have been very interested in the correspondence in your paper referring to the needs of a club for "Kinema Studio Workers." This to my mind is a thing that is greatly wanted, and the sooner it can be arranged the better for all concerned.

I hardly agree with one of your correspondents that members of the club would not congregate for "Social Intercourse," but in order "to air their grievances." All clubs have these members, and I hardly think the Kinema Club would be the exception; however I am sure they would be of the minority, and the "Grieved ones should be left to grieve alone." I shall be pleased to do anything I can to help to the success of this club, and I feel convinced that if it can be run on a good business basis, it would be a great asset to all those connected with the Industry.—IVO. DAWSON.

In regard to the recent query in your "Do you Know" column, the difference between a Kine-dramatist and a scenario-writer is exactly the same as the difference between a Director and a Producer—that is to say, principally a difference of euphemy. If there is any other difference it is that the one is an individual who writes dramas for the Kinema, and the other an individual who plans and arranges continuities. In regard to your proposals for a Kinema Club, I think this, if properly organised, would be of the greatest assistance to all concerned in the artistic side of film production. We have few opportunities to meet and talk shop—a process which, conducing as it would to free interchange of ideas, would undoubtedly be greatly beneficial not only to the individual artist, but to the welfare of the Trade as a whole. I am ready and willing to give to the furthering of such a scheme all the help that lies in my power. I will venture to conclude this somewhat rambling epistle with a word of congratulation on *The Motion Picture Studio*, which is certainly the finest thing of its kind we have seen in this country, and seems to me likely to be of tremendous help to all connected with studio work. I consider the feature which you entitle "The Pulse of the Studio" particularly useful.—WILLIAM J. ELLIOTT.

Having read with interest the letter from Thomas Walters in your issue of July 2, may I have a little space?

As to why English productions fail to compete with American, to start with we want to find the cause. I will tell you! First, the producer, who is really a stage play producer; secondly, the directors, who are afraid to finance; and, thirdly, having famous actors and actresses (these people know their own particular kind of business, an' that is all), and famous society people for leads. It is the society name that directors want. Not the artiste.

The sooner directors realise that a film production depends upon the producer and a financial standing the better. Pay him a decent salary and let him find the natural artiste, then you will get the production.—SAM NICHOLSON.

# HYPNOTISM IN

### *by* GEOFFREY

Were the ancient Greek injunction "Know Thyself" an enjoinment of modern application, how few of us would be able to respond to it. How many people, for example, are aware of the elementary truth that the human body is, in effect, an electric battery and that its communication with the nerves is the cause of all sensation and feeling. And, furthermore, that these communications and influences are so unrestrictive and, at the same time, so powerful that they may be transferred from one person to another, not merely by the exercise of will, but as a natural order of things, whenever two persons come into contact.

That is the secret—if secret there be—of the science or art, call it what you will, of hypnotism and mesmerism. All eyes emit magnetic influence, more or less, and when this, and other elementary principles of hypnotism are more generally understood, the solutions of many problems which have mystified and awed the ignorant throughout the ages will be solved for all time and the world be rendered happier thereby.

I feel that it is necessary for me to have entered into this preamble before giving my views on the employment of hypnotism in film producing, for I wish to disabuse the readers of *The Motion Picture Studio* of all ideas that my powers are in any way related to the miraculous or supernatural. The lengthy accounts which have recently appeared about them in nearly every daily newspaper may possibly have contributed to the creation of a few views of this kind.

That hypnotism, which also includes hypnotic suggestion, can be a most useful auxiliary in film producing I have proved again and again. Not, of course, regularly, but as an occasional aid to stimulate and improve latent powers which would not demonstrate themselves in the ordinary way. The results of the various experiments which I have frequently made upon many subjects, both male and female, more than satisfy me as to the wonderful and supreme possibilities for film production. The attitudes and emotions the subjects have registered under hypnotic control are far more superior in refinement, sublimity of gesture, purity and beauty of countenance—even surpassing the wonderful works ever executed by any of our greatest artists.

In one of my recent productions I hypnotised an actor who played the part of a villain, with the result that he gave a most realistic exhibition of savagery. In another film I mesmerised a duck. This was a most restless and frenzied bird, in fact a regular flapper and, like

# Where they are and what they are doing

Sydney Paxton has a principal part in "Bluff" (Hardy).

Henry Vibart has just finished work with Ideal in "Sonia."

Lord Landassyle makes an appearance in the cast of "Bluff."

Harding Steerman has an important rôle in "Bluff" (Hardy).

Evelyn Brent has been engaged to appear in Sinclair Hill's next Stoll production.

Clive Brook is also appearing in Sinclair Hill's next Stoll production.

Leonard Robson is one of the members of the cast of "Bluff" (Hardy).

Geoffrey Malins is producing "Bluff" for the Hardy Film Company.

Lewis Willoughby is playing the lead in "Bluff" for the Hardy Film Company.

Albert Brouett, from the Pavilion, London, has been booked to appear in "Bluff" (Hardy).

Geoffrey Barkas is responsible for the photography in "All Sorts and Conditions of Men."

Marjorie Hume appears in "Bluff" (Hardy).

Ward MacAllister is playing in "General John Regan" with Stoll's.

W. A. (Billy) Bowman has been working with U.C.I. in London

Colette Brettle appears in the Haigh Serial (Frederick White).

Kenneth Graeme is personally directing his new series of two-reel subjects.

Harry Worth has just finished work in a Grand Guignol film for screen plays.

Don Meredith is playing in a series of comedies by the Kenneth Graeme Company.

Edward R. Gordon is directing for the Frederick White Company at the Teddington Studios.

Davidson's latest film, "The Fifth Form at St. Dominic's has at last been completed, and the company is closing down for a short time.

William J. Elliott is responsible for the adaptation and scenario of "General John Regan," which Harold Shaw is directing for Stoll's.

Geoffrey Benstead is assisting with the direction of the Haigh serial (Frederick White Company).

Adrian Johnson, the well-known scenario writer, who recently came back from Italy, has returned to the Continent for a short time. Mr. Johnson's visit is more in the nature of a holiday than a business visit, and after a few weeks in France he will return to England.

Bert Darley has just returned to London from Holland, where he has been playing the rôle of a musical genius for Doxat-Pratt, in the Granger-Binger film "Laughter and Tears." Immediately on his return he commenced work with Minerva Films, for whom he is playing lead in a five-reel comedy. This was Darley's second visit to Holland, for he played lead in the Anglo-Hollandia production "Hidden Life," which is now being seen in England.

Frank Dane has been playing William, Prince of Orange, in "The Black Tulip" for Granger-Binger. The Burgomaster of Haarlem, who was present at the taking of the scenes in the interior of the old Haarlem Town Hall, complimented Mr. Dane on his make up, and said that he might have stepped from the painting which hangs in the Town Hall.

Willy Clarkson is providing all the costumes, wigs, hats and properties for "The Glorious Adventure." To ensure accuracy he is making researches and getting information from the best authorities and books. Clarkson has been costuming films for the last few years, and dressed the whole of "Sixty Years a Queen," "Jane Shore," "John Halifax," "Tinker Tailor," "Breed of the Treshams," and "The Game of Life," which has not yet been released.

Captain Harry Lambart, the managing director and director-general of productions of the Lambart Films, Ltd., is at Althorp, Northampton, the seat of Earl Spencer, directing scenes for his film "Romance and Reality." Captain Lambart has obtained permission from Lord Spencer to utilise several of the rooms in his mansion at Althorp, amongst them being those occupied, only recently, by King George, Queen Mary, and the Prince of Wales, together with his famous Picture Gallery, containing several original Van Dycks and Gainsboroughs.

Henry Victor has gone over to play juvenile lead in the new Granger-Binger film "Bluff" which Frankland A. Richardson is directing. His rôle in this production gives him scope for some strong emotional acting, whilst there are also some scenes in lighter vein. Victor is an old-young screen juvenile, having played in England, Holland and Spain for the past seven or eight years, some of his best remembered pictures being "She," opposite Alice Delysia; "The Picture of Dorian Grey"; "Calvary," opposite Malvina Longfellow (just released); "The Dreams of Avarice." opposite Joyce Dearlsley, and "As God Made Her," opposite Mary Odette.

# FILM PRODUCTION

## H. MALINS

most flappers, required a great deal of controlling! In thirty seconds I managed to render it so rigid that I was able to take a close-up of it without the slightest difficulty. Many people saw me do this and can testify that the only thing in the nature of quackery about the whole business was the indignant vociferation of the irate bird when he recovered consciousness! Only to-day, I mesmerised several animals in a series of comedies I am producing for Phillips' Films Ltd.

I am convinced that there is a definite future for the employment of hypnotism in film or theatrical production and that Du Maurier's account of how Trilby was thus "inspired" to genius by Svengali has certainly been paralleled in real life. Of course, Svengali was a villain, but nature has guarded against the evil use of hypnotism by making it impossible for anyone to be hypnotised unless they first voluntarily agree to be controlled. Personally, I am of the opinion that there is a good deal of truth in the rumour, which says that the wonderful result obtained by D. W. Griffiths in "Broken Blossoms" and other screen masterpieces have been contributed to by his employment of hypnotic suggestion.

It may surprise the readers of *The Motion Picture Studio* to know that the most difficult persons to mesmerise are those of weak intelligence. The more imaginative and intelligent a person is the easier it is for me to get them under control, and it is possibly for this reason that women often make such good subjects.

A point that should be made particularly clear in an article of this kind is that the attempted employment of hypnotism by an inexperienced or incompetent demonstrator is likely to be very hazardous. Such a tyro would most likely lose his head with the result that the subject would get out of control.

I may say that during my service in France as principal Government Kinematographer of the war, that my powers were in frequent request for the purpose of hypnotising wounded and shell-shocked soldiers, who had to undergo operations. It might be thought that hypnotic control would be deleterious to the subjects, but I am of the opinion that they cannot suffer in any way if they are carefully awakened, and the suggestions made during the trance entirely disseminated.

The whole question necessitates a new outlook in film production, and it remains to be seen whether the future will endorse the principles evolved. I, certainly shall always practice it, with, of course the artiste's consent, where and when I think it is necessary.

# LIGHTING A STUDIO SET

## A REPLY TO WILLIAM SHENTON

*by* M. P. PROUT

The artificial lighting of studio sets is so unsatisfactory that it is always interesting to read anything that purports to lay down any definite ideas on present practice.

One great fault with the whole kinema producing trade has ever been the difficulty of finding the right people to do the work they want. When therefore it first became desirable to light sets by artificial light it was perhaps natural that they should call in everybody but those who had any knowledge of the special qualities of light that photography demands—and will have—if it is to be reasonably good. It was left entirely to those who had some knowledge of electricity—a science which does not cover any appreciable portion of the subject of photographic lighting.

The lighting of to-day is a direct descendant of this original scheme and is still obviously in the hands of those who are unable to cope with photographic lighting requirements.

If one examines the numerous dark studio stills, which fill the pages of the trade papers, one notices that in practically all of them there is either an absence or a perversion of modelling. The features of very good-looking artistes are not faithfully recorded and there results a portrait which is neither a good likeness of the particular artiste nor a pleasing picture of anyone else. This is, of course, equally true of the moving pictures. The same fault has been emphatically commented upon by those whose business it is to make posters from stills. This great fault is unavoidable by present methods, but is, I am convinced, avoidable by a change of method.

Dealing now with Wm. Shenton's system, he starts with two distinct groups of lights. Now, while it is extremely doubtful whether two distinct groups of lights can be placed in any positions (some distance apart) without seriously affecting the modelling, there is no possible room for doubt that whatever the system of lighting and whatever other lights are used and wherever placed, the "dead front" lights will effectually spoil *all* modelling—always has and always will. A little consideration will show why this must be so. I will try to explain as briefly as possible this fundamental rule in photographic catoptrics.

Premising that objects are only photographable by reason of the light which they reflect (directly or indirectly) from the source or sources of light to the camera, it must be borne in mind that no surface (such as the human face, however carefully it be distempered with "make-up") will be completely diffusive. There will always be a preponderance of light in that direction which obeys the well-known law of the equality of the angles of incidence and reflection and extending all round to a degree depending on the nature of the surface, but which, though it gradually diminishes in intensity, yet extends quite appreciably in the case of the human face to at least 10 degrees in every direction. When therefore any of the planes of the face happen to lie in such a direction that these (imperfectly diffused) reflected rays reach the camera—and this is bound to occur continuously when the lights are near the camera—these planes, even though they differ by as much as 20 degrees, will fuse together and spoil the modelling. This may sound theoretical and difficult to follow, but can easily be tried by anyone and will be found fundamental and practical.

Another disadvantage which results from having lights near the camera is that the reflexes in the eyes come into a portion of the eye so as to spoil the expression. This also is important, for however willing an artiste is to have her face plastered up, she will not tolerate any diffusive material in her eyes, which remain as mirrors in which the lighting student can read all he wishes of the follies committed in studios he has never seen—even to giving the lamps their correct German names.

Eyes without reflexes look dead, but they should never be allowed to approach the nearest spot of the eyeball to the camera (which in the case of a person looking at the camera will be the centre of the pupil), for not only do they thereby spoil the expression in the eyes, but they are for the reason I have explained above, the sure and certain concomitants of great loss or perversion of modelling in the features.

Again—"No top light should be used." I don't see why not. The preponderating light in outdoor work, and in daylight kine. studios is top light and—more instructive still—if Mr. Shenton would visit one of the thousands of daylight portrait studios dotted all over the world, and used by those whose living depend upon turning out good likenesses, he would find that practically speaking all of them use overhead lighting and nothing else all the time. Further, has he never noticed that the visual illumination of actual night-time interiors is largely modified and greatly improved by the presence of a white ceiling, which forms an almost ideal top light? In my opinion the chief reason why toplights have been discarded in American studios is because they did not understand how to use them.

I should like to say more on this important and interesting but inexhaustible subject, but space forbids. I have been very interested in W. Shenton's article and I hope he will believe that my gratitude is at least as great as my difference of opinion.

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DANIEL CHINERY, LTD.—Private company. Registered May 25. Capital, £1,000 in £1 shares. To carry on the business of photographers, photographic artists and printers, manufacturers of, and directors in, photographic apparatus and chemicals, kinematograph film producers, etc. The subscribers (each with one share) are: C. W. D. Chinery, 3, Silverton Road, W.6, automobile engineer; Mrs. F. M. Chinery, 3, Silverton Road, W.6; C. W. D. Chinery signs as "Director." Qualification, 50 shares. Remuneration as fixed by the company. Solicitors: Benham, Barrett, Synnott and Wade, Suffolk House, Laurence Pountney Hill, E.C. Registered office: 13, Eccleston Street, S.W.

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### MORTGAGES, CHARGES AND SATISFACTIONS.

R.T.A. PICTURES, LTD.—Issues between May 19 and June 9, 1921, of debentures totalling £1,100, parts of a series already registered.

# THE DEVELOPMENT OF COLOUR-PICTURES

*by* WILLIAM T. CRESPINAL

It has often been said that no one inventor ever constructed a machine in its final and perfected form. This is particularly true of natural colour photography as applied to moving pictures. Many and varied have been the ways invented to obtain results, and several thousand patents have been granted both here and abroad. Yet but few of them are really workable from a commercial point of view. Of the several enterprises that have at various times entered the struggle for supremacy, the Prizma process alone has stood the severe test of public approval. It is now about three years since William V. D. Kelley successfully completed his process for obtaining actual colour pictures by the subtractine process. With this new method all the colours are visible on the film, each picture being an exact production of the original photograph. The film can be projected from any standard machine at the normal rate of speed without attachments of any kind.

Having got so far, Mr. Kelley then set about perfecting the all important photographic camera. Up to that time all colour pictures had been taken with a camera that had a technical error known as fringing. It is in reality lack of registration on the film of quick moving objects. For example, let us suppose we are photographing a person three-quarters length. As long as our model stays fairly still everything would be all right. But should there be a quick movement of the hand, such as waving or removing the hat, then would appear the trouble called fringing, and on the positive film the hand would appear red and green.

The same effect is sometimes noticeable in black and white motion pictures, but it is represented by a monotone blur and, therefore, not objectionable. So, therefore, all subjects to be photographed in colour have to be carefully selected with a thought to movement. This was naturally a great handicap to the photographer, who had to resort to various ways and means of avoiding the covering up quick movements when photographing his picture. Dramatic productions were then discussed and attempted on a small scale. Three one-reel pictures were made, which were perfect as far as colour and reindition was concerned, but they demonstrated very clearly that dramas on a large scale could not be attempted until a camera was made that would permit the photographing of action. It was found that the artistes could not successfully carry their parts when their action was controlled to eliminate fringing, and because of this stories were chosen containing a minimum amount of action—a condition that could not be tolerated for more than a short reel.

To-day we have a camera for Mr. Blackton's production of "The Glorious Adventure" that answers all requirements for dramatic action. With the new camera it is as easy to photograph a bird in flight as it is to photograph it close up. This is accomplished by the use of a device in the camera that imparts a perfect division of the photographed image. The image is divided in such a manner that the red, orange image and the green, blue image are both recorded upon the negative film at exactly the same time. So, therefore, whatever the action, everything, both colour and movement, is recorded in perfect synchronism. The camera photographs at the regular speed of 16 pictures per second, as compared to 32 per second on the old camera.

Another tremendous advantage made possible by the invention is that scenes can now be photographed by electric light. This, of course, has been tried for years, but with little success. No more light than that used for black and white productions is necessary. I have every reason for believing that the entire production of Mr. Blackton's super photo-play, "The Glorious Adventure," will reveal that the new process registers the colour perfectly. The first scenes taken during the last week show not even the slightest flaw.

# HOW COLOUR FILM IS MADE

The eye of the photographic camera is the lens. All objects viewed through blue coloured glasses will appear blue to the human eye, because only the blue rays of light are filtered through, and those of other colours are excluded. The same result is had if the coloured glass or filter is placed so that it will intercept the rays of light reaching the plate or film in a photographic camera.

Now if successive pictures are taken behind blue, red, green, and orange filters respectively, the three primary colours are recorded, and these, in suitable combination, reproduce all colours.

Prizma Natural Colour Motion Pictures are produced on films in a manner similar to that of making the usual black and white negatives—but the film is rendered sensitive to colour by special emulsions, and the filters of the required colours are successively interposed between the successive exposures. The negatives when developed appear to be black and white only, but the density varies between the respective pictures according to the recorded colour values differing from each other.

Heretofore one of the greatest obstacles encountered in colour kinematography has been the difficulty of reproducing rapid movements of actors or objects without the objectionable defect of colour fringing appearing on the screen due to the different colours having been separately recorded in alternate succession.

This has now been entirely overcome by the latest types of Prizma Cameras, specially designed for J. Stuart Blackton's production "The Glorious Adventure," which simultaneously photograph the several complementary colours in each picture.

The Prizma processes of natural colour photography were developed by William V. D. Kelley, technical adviser of Prizma Incorporated, who has been a student and investigator in the field of colour motion photography for many years. By the processes invented by Mr. Kelley and his staff of experimenters, all scenes are photographed in nature's colours. The colour records photographed in the negative are transferred to the positive film, which is developed and treated so that it automatically absorbs the proper dyes selectively.

By the projection of the completed positive film, nature in her colours is recreated on the screen, not only the more striking colours being shown, but also the delicate tints, tones, and blends as they appear to the human eye.

A Prizma film is a standard size motion picture film, and can be run on any standard projection machine anywhere, without requiring special attachments of any kind, or special training for the operator. Prizma films are projected in exactly the same manner as black and white films.

# MAKING UP FOR COLOUR FILMS

There is a widespread interest among player folk in the proper make-up to be used in colour films. William T. Crespinal has supplied this information to all the members of the cast of "The Glorious Adventure"; and we are able to enlighten our readers on this subject through the courtesy of Mr. Crespinal and Mr. Blackton.

"However you appear in the mirror is how you will appear on the screen by the Prizma colour process devised for Mr. Blackton's production," is the general statement made by Mr. Crespinal to the artistes.

According to the colour camera specialist, the difference between make-up for black and white photography and for colour photography is that for the former the artist makes up in monotone, barring all colour, and for colour photography in the colours of nature, such as the artist uses on the stage.

The black and white film is not sensitive to red. The artist in making up for the black and white usually uses a dull yellow facial covering, except on the lips. If rouge were used on the face, it would come out on the black and white negative like a blotch.

In colour photography the colouring of hair, eyes, cheeks and lips comes out exactly as seen in the mirror.

The colour is important also in the psychology of dramatic action, and in suggesting character. Colour brings out the constrasts and emphasises emotions. For example, in "The Glorious Adventure" the hero has a healthy, clear skin; the villain, a sunburnt complexion; an unscrupulous lawyer is pale; the heroine is pink, white and dainty; the adventuress is highly coloured. It is all done subtly, but nevertheless emphatically.

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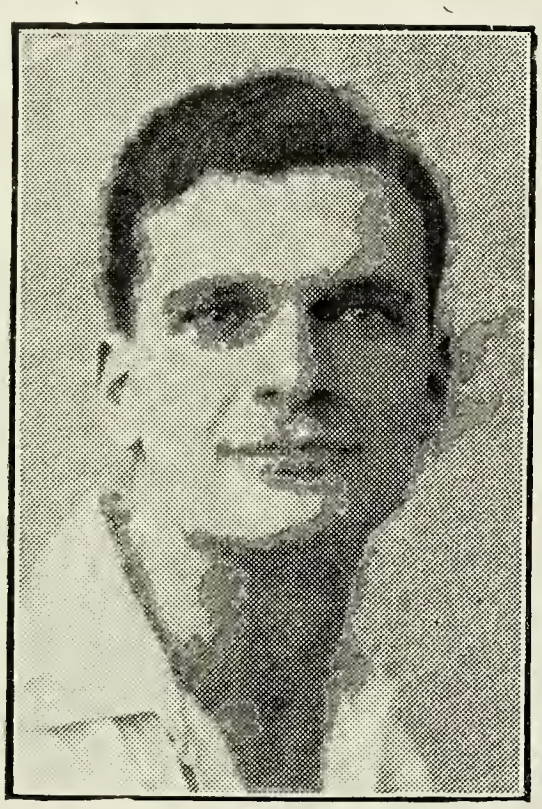

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# IS THE ART DIRECTOR A NECESSARY EVIL?

*by* L. DAWSON,

Art Director, Famous Players-Lasky British Producers.

One of the chief reasons given for the failure of the British film industry to keep pace with the progress of American competition has been lack of sufficient capital to carry on its enterprise on a commensurate scale of lavishness in the matter of production.

Directors have been forced to temper their creative ardour by such considerations as tiresome problems in £ s. d. To do them justice, economy for them has been a matter of necessity, not of choice.

Take, for instance, the management of that department which should be responsible for the designing, construction and dressing of the "sets."

The director may rightly argue that the majority of picturegoers know as little about nice things as he does himself. But a Buhl cabinet in a Jacobean dining-room will tend to upset the equilibrium of the connoisseur and seriously detract from any pleasure that we might otherwise experience in the action of the story.

The American industry has been quick to realise a sense of responsibility in this connection. Every American studio has an art director on the staff, whose duty it is to see that every production is as artistically correct as his department can make it. It will possibly be of interest to other firms producing pictures in this country to learn something of the methods employed at the Islington Studio of the F. P.-L. British Producers.

Let us suppose that a drawing-room set is needed for a new picture. The director confers with the Art Department and briefly outlines the type of thing he needs for the requirements of his story. A sketch is then prepared and submitted for approval.

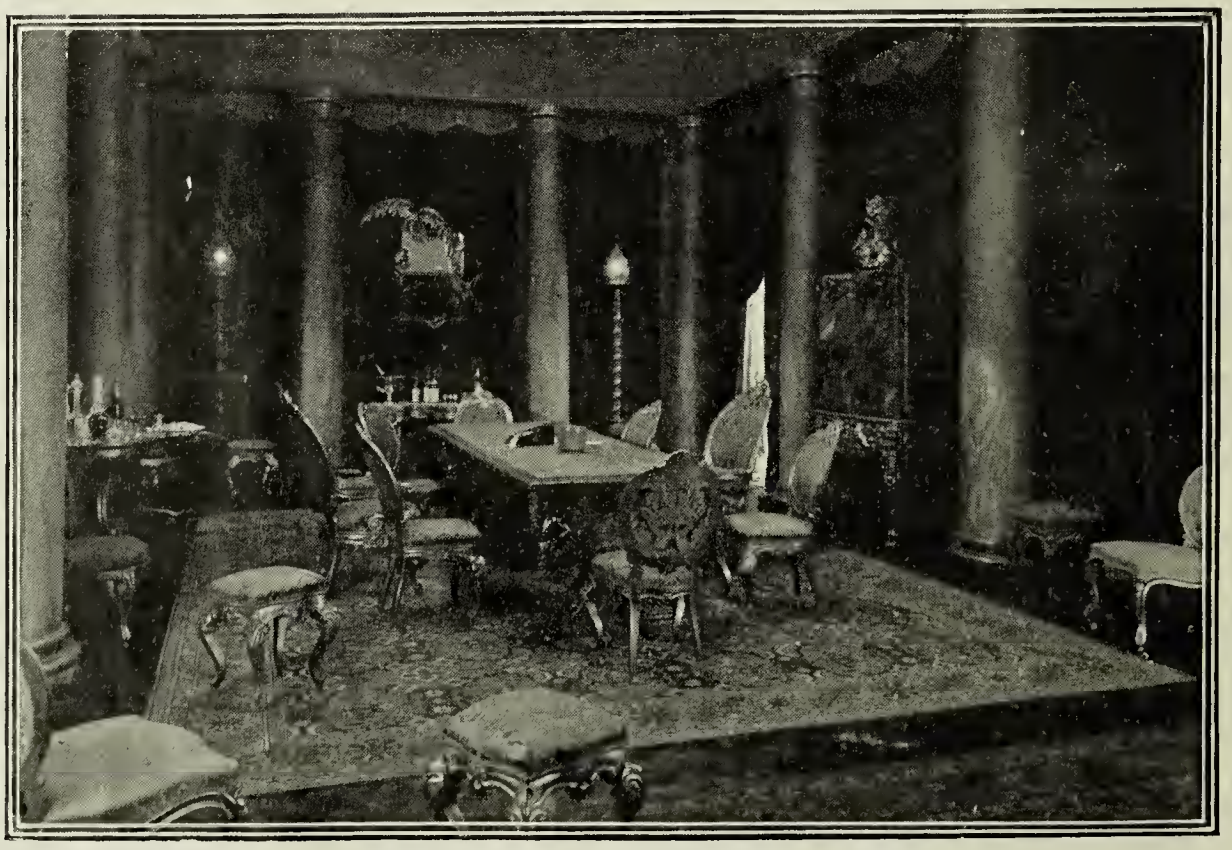
In the case of an elaborate setting which may present certain difficulties in the matter of lighting or the setting up of the cameras, a model is made in cardboard or prepared in plaster by the Plastering Department. If the design receives the director's "O.K." the working plans and scale drawings are then placed in the hands of the carpenters, and the set is constructed of the best procurable materials.

In the painting of the "sets," we are giving careful study in the selection of colours and their toning. It has been found on occasion that better photography will be secured if the upper panellings and columns of a room are somewhat darker than the lower portions. By this graduating and the judicious blending of the shades employed we achieve better lighting effects and that subtle quality known as "atmosphere."

The "dressing" of all more luxurious "sets" is always based on a careful study of style and period. Columns, windows, and panelling, are all designed to this important end. The mouldings are strictly in character with the general ensemble and are all specially designed and carried out in the studio workshops.

The camera is pitiless in detecting any cheapness in the matter of textures, so we make it a principle never to economise in the matter of curtains and hangings, which are made of the richest damasks, silks and brocades.

Most of the furniture used on the "sets" is hired from such stores as specialise in period stuff. Curiously enough, we experience less difficulty in procuring this type of thing than in trivialities which are often necessary as the finishing touch in a satisfactory ensemble.



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# AUTHORS AND SCREEN RIGHTS

## OPPOSITION TO PUBLISHERS' NEW DEMANDS

At the last meeting of the Kinematograph Committee of the Authors' Society the question of the claims of Dramatic Managers and Publishers of magazines to have shares in the film rights of the works they produced in book serial or dramatic form was discussed. The Committee is composed of Edgar Jepson (Chairman), Arthur Applin, Kenelm Foss, W. L. George, Justin Huntly McCarthy, John Pollock, Arthur Shirley and Eliot Stannard.

The Committee drew the attention of authors to the fact that certain publishers, dramatic managers, and magazine editors, both in Great Britain and the United States, are trying to obtain a share in the kinematograph rights of an author's work to which they have no claim whatever.

This attempt frequently takes the blackmailing form of refusing to publish a book or story, or produce a play unless they are given a share of the kinematograph rights of it This should on every occasion be strenuously resisted. The kinematograph rights of a book or story are to-day often worth very much more than all the rest of the rights together.

The Committee pointed out that if one publisher or editor finds a book or story worth publishing, or a dramatic manager finds a play worth producing, others will, and it is far safer and more profitable to deal with publishers, editors and dramatic managers who are fairer and less grasping.

The Committee advises an author who finds his agent lending himself to this imposition to change that agent at once. The Society lays it down as one of the first principles of contracts that a publisher is entitled to a licence to publish a book in book form only, the kinema manufacturer to a licence to produce it on the films only, the dramatic manager to a licence to perform a play on the stage only. If authors do not resist this encroachment strenuously they will presently find publishers claiming not only a share of the kinematograph rights, but also of the dramatic and serial rights of their books.

The Secretary gave a long report of the position in the United States and the Committee considered the position was a very serious one, and supported the Secretary's view that the publisher should be used for book production, the dramatic manager for dramatic production, and the magazine proprietor for production in serial form.

The Committee considered it a dangerous precedent that anyone should be allowed to take a share in the film rights. If the author consented to the proposition in one case he would most probably be forced in time to consent to it in all cases when there would be little or nothing of the kinema rights left for himself.

The Secretary was instructed to write to the Authors' League of America and see whether it would not be possible for it to arrange for all their authors and dramatists to assign their kinema rights to the League. By this means the League should become a sort of clearing house between kinema manufacturers and authors, and the authors would be unable to hand over a share in their rights to others as they were bound to assign to the League.

It also discussed the question of English authors assigning their kinema rights to the Society to obtain the same security. Finally, the Committee went through at considerable length the list of kinema producing units, making the necessary alterations, additions and amendments.

# HOW PRESS CRITICISM CAN HELP OR HINDER THE DIRECTOR

## *by* NORMAN MACDONALD

Inasmuch as this is a most important subject and one which naturally must have a wide latitude of different thoughts from each and every British director, I merely offer this article from my own personal viewpoint.

Personally, I am very much in favour of Press criticism, whether it be *complimentary* or the *reverse*, but the criticism should be written with an artistic appreciation and thorough understanding of what exactly is *right* and what *wrong* in the production, an unbiased judgment from a man who knows and studies as far as possible the subject which he criticises, even if seeing it for the first time. Critics should always be welcome to all artistes as well as directors—even if what they say is scathing at times. It is through them that we can take notes of our *bad* as well as *good* points in a production, if even only by comparison with others.

One fault which I think might be somewhat eliminated by the critics in their remarks about British productions is the tendency to keep holding up some American film as a "framed work of art" or an "example of perfection" for the British director to copy.

This, in my opinion, is rather unfair and no doubt ofttimes discouraging.

Having myself produced for nearly six years in America I well know the system and facilities under which productions are made over there. True, that in our British studios we have not yet developed that splendid system, and thus are handicapped in getting results; but we are improving, so give us time.

Another fault of critics which is discouraging, no doubt, to directors, is the fact that they will often discover some very small trivial defect in the production and write this up in glaring letters to the detriment of the production as a whole, and possibly ignoring a much more important fault, which, if told, a conscientious director would appreciate, or at any rate should not kick.

I cannot see where a sincere criticism could hinder a director in any way, providing such criticism emanates from the heart and brain of the critic.


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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blaekton.
ASSISTANT DIRECTOR: Clifford Grey.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
ART DIRECTOR: Almon C. Whiting.
CAMERAMAN: Nieholas Mursuraea
TYPE: Seven-reel drama.
STAGE: Fourth week.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
DIRECTOR: Frank Crane.
STARS: Molly Adair, John Reid.
SCENARIST: Cosmo Gordon Lennox.
CAMERAMAN: I. Roseman.
TYPE: Speetaeular Circus drama.
STAGE: Completed.

**Broadwest.**
ADDRESS: Walthamstow.
FILM: "The Imperfeet Lover."
STAR: Violet Hopson and Stewart Rome.
DIRECTOR: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: A. G. Frenguelli.
TYPE: Drama.
STAGE: Third week.

---

FILM: "Vi of Smith's Alley."
DIRECTOR: Walter West.
STARS: Violet Hopson, Cameron Carr.
SCENARISTS: J. B. Bertram Brown, Charles Barnet.
CAMERAMAN: A. G. Frenguelli.
TYPE: Domestie drama.
STAGE: Completed.

---

FILM: "The Candy Man."
STAR: Not east.
DIRECTOR: Not announced.
SCENARIST: W G. Clifford
STAGE: Schedule—casting shortly.

**George Clark.**
ADDRESS: 47, Berner's Street, W.1.
FILM: "The Bigamist."
DIRECTOR: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bert Ford.
TYPE: Soeial drama.
STAGE: Completed.

**I. B. Davidson.**
ADDRESS: Lea Bridge Road, Leyton.
FILM: "The Fifth Form at St. Dominic's."
DIRECTOR: A. E. Coleby.
SCENARIST: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
TYPE: Sehool story.
STAGE: Completed.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
FILM: "Dangerous Lies" (Working title "Twice Wed.").
DIRECTOR: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Leslie Dawson.
CAMERAMAN: C. MeDonnell.
TYPE: Social drama.
STAGE: Nearing completion.

---

FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Third week.

**Frederick White.**
ADDRESS: Weir House, Teddington.
FILM: "The Haigh Serial."
DIRECTOR: Edward R. Gordon.
ASSIST.-DIRECTOR: Geoffrey Benstead.
STAR: Ernest Haigh.
SCENARIST: Edward R. Gordon.
TYPE: Deteetive serial.
STAGE: First week.

**Gaumont.**
ADDRESS: Shepherd's Bush.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Third week.

**Hardy Film Co.**
ADDRESS: 13, Gerrard St., W.1.
FILM: "Bluff."
STAGE: Casting.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Fi-th week.

---

**Ideal**
FILM: "Sonia."
STARS: Evelyn Brent, Clive Brook.
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Wm. Shenton.
STAGE: Fifth week.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
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(*Continued on page 15.*)

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## SOME NOTES ON STUDIO APPARATUS

Among the more enterprising of English apparatus manufacturers is the firm of W. Vinten, of Wardour Street. The machine shops in Urbanora House, which have been considerably extended since Kinemacolour apparatus was manufactured there, turn out work which is noted for accuracy, reliability, and, above all, originality of design.

In common with other firms, these shops were devoted during the war to work for various Government departments, and it was from a camera designed for the Air Ministry that the Vinten Model "C" Camera, familiar to all cameramen as "the up-to-date studio camera," was evolved. The many unique features found in it—the all-metal construction, the battery of four lenses, the patented tripod head, the shutter fade-out on the third speed of four pictures per turn in addition to the usual one and eight, the shutter indicator and single picture dial, the patented look-through by means of which the actual film can be watched while taking—these, and many other features, combine to form an ideal camera for studio work.

The Cut-off Attachments also maintain the same standard of originality as the camera. These attachments—which incidentally can be fitted to any other make of camera—are carried on a support arm, having a sliding column, to allow for different foci of lenses, and also to obtain a hard or soft cut-off. Bellows connect the column to the lens, and a clamping ring carries the various units, all of which have interchangeable fittings, which means that one or more may be used, and they may be mounted in any order.

The units comprise an iris, which gives a complete close-down without the usual separate blade (two forms of mask boxes, one for shaped masks, the other carrying four straight blades, which can be closed in to give a soft edge to the picture, or to cut off all but one corner or one side of the picture) and a very ingenious fitting, known as a double slide, which carries two sliding masks, and may be used for a square close, or, by changing the masks, for various shapes, including such things as stage curtain effects, or a full moon closing to a crescent, which, although not astronomically correct, is very effective.

Frequently, of course, it is necessary to close down out of centre with the picture, in which case the offset slide is clamped in position, a movement of a lever enabling the iris, or other unit to cover any part of the picture.

Another useful feature is that the masks are made, not in metal, but in thin wood fibre sheet, which can be cut by the operator to his requirements.

Although the Vinten camera does not require a tripod of the orthodox pattern—the rotary and tiltingheads are built solid with the camera—Mr. Vinten manufactures a very ingenious form of tripod, known as the Model "M," which is evidently finding a ready sale.

As with other Vinten apparatus, it is full of novel improvements. The tilting head embodies the same principle as is found in the Model "C" tilt—the camera swings about the lens centre, instead of from a point underneath. In the rotary, embodied in the mechanism for releasing the worm wheel is an adjustable friction, by means of which the camera may be swung round instantaneously, the worm remaining in mesh, so that a handle panoram may be continued without any further adjustment.

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# THE PULSE OF THE STUDIO

*(Continued from page 14).*

FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Starting.

**Kenneth Graeme Film Syndicate.**

ADDRESS: Kew Bridge.
FILM: "The War at Wallaroo."
DIRECTOR: Kenneth Graeme.
STAR: Don Meredith.
TYPE: Comedy.
STAGE: Completed.

---

FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme.
STAR: Don Meredith.
TYPE: Costume Play.
STAGE: Scheduled.

**Master Films.**

FILM: "The Marriage Lines."
DIRECTOR: Wilfred Noy.
STAR: Barbara Hoff.
SCENARIST: Wilfred Noy.
CAMERAMAN: Theodore Thumwood.
TYPE: Drama.
STAGE: Completed.

**Minerva Films.**

ADDRESS: 110, Victoria Street, S.W.1.
FILM: "The Beggar's Syndicate."
DIRECTOR: Adrian Brunel.
STARS: Mary Patterson, Bert Darley, Crispin Hay.
SCENARIST: Adrian Brunel.
CAMERAMAN: Frank Hoffmann.
TYPE: Comedy drama.
STAGE: Finishing.

**Progress.**

ADDRESS: Shoreham.
FILM: "Moth and Rust."
DIREOTOR: Sidney Morgan.
STARS: Sybil Thorndike, Malvina Longfellow, and Langhorne Burton.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Drama.
STAGE: Completed.

---

FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Third week.

**Samuelson.**

ADDRESS: Warton Hall, Isleworth.
FILM: Title not announced.
DIRECTOR: Rex Wilson.
STAGE: Starting shortly.

**Seal.**

ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Dick's Fairy."
DIRECTOR: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Brantford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Completed.

**Screen Plays.**

ADDRESS: Cranmer Court, Clapham S.W.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Sinclair Hill Productions.**

ADDRESS: Jay's Agency, Wardour Street, London, W.
FILM: Comedy.
DIRECTOR: Sinclair Hill.
ASSISTANT DIRECTOR: S. D. Brahame.
TYPE: Straight Comedy.
STAGE: Scheduled.

**Stoll.**

ADDRESS: Temple Road, Cricklewood.
FILM: "The Fruitful Vine."
DIRECTOR: Maurice Elvey.
CAMERAMAN: Jermaine Berger.
STAGE: Fourth week.

---

FILM: "The Prey of the Dragon."
DIRECTOR: Martin Thornton.
STAR: Victor McLaglen.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Cutting and Assembling.

---

FILM: "General John Regan."
DIRECTOR: Harold Shaw.
STAGE: Nearing Completion.

---

FILM: "The Hound of the Baskervilles.'
DIRECTOR: Maurice Elvey.
STARS: Eille Norwood, Catrina Campbell.
SCENARIST: W. J. Elliott.
CAMERAMAN: Jermaine Berger.
TYPE: Drama.
STAGE: Completed.

---

FILM: "The Pointing Finger."
DIRECTOR: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Finishing.

**H. W. Thompson.**

ADDRESS: B. & C. Studio, Hoe Street, Walthamstow.
FILM: "The Wonderful Year.
DIRECTOR: Kenelm Foss.
STARS: Marie Odette, Lionelle Howard.
ASSISTANT DIRECTOR: Grace Ross.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: Frank Canham.
ASSISTANT CAMERAMAN: Pat Quinn.
TYPE: Light Freneh Drama.
STAGE: Fifth week.

**Welsh Pearson.**

ADDRESS: Craven Park, Willesden
FILM: "Squibs."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Fred Groves
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
TYPE: Comedy.
STAGE: Cutting and Assembling.

**Zodiac.**

FILM: "Walter in the Studio."
STAR: Walter Forde.
TYPE: Two-reel Comedy.
STAGE: First week.

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Vol. 1. No. 8.

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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July 30, 1921

*The "School" Humbug.*

WHILE thousands of stupid people, spoon-fed on stories of film stars' gigantic salaries, believe that acting for the screen is the royal road to wealth and that they are born geniuses whose talent is merely latent, there will always be a field for the schools of film-acting. Probably there are genuine schools, and probably also they occasionally find someone with ability and develop it. But both cases are rare. But even if these schools are conducted on absolutely honest lines, they do not serve a good purpose. For the one artiste they discover, they let loose on an already overcrowded profession hundreds of incompetents, who haunt the studios in a vain endeavour to obtain work. Now and again one may get in a crowd scene; and when that happens, his—or her—fate is sealed. It is far better for them if they meet with persistent refusals until they abandon the quest. It is difficult to suggest an effective means of protecting these dupes from themselves. Refusal on the partof all newspapers to accept film school advertisements would be a step in the right direction, but it is too much to hope for. Exposure of flagrantly dishonest schools is difficult, partly because of the law of libel and partly because the victims will rarely come forward and admit their folly. The elimination of these bogus schools could be done by a strong film artistes' association, but the formation of such an organisation seems as far off as ever.

* * *

*"The Play's the Thing."*

THIS fact is as true now as when Shakespeare put the words into Hamlet's mouth. And directors should note it well, for no amount of subsidiaries will atone for the absence of plot. In fact, one could almost say that the greatest weakness of British films is due to the obvious inattention given to the story. Our photography is quite on a par with the best that the American studios can provide. Our natural settings are exquisite; our players—actors, actresses, and types—compare very favourably with those of Los Angeles. So that we are left with the unpleasant truth that while seeking to perfect the technical aspects of film production, we have neglected the other.

* * *

*Recognise the Author.*

E. TEMPLE THURSTON told the exhibitors that in his opinion directors are always thinking of what "new and startling way" they can put the story before the public. Perhaps Mr. Thurston is right. We cannot say. But we really are convinced that the time has come for the literary side of film production to be dealt with more seriously. Directors should leave the work of preparing the scenario to the scenarist: some all-wise directors sit at the scenarist's elbow in an attempt to guide his pen over the paper! And producing firms must recognise that to get good work, good remuneration must be forthcoming. Also Mr. Thurston's plea for the recognition of the author's "right of interest to discuss various points . . . to be allowed to have some influence of mind in the presentment of the story" should be given sympathetic attention.

* * *

*Collapse of the Tax Proposals?*

ACCORDING to a cable received in London on Thursday morning, it is practically certain that the United States Senate will postpone indefinitely the consideration of the proposed import taxes on foreign films. It is not too much to assume that this postponement means that the taxation scheme will be dropped, and that the cause of the change of mind is the realisation that retaliation would deprive America of most of her overseas film trade, on which the bigger producer-distributors rely for the bulk of their profits. News arrived at the same time that Australia is about to impose a tariff on American and other foreign films and give a preference to British pictures. This move is, no doubt, a reaction against the almost complete monopoly which America has obtained both in films and picture houses in the Antipodes. Both items are good news for the British studios, for an open market in the States and preference in the British Dominions should be of great assistance in the development and expansion of British production.

* * *

*That Club.*

THERE has been no lack of support to the suggestion of a club for Studio workers, as our columns have revealed. Not that we ever doubted this, for the need of such a centre has been obvious for a considerable time; and it was only to be expected that so soon as Studio workers had a journal of their own they would not hesitate to ventilate their wants. At the moment of writing, negotiations are proceeding which will probably result in an announcement in our next issue of the securing of premises for meeting and placing the Club on a proper basis. These will be located in the heart of Wardour Street; so that directors, scenarists, artistes and others will have a centre for refreshment, recreation and business purposes right close at hand. From what we can gather, the majority of Kinema artistes are particularly keen on the venture, as they are hoping that it will be the commencement of a co-ordination movement that will find its culmination and crowning distinction in the formation of that very necessary organisation—the Film Artistes' Association. Of this we cannot say much at the moment beyond stating that however nebulous the proposal may seem now, *it has to come.*

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Woman with the Fan"** (*Stoll*) is a social drama of good general technique. It has weak spots, particularly in absence of characterisation. The camera work of John J. Cox is excellent throughout, but the sub-titling is at times defective.

**"Frailty"** (*Stoll*) is made into a good photoplay (despite a vague story) by careful direction, clever character studies and commendable technical work. Martin Thornton reveals a masterful hand as director, while Sydney Ransome's screencraft is excellent.

**"The Woman of His Dreams"** (*Stoll*) is of technical rather than artistic excellence. Very vivid shipwreck scenes and elaborate sets prove the care taken by the director, and Mary Dibley does well in an inadequate part, while Alec Fraser submits a satisfactory performance. Photography is very good.

**"The Hound of the Baskervilles"** (*Stoll*) is a satisfying picture. Maurice Elvey's direction of William J. Elliott's scenario supplied a photoplay of sustained interest. Eille Norwood as the famous detective is pleasingly appropriate in his acting, which evidences artistic restraint. The supporting cast (with the possible and occasional exception of the butler) submit flawless performances, while Germain Burger's photographic work is right up to his usual high standard, some excellent night scenes being worthy of particular notice.

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### LESLIE HOWARD GORDON,
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# High Lights

## Intimate Studio Gossip

MARTIN THORNTON'S next Stoll production is to be "Gwyneth of the Welsh Hills," in which, so I am told, the Prime Minister is interested. But I give this piece of hearsay with full reserve; it would be unkind to damn a picture before its birth!

* * *

IN the *Daily Mirror* I notice quite a miniature tempest in a tea-cup over what it describes as "an order recently issued by Jeffrey Bernard debarring directors from playing their wives in any films they are directing." Mr. Bernard says that he issued the order because he considers it unfair to both the director and his wife to have them working together.

* * *

"IT is impossible to get sincerity of acting," he stated, "if a girl is expected to portray a dramatic love scene in front of her husband—and you cannot expect a director to exhort his wife to 'put some pep.' into her love-making. Recently a star complained to me that the 'love scenes' were not realistic, as the director's wife refused to be kissed. I have no bias against a director's wife as a screen artist. A girl who played 'lead' in one of our later films gave a much better performance under a new director than when playing under her husband's direction."

* * *

MY readers will not be slow in seeing the humorous significance in this new system at the Stoll studios. Apart from the amorous aspect of it I welcome it because it is a step away from the wretched plan of starring the wife of a director simply because she *is* that. This new rule follows the recent article on "Human Material" in our pages when the wife-star system was denounced.

* * *

IT is encouraging to record the growth of new producing units and so it pleases me to announce that the Hardy Film Company is making excellent progress with its Sabatini policy. Rafael Sabatini has adapted one of his stories—"Bluff"—and Geoffrey Malins is to direct its production. This is to be followed by "The Dream" and "Bardelys the Magnificent," a film adaptior of the famous novel (the stage version was successfully produced by the late Lewis Waller at the Globe ten years ago). And I congratulate the new company on securing the expert services of Germain Burger. This is, indeed, an achievement.

* * *

AGAIN let me invite club secretaries to send me particulars of the sports activities at the studios. I learn that George Clark Productions has been elected a member of the Kinematograph Sports Association, so now things ought to hum. In the Lawn Tennis Singles Competition Queenie Thomas, the B. P. star, beat Miss Scott (F. P. Lasky), while on August 6 the semi-final for the *Kine. Weekly* Challenge Cup will take place between the cricket teams of Gaumont and Ideal. And may the better team win.

* * *

ON her way back from Nice, where she has been playing in two new George Clark pictures, Ivy Duke made a tour of the French battlefields. She tells me that it was a most wonderful experience. In Peronne, where there are miles and miles of ruined houses and débris, she felt as though she were in Church and must speak softly. It really is a huge graveyard, and there are still very many bodies under the débris which will be brought to light during the huge task of clearing up.

* * *

HER chauffeur was formerly in the Tank Corps, and much of the ground they traversed was familiar to him. It was a curious experience for him to take Ivy over the area he had previously covered in a tank. His tank was eventually blown up, but he was lucky enough to escape with slight injuries. He hoped to be able to show Ivy the spot where the explosion occurred, and they were both surprised and interested to find the tank still there—blown up, but not disintegrated.

* * *

DURING some of his screen villainy in "The Imperfect Lover" Cameron Carr noticed that some of the onlookers were certainly not giving their sympathy to *him*. And this has suggested to me that it is very improbable that an artiste who plays "bad man" parts can ever be really popular. Kine-goers love their heroes for what they do, really; not for their handsome faces and stalwart frames. Equally they dislike the villians for what *they* do.

* * *

SO that I venture to wonder how much a male lead would suffer in loss of popularity were he to play a series of "heavies." Take Stewart Rome for instance. There are scores of flappers who go to sleep with his photo above their beds—bless 'em! They love him for his screen heroism. And much of his popularity rests on this. What would happen were he to appear as a bad bold man in his next three pictures? I am inclined to think that his popularity would suffer considerably. And this would be the case with any screen hero.

* * *

IN sheer desperation a group of screen aspirants have formed the London Amateur Film Production Society with headquarters in Oxford Street. They have engaged a director as coach, and the films will be projected, scene by scene, as they are made, in the society's own theatre, so that members may criticise each other. My pious hope is that they get hold of the right coach. I know a certain director who would put them through their paces!

**"MEGAPHONE."**

## ON THE FLOOR

### With J. STUART BLACKTON.

Amid a blaze of colour, strangely out of keeping with the drab surroundings of the Cricklewood Studio, lords and ladies of King Charles Second's Court wander aimlessly around. Two big sets occupy the floor. One represents a palace where King Charles is enjoying an entertainment, and the other a bedroom.

J. Stuart Blackton is working on the set in the palace. At one end of a hall, arrayed with tapestry and flags, is a miniature stage, where the performers appear. Mr. Blackton is rehearsing King Charles, who, with a haughty air, is seated on his throne.

In a quiet voice the director is giving his instructions, the "shot" is rehearsed about twice and then the lights are switched on. The chattering of the lords and ladies of the court ceases, and during the taking all is quiet.

The director, still in his quiet way, is instructing the artiste. His manner seems to help the artiste. He seems to be smiling all the time.

Everything on the Blackton floor works wonderfully smoothly; the artistes seem to know what to do before the scene has started. There are no tedious rehearsals; instead, the rehearsal is short, and the artistes start work feeling fresh when the camera starts turning. This certainly has a certain advantage over the method of rehearsing scenes for hours, and by which time the artiste goes through the whole thing mechanically.

Stuart Blackton has methods absolutely different from any other English or American directors we have seen at work.

# Where they are and ——

V. A. Alder is cranking for Ideal.

W. Tiffin is Parkstone Films' scenic expert.

A. Weiner, M.A., acts as scenario editor for Ideal.

Douglas Payne is with Screenplays as studio manager.

A. Mason is in the cast of "Flotsam" (I.O.M. Films).

Walter Buckstone acts as technical advisor to Parkstone Films.

Percival Strong is on the photographic staff at the Stoll studios.

J. Wheddon is on the photographic staff at Ideal's Elstree studios.

Herbert Castleton is in the cast of "Flotsam" (Isle of Man Films).

N. Gregory Arnold is working at the Lasky studios as assistant art director.

David Powell has been playing lead in "Dangerous Lies" (F. P.-Lasky).

B. Kingston is on the photographic staff at the F. P.-Lasky studio, Islington.

Edmund Blake is directing the production of "Flotsam" for Isle of Man Films.

Marjorie Battess plays the leading part in the Isle of Man production "Flotsam."

Kitty Pearce has been provided with an important rôle in "Flotsam" (Isle of Man Films).

J. Kennedy is playing a leading part in "Flotsam," which Isle of Man Films is producing.

George Keene is with Parkstone Films as an advisor on film work.

Ernest Milbourne is behind the camera at the Manx Studios, where "Flotsam" is the latest Isle of Man production.

Paul Powell has finished the direction of "Dangerous Lies" (Famous Players-Lasky), which is now being edited.

Elsie Codd (late publicity manager for Charlie Chaplin) is now controlling the studio publicity at Lasky's Islington studio.

Mary Glynne has now concluded her engagement on "Dangerous Lies" (F. P.-Lasky), in which (under the working title of "Twice Wed") she has been playing female lead.

Sidney Morgan is working on "The Mayor of Casterbridge" at the Progress studios. This will be followed by "The Lilac Bonnett" and "A Lowland Cinderella."

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Rosina Henley is with Alliance as scenario editor.

Bernard Carrodus is scenario editor for Minerva.

L. A. Russell is doing kinematography for Aerofilms.

Frank J. Ariton is *not* the the cast of "The Glorious Adventure."

Edward L. Groc is cranking for Kinema Expansion's Comedies.

Fred Rains is directing the production of Glen Film's "Land of My Fathers."

A. C. Hunter will shortly commence casting for a new Alliance production.

Ernest Jones is in charge of the scenic effects for Welsh Pearson.

S. A. Poulton has been behind the camera for Aerofilms in aerial kinematography.

Edith Pearson has been playing the female lead in "Land of My Fathers" for Glen Films.

Clifford Grey is acting as studio manager as well as assistant director for J. Stuart Blackton.

Cronin Wilson has been playing an important part in the latest Welsh-Pearson production, "Squibs."

Duncan McRae is directing the production of "Love in the Wilderness" at the St. Margaret's studio (Alliance).

Milton Rosmer is expected to be featured in "The Card" and "Married Life," as well as "A Pauper Millionaire" (Ideal).

William T. Crespinal is in charge of the colour camerawork on "The Glorious Adventure" (Blackton), while Nicholas Musuraca is responsible for the black-and-white camera work.

Seth Hughes is in Wales working in an important part in Harma's un-titled film.

Eille Norwood has been engaged to play the part of Lord Pryse in "Gwyneth of the Welsh Hills," for Stoll.

G. H. McLelland has now completed and sold the scenario of "Rob Roy" on which he has been working for some months.

Viola Compton and her sister Ellen have now turned their attention to screen work. They are sisters of Fay Compton.

Billy (W. A.) Bowman has been assisting in the direction of "The Second Mrs. Tanqueray," which U.C.I. is producing in this country.

## ——DO YOU——

Why two producing units are to film "Bluff"; and—

* * *

If the name ought not to be changed to one that does not offer such obvious opportunities for jest?

* * *

If the K.M.A. really has a "Debarred List" of alleged offending studio workers?

* * *

When the Co-operative Producing Unit will be formed; and—

* * *

By whom?

* * *

If Fay Compton advised her two sisters to turn to screen-work; and—

* * *

Whether she meant this to be regarded as a good turn?

* * *

Whether E. Temple Thurston's lecture will not get everybody talking; and—

* * *

That readers who agree or disagree with him are at liberty to use our columns to say so.

# THE FILM VALUE

*by* ADRIAN

We have been told (a) that the introduction of good sub-titles is half the battle in the making of a good picture; (b) that sub-titles should have "punch and pep"; and (c) that the ideal picture has no sub-titles.

I agree emphatically with the first statement—so much so that I think it would be well worth while if British producing companies would call in someone with a gift for epigram and pay him a decent fee —£100 or more if he is a really good man—to revise the sub-titles after they have been written by the scenario-writer and after the picture has been shot.

A film was recently shown to me for an opinion as to the possibility of making it at all presentable by means of cutting and re-titling. It had cost thousands to produce and was practically unbookable. I was asked my fee for undertaking the work and I asked 2 per cent. of the cost of production. The sum quoted was considered too much, so nothing is being done, although that film could have been improved almost out of recognition.

The cutting of the film doesn't arise for the moment, but, needless to say, quite a third of the improvement would have been effected through cutting. The first thing I would have done in regard to the revision of the subtitles would have been to have inserted two introductory sub-titles, making clear the whole point of the story, which the film failed to show and suggesting the atmosphere, which the director had failed to convey.

I would not have hesitated to have spent a whole day or more over these two sub-titles.

After mastering the story myself I should have shown the film to a few people of varying intelligences and examined them as to the relaionship and the motives of the characters in the story, and as to any points which might be obscure.

# what they are doing

Marguerite Leigh, who played a leading part in "No. 7 Brick Row," has been engaged for the big Blackton production.

Dawn Meredith, who is now playing lead with Kenneth Graeme, has already been booked for the part of Lady Gloria in "M'Lord of the Great White Road," which Kenneth Graeme is to direct.

Bryan Powley has been reluctantly compelled to relinquish his part in J. Stuart Blackton's production, "The Great Adventure," owing to Marie Lohr's play clashing with his film dates. He is to play leading part in her Canadian tour, and sails about August 25. On his return he hopes to resume film work.

## —KNOW—

The name of the dark room expert who is playing the violin in the gutter of Wardour Street?—

* * *

If he is doing that to support a wife and a tuberculous child; and—

* * *

If all the facts of this man's case were known it would not be a disgrace to certain film manufacturers.

* * *

Whether the fatted calf was killed at Cricklewood on the occasion of Sinclair Hill's return?

* * *

The name of the company which is to produce "Rob Roy?"

* * *

Who is the new producing concern that has taken the spacious offices in Wardour Street; and—

* * *

The names of the two leading directors who have already been engaged?

Percy Standing plays the uncle in "Bluff" (Granger-Binger).

Frankland H. Richardson is directing the production of "Bluff" for Granger-Binger.

Geoffrey Malins has been engaged to direct the production of "Bluff" for Hardy.

Henry Vibart has finished his engagement with Ideal for the part of Dr. Burgess in "Sonia."

Bertram Phillips expects to start work very shortly in his new studios at Thornton Road, Clapham Park.

Maudie Dunham has been engaged to play feminine lead in "Bluff," the latest Granger-Binger picture.

Rafael Sabatini has prepared the scenario of the Hardy production, "Bluff," from one of his own stories.

Henry Victor has gone to Holland to play juvenile lead in "Bluff," the latest Granger-Binger production.

Evelyn Brent has been booked for Stoll by Sidney Gay and will appear in Sinclair Hill's picture "The Experiment."

Germain Burger, who was at Stoll's with Sam Hardy, has left there to join Hardy Films as photographic director, with a seat on the board of directors.

Frank Dane has the fine character part of William of Orange in "The Black Tulip," which is being finished in the Granger-Binger studio at Haarlem.

Reginald Nugent has left the stage for the screen, and has just finished playing juvenile lead for Kenneth Graeme. He is now with J. Stuart Blackton.

Lewis Gilbert is in the cast of "Gwyneth of the Welsh Hills."

Harvey Braban is to play Gwilym Rhys in "Gwyneth of the Welsh Hills" (Stoll).

Sinclair Hill has returned to Stoll to direct the production of "The Experiment."

P. C. W. King is attending to the technical side of the Kenneth Graeme Productions.

Dawn Meredith is female lead in the Kenneth Graeme production.

Jack Warboys is playing in "Flotsam" (Isle of Man Films).

Madge Stuart is to play the titular rôle in "Gwyneth of the Welsh Hills" (Stoll).

Harry Hughes, the scenarist, has moved from 47, Dean Street, to larger and more comfortable offices at 128, Jermyn Street.

Betty Campbell is playing an important part in "The Adventures of Mr. Pusher Long" (Kenneth Graeme).

Sir Simeon Stuart has now finished work on an important part in "The Imperfect Lover" for Broadwest.

Kenneth Graeme is not only directing the production of "The Adventures of Mr. Pusher Long," but is also playing the leading part.

Lionelle Howard is starring in the new Thompson film, "The Wonderful Year." He expects to be back in England about Thursday or Friday from Lausanne.

Dorothy Warboys is at present in the Isle of Man, taking an important part in "Flotsam," which Isle of Man Films is producing.

Martin Thornton's next Stoll picture is "Gwyneth of the Welsh Hills," which he will direct immediately on finish of "The Prey of the Dragon."

Henderson Bland has been engaged to play Shadrack Morgan in "Gwyneth of the Welsh Hills," which Martin Thornton is to direct for Stoll.

Mack van Lier, who is in charge of the printing at the Hollandia Studios in Haarlem, has just returned from the States, where he has spent three months studying conditions and modern methods, and is instituting several innovations. He spent some time at the Goldwyn plant in California, where, by courtesy of the company, he was enabled to study its methods in detail. The knowledge he has gained should prove of considerable value to the company, and help to further enhance the value of Granger-Binger films.

# OF SUB TITLES

## BRUNEL

The story was not properly balanced: we saw too little of the dominating character of the story—a powerful, cynical, yet attractive personality. This fault could have been remedied by an especial concentration on that character's spoken sub-titles, and perhaps by the insertion of a few telling extra sub-titles. Just as the part of the character on the stage is made to stand out above others by reason of its "lines," so the same thing can be achieved with sub-titles in a film.

The continuity was loose throughout and a revision of the sub-titles from that point of view alone would have been invaluable to the film.

The use of the fade and the iris is often abused in film production; these are such valuable devices that they should not be used indiscriminately, for they lose their effect if overdone.

Nearly half way through the picture in question there is a sudden change to another key. It is apparently inexplicable in the film's present state, but a sub-title could be placed at this point which, while forming a connecting link between the two parts of the story, would also contain a separate idea which should be impressed on the minds of the viewers from this point onwards. Fading this sub-title in and out would help in obtaining the desired effect.

Sub-title illustrations, too, should be very sparingly used. They are often inane and are apt to obstruct the reading matter. Small drawings in white paint are often useful, particularly in obtaining humorous effects.

One can lead a film-viewer off the scent by a subtle suggestion in an illustration. An atmosphere can be added to by a beautiful illustration in the right spirit. But the great thing with sub-title illustrations is to have few of them and to have only those that are truly *apropos*.

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# HOW ADAPTATIONS FAIL

## *by* RAFAEL SABATINI

That the adaptations of novels and stories to the screen do fail in the main, from one point of view or another, is at this time of day so well-established a working hypothesis that I need make no apology for my title. The reasons, too numerous to be packed into the limits of this article, are not really far to seek. One or two of them I have already had the audacity to point out, thereby giving not a little offence—the inevitable result of any attempt to deal in candour. Numerous as these reasons are, they are all—or almost all—subsidiary to one cardinal reason, so obvious that I should hesitate to state it but for the fact that, obvious as it is, either it has not been perceived or else it has been wilfully disregarded.

The title of a famous novel and the name of a famous novelist are valuable assets in themselves. They carry with them a certain amount of very precious publicity. The author whose work is eagerly sought at the libraries has a public which will as eagerly follow him into the kinema theatre. The book which has given pleasure to thousands of readers will, when filmed, once more attract those thousands, eager to make that closer acquaintance with its scenes and characters which visualisation promises.

Thus much film-makers have perceived. But either they have perceived nothing more, or else they have plunged recklessly into error in their anxiety to exploit that ready-made publicity.

*A study of the considerations governing stage adaptations would in this, as in other ways, have afforded them sound guidance. The famous name and the popular title are as valuable in theatrical as in kinematographic enterprise. But the theatrical manager knows what the film maker apparently has yet to learn; that however famous and popular a novel may be, it cannot be turned into a successful play unless certain elements indispensable to the making of a play are present.*

True the screen is not hampered by the limitations of the stage. But neither does it enjoy the freedom of the novel. As a vehicle of expression it stands midway between the two. Deriving from both, it is yet distinct from either. The clear perception of this is the first lesson for film-directors to learn.

A novel may be all that a perfect novel should be, and yet totally lacking in the essential elements of a satisfactory screen-play. The result is a dull film. A novel may be widely popular and yet fundamentally ill-imagined and loosely constructed. *The searching eye of the camera will mercilessly reveal these faults* piercing the cloak of verbal ambiguities which have dissembled them. The result is a bad film; the story which read plausibly as a novel is revealed as a foolish, incoherent thing upon the screen.

We have had an abundance of adaptations that fall into one or the other of these classes; and we have had an abundance of others that have failed because those responsible for the adaptations have been content to lift the narrative more or less bodily from one vehicle to the other, lacking either the courage or the ability boldly to strip the story to the bone and relate it anew in the terms of the other medium to which it is to be transferred.

When these errors are corrected, *and the adaptable only is adapted*, we shall hear less of the failure of adaptations.

# FRONT COVER BIOGRAPHIES

## No. VI.—LEWIS DAYTON

It is eleven years since Lewis Drayton, at that time an actor on the legitimate stage in America, broke into the movies. Since those days he has appeared in many plays, and under many banners. D. W. Griffiths was his first director in the old Biograph Studio in New York, where he acted in the first picture which brought fame to Mary Pickford.

Beside Griffith, Mr. Dayton has worked in New York, Los Angeles, and Florida, with Fox, Universal, Nestor, General and Vitagraph.

It has generally been his fate to play heavy lead, although his vrsatility has not allowed him to stick to the one line. In fact, he and Mack Sennett started together as extra hands.

He has only been acting on this side for a little over a year, in which time he has done a tremendous amount of lead work. He played lead in " The Shadow Between " (Seal), Lord Medway in "The Great Day" (F.P.-L. British Producers), juvenile leads in the Broadwest, " The Rank Outsider " and the Granger-Binger, " Kitty Tailleur," and heavy leads in " Marriage Lines " (Masters), and "The Way of a Man" (Gaumont). He is just finishing work on " Romance and Reality " (Lambart), in which he has a heavy lead.

Perhaps to get him into training for the strenuous work of a serial hero (which character he has taken in his stride, so to speak), but mainly because he likes it. Mr. Dayton had in America the habit of retiring to the North-West of Canada between pictures. Here he would live the simple life of a trapper and cow-puncher. His adventurous spirit found further outlet during the war, when he was an officer in the R.A.F.

## WINDSOR STUDIOS.

A recent issue contained an announcement to the effect that Zodiac Film Co. was working at the Windsor Studios, at Catford. The company, however, only booked the studios for a fortnight, and the studio is now vacant. Companies requiring particulars of the studio can obtain same from Windsor Films, Ltd., 61, Berners Street, W.1.

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# AUTHOR AND DIRECTOR

## E. TEMPLE THURSTON SPEAKS HIS MIND

Addressing the exhibitors gathered in conference at Birmingham on the occasion of the C.E.A. general meeting, E. Temple Thurston spoke on the subject of the relation of the film author to the director. He said:—

I believe the surest sign that the film is making tradition is the fact that the directors are beginning to realise it has none. Every one of them is feeling his way—now upholding the close-up picture, now condemning it; now affecting the written title, now discarding it; now employing the aid of the vision, now eliminating it altogether.

I have heard of directors begging for someone who could establish an entirely new method of developing a story on the screen. There is doubt in that, and doubt is the beginning of that faith which time strengthens into the creed of tradition.

When an author sits down with his pen, there is no need for him to worry or concern himself with the words he is going to use, the form he is going to employ. The thing that vitally concerns him is *what* he is going to say—what story he has to tell, and if it is true and real enough in his mind, it will itself mould the form in which it is told out of all the countless forms which tradition has handed down to him for his use.

Is that so with the director and the medium of the film? I doubt it. All the time he is thinking in what new and startling way he can put his story before the public. To such an extent is he obsessed by that thought that what he has to say is of secondary consideration. His medium dominates him. It is his master—but not until it is his slave will he ever say anything that is really worth listening to.

But besides this absence of tradition of the kinema, there is another handicap with which the maker of films has to contend. He started off with what I think I may call a scientific novelty, which the public was only too eager to see. That interest in the moving picture has lasted and increased from year to year. But it seems to me one of the real dangers that faces the film world now is that that interest is not deep-rooted in human nature.

I think that the novelty of the moving pictures in a certain measure has grown stale to the public, and some already having pulled them to pieces to see how they are made, have found there is no deep-laid human sympathy in the stories they have to tell; that their substance, when all is added up, is little more than the movements of the human body, irrespective of the movement of the human mind, or the human heart.

For more than a year I worked on scenario writing in one of the big studios in London, and I have seen inside the production of a good many films. I believe I know the view-point of the director. I would not hesitate to say I feel I know what is wrong with the making of stories for the screen, and why it is that the public is tiring of what was, for a time, its most favourable amusement.

During that year I was in the studios in London I was in negotiation with a large firm to write a certain number of scenarios a year—four, I think it was. An original scenario of mine was then just about to be produced, and when making some suggestion for a scene I learnt what was the attitude of mind of the director to the author. We had a long discussion, in which I pleaded as author, not for the right of decision in matter of cast, costume, and scenery, but for the right of interest to discuss various points—in brief, to be allowed to have some influence of mind in the presentment of my story. A playwright has such a voice in the production of his plays for the stage. In many cases his is the ruling voice. The director then told me this was not his idea at all of the relationship between author and director. So far as I can remember his words, he said, "Your work stops at the studio door. When you have handed in the script of your scenario, you have done all that is required of you."

I was glad we had that discussion. It saved me from signing any contract. I did not write four films a year. I never wrote another. I do what every author does—I sell the film rights of my books or my plays for the best price I can get, and more than likely I do not even see the presentment of them on the screen. There might be many things in the film version to which I might sensitively object, yet be powerless to remedy. It is far more satisfactory not to see the film version at all, and so comes about that not-too-praiseworthy attitude of many authors to the kinema—that which I might call a lucrative indifference.

I might almost suggest to you that in the purchase of the film rights of his books and plays he has been paid to keep away. Well, he is keeping away, and the director with his film stars, with whose work also the public have become familiar, is beginning to wonder why his moving pictures do not create the interest they did.

Supposing, then, you were to say to me: "Well, what does it matter, after all? Plays and books are always being written. They can always be converted to the screen. We don't want the author to meddle with us. Let him go on with his *own* job, and if he writes books, we'll look after *ours*." That might sound feasible enough, but on the score of facts and figures alone, it would not support the argument long. More films are produced every year than ever there are books published or plays put on the stage; moreover, a play will run in one theatre for a year, while a super-film finds it hard to pay its pay for a couple of months. Then, again, of all the novels published every year—how many are suitable for conversion to the screen? If I said thirty per cent, I feel sure I should be overstating it.

I do not think that argument would hold good, and even supposing it did, do you believe that producing firms would even then get good material when some of them pay as little as £10, and few more than £50 for the all-important work of converting the novel into a scenario for the screen?

I am trying to impress upon your minds the tendency of the public mind with regard to the kinema, and what it is the film world will have to face in a few years time if it goes on believing that the camera is what makes the success of the moving picture—the camera and the film star, and a sufficient amount of well-engineered advertisement. It is my belief that it will be well-nigh face to face with bankruptcy, and from all I can hear, some of the producing firms in America are beginning to catch the sound of the wolf at the door already.

If the play is the thing—if the story is what the film needs, and the author the man to give it, let him be encouraged by interest before all to give his hand and the work out of his heart, that in time tradition may be won for the kinema as it has been for the stage. It will never come by the adaptation and conversion of work not intended for it—it will never come by advertisement or the beating of the drum.

Only by working for the medium for which his work is intended can real sincerity ever be given by the artist to his task. It is then, when the moving picture gives up the second-hand and creates first and alone for itself a new instrument upon which new melodies and new harmonies can be played, that it will establish a tradition none will dare to ignore.


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# CAMERAMEN AT WORK

"It's a game of life and death," writes a well-known English Cameraman in Dublin, whose name we do not disclose for obvious reasons, referring to the conditions prevailing in that city. He relates an exciting experience which befel him quite recently while working in the Irish capital. He had put in a busy morning taking pictures of the scenes attendant upon the funeral of a military officer outside the city, and was seated on a tramcar bound for the suburbs, when a number of armed men stopped the vehicle, entered it, "covered" him, and ordered him to follow them, which, of course, he did! The unfortunate cameraman was then marched away some distance and commanded to surrender his camera, containing the pictures of the funeral. His aggressors warned him against attending "any function of a similar nature" in the future, and, on his giving them an undertaking to this effect, he was allowed to go. Since then he has seen neither his captors nor his camera!

* * *

Considering its reputed fragility it is rather remarkable that so few lenses bearing marks of hard usage are encountered, says the *British Journal of Photography*. Such are, however, to be met with occasionally, and it is somewhat difficult for the average photographer to know whether they are worth purchasing at a low figure.

Lenses are, as a rule, damaged either by a fall or by careless cleaning or packing. The damage caused by a fall may take the form of a chip or crack or separation of the cemented surfaces.

Chips, if not large, do not interfere materially with the performance of a lens if they are covered with black varnish or even opaque colour. Cracks, if not large, may be blocked out in the same way, and even if one of the glasses is broken across it may be cemented together with black cement without showing any sign of the line upon the negative, provided that a very small aperture is not used.

A fall may, however, seriously impair the working of a lens without being apparent to the eye. This is when the mount has been distorted and a strain put upon the glass. A general surface dulness, due to careless cleaning with gritty cloths, does not impair the definition, but causes a general fogginess upon the negative.

Deep scratches, caused by allowing the lens to rattle about in the camera case, have the same effect, but an improvement may be effected if they are blocked out as if they were chips.

* * *

The next meeting of the Kine-Cameramen's Society is being held on August 8, at 99, Wardour Street, at 7 p.m. It is hoped that it will be well attended, as the Society has only been holding one meeting a month during the summer. The business to be discussed will be of an interesting character, and in addition it will be an opportunity for cameramen to meet each other again.

* * *

The Pathé Gazette was well represented in the Pathé Cricket Eleven, when Pathé beat Lasky, thus qualifying for the final. Henry Saunders, Frank Bassil and "Goch" Gimmell were included in the team.

## MEN BEHIND THE CAMERA.

No. 3. **Sidney Frank Canham**, when 18 years old, went in for trick cycling on the halls and was well known as Sid Franks, both in Britain and on the Continent, and in 1904 he won the world's championship at the Coliseum, Vienna. Before the war was with Kinemacolor and Neptune Co. leaving for Italy to fulfil contract with Torquato Montelatici—after joining Milano Film Co. and later with Tespi Film Co., of Rome. On returning to England was appointed official kinematographer to the Ministry of Information under Lord Beaverbrook. Since the armistice has been with Harma, Windsor and Kenelm Foss, and he has taken all the pictures in the present Foss program, including "The Breed of the Treshams," "The Headmaster" and "The Wonderful Year."

# SCENIC BACKGROUNDS.

One of the aspects of production that is engaging the attention of those who are really keen on improving the pictorial quality of photoplays is the subject of backgrounds. Recently Rene Plaissetty made a valiant and successful attempt to dispense with elaborate built-up backgrounds and obtain vivid simplicity by the use of curtains only.

The latest move in this direction comes from Germany, where an attempt at paper scenery is to be made. The new idea is to be tried in a vaudeville act as a test upon which a legitimate producing firm will decide the scheme's value.

The inventor is an Englishman interned in Germany four years during the war. During his detention he experimented with paper, using various chemical baths to toughen the fibre. He is said to have succeeded in making ordinary wrapping paper extremely strong, and because its cost is half that of canvas and there is an equal saving in weight, he proposed its use for theatrical scenery.

The inventor made several sets for use in England, and the paper-scenery idea is being taken to generally in Italy.

In addition to its economy, the paper is said to hold colours more readily than canvas. It is claimed the new paper process can be made fireproof, and, further, that once it is fireproofed the process will not need repetition, as is now required in various cities.

# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
STUDIOS: Now using Stoll's at Cricklewood.
STUDIO MANAGER: Clifford Grey.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
ASSISTANT DIRECTOR: Clifford Grey.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
ART DIRECTOR: Almon C. Whiting.
CAMERAMAN (Black and white) Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinal.
TYPE: Seven-reel drama
STAGE: Third week.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
DIRECTOR: Frank Crane.
STARS: Molly Adair, John Reid.
SCENARIST: Cosmo Gordon Lennox.
CAMERAMAN: I. Roseman.
TYPE: Spectacular Circus drama.
STAGE: Completed.

**Broadwest.**
ADDRESS: Walthamstow.
FILM: "The Imperfect Lover."
STAR: Violet Hopson and Stewart Rome.
DIRECTOR: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: A. G. Frenguelli.
TYPE: Drama.
STAGE: Fourth week. (Second week on interiors.)
FILM: "The Candy Man."
STAR: Not cast.
DIRECTOR: Not announced.
SCENARIST: W G. Clifford
TYPE: Drama.
STAGE: Schedule—casting shortly.

**George Clark.**
ADDRESS: 47, Berner's Street, W.1.
STUDIO: Candlemass Lane, Beaconsfield.
FILM: "The Bigamist."
DIRECTOR: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bert Ford.
TYPE: Social drama.
STAGE: Completed.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Dangerous Lies" (Working title "Twice Wed.".)
DIRECTOR: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Leslie Dawson.
ASST. ART DIRECTOR: N. Gregory Arnold.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Cutting and Assemblin g

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FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Fourth week.

**Frederick White.**
ADDRESS Weir House, Teddington.
FILM: "The Haigh Serial."
DIRECTOR: Edward R. Gordon.
ASSIST.-DIRECTOR: Geoffrey Benstead.
STAR: Ernest Haigh.
SCENARIST: Edward R. Gordon.
TYPE: Detective serial.
STAGE: Casting for Sixth Episode.

**Gaumont.**
ADDRESS: Lime Grove, Shepherd's Bush.
STUDIO MANAGER: B. H. Bromhead.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Fourth week.

**Glen Films.**
ADDRESS: 20 Lisle Street, W.C.
STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
FILM "Land of my Fathers."
DIRECTOR: Fred Rains.
STARS: Edith Pearson, John Stuart.
CAMERAMAN: L. G. Egrot.
STAGE: Nearing Completion.

**Hardy Film Co.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Bluff."
SCENARIST: Rafael Sabatini.
STAGE: Casting.
DIRECTOR: Geoffrey Malins.
CAMERAMAN: Germain Berger.
STARS: Marjorie Hume, Lewis Willoughby.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Sixth week.

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**Granger-Binger.**
ADDRESS: 191, Wardour Street, W.
STUDIO: Haarlem, Holland.
FILM: "Bluff."
DIRECTOR: F. A. Richardson.
STARS: Maudie Dunham, Henry Victor and Percy Standing.
STAGE: Just Commenced.

**Ideal**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: A. Kendrick.
STAGE MANAGER: J Barnard.
FILM: "Sonia."
STARS: Evelyn Brent, Clive Brook.
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Wm. Shenton.
STAGE: Sixth week.
FILM: "The Rotters."
STAGE: Schedule.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Second week.

**Isle of Man Films.**
ADDRESS: The Manx Studios, Isle of Man.
FILM: "Flotsam."
DIRECTOR: Edmund Blake.
STAR: Marjorie Battess.
CAMERAMAN: Ernest Melbourne.
STAGE: Nearing Completion.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "The Adventures of Mr Pusher Long."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Comedy.
STAGE: Nearing Completion.

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FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Costume Play.
STAGE: Scheduled.

**Kinema Expansions.**
ADDRESS: Motograph House, St. Martin's Lane, W.C.
FILM: "Ally Sloper, the Friend of Man."
DIRECTOR: Geoffrey Malins.
CAMERAMAN: Edward L. Groc.
TYPE: Series of short Comedies.

**Master Films.**
FILM: "The Marriage Lines."
DIRECTOR: Wilfred Noy.
STAR: Barbara Hoff.
SCENARIST: Wilfred Noy.
CAMERAMAN: Theodore Thumwood.
TYPE: Drama.
STAGE: Completed.

**Minerva Films.**
ADDRESS: 110, Victoria Street, S.W.1.
FILM: "The Beggar's Syndicate."
DIRECTOR: Adrian Brunel.
STARS: Mary Patterson, Bert Darley, Crispin Hay.
SCENARIST: Adrian Brunel.
SCENARIO-EDITOR: Bernard Carrodus.
CAMERAMAN: Frank Hoffmann.
TYPE: Comedy drama.
STAGE: Finishing.

**North British Productions.**
ADDRESS: 6, Princes Square, Harrogate.
FILM: "The Lonely Road.
DIRECTOR: Alfred Van Den Bosch
STARS: Robert Fenemore, Gwyneth Roden.
STAGE: Fifth week.

**Progress.**
ADDRESS: Shoreham.
FILM: "Moth and Rust."
DIRECTOR: Sidney Morgan.
STARS: Sybil Thorndike, Malvina Longfellow, and Langhorne Burton.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
TYPE: Drama.
STAGE: Completed.

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FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Fourth week.

**Samuelson.**
ADDRESS: Warton Hall, Isleworth.
FILM: Title not fixed.
DIRECTOR: Rex Wilson.
STAR: Isabel Jeans.
STAGE: First week.

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodre, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

ASSOCIATED EXHIBITORS FILM CO., LTD., 101, Wardour Street. Studios: 16, Limes Road, Croydon.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

B. P. FILMS, LTD., Thornton House, Thornton Road, Clapham Park.

BRITISH ACTORS' FILM CO., Melbourne Road, Bushey, Herts. 'Phone: Bushey Heath 259——British Actors.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH ART FILMS, CO., LTD., Princes Studio, Kew Bridge, Brentford. 'Phone: Chiswick 574.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PICTURES, LTD., Tuilerie Street, Hackney Road, London, E.2. 'Phone: Dalston 3454.

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

BROADWEST FILMS, LTD., Portsmouth Road, Esher, Surrey. 'Phone: Esher 325.

CAIRNS FILM CO., Watcombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.

CENTRAL FILM PRODUCING CO., Eel Pie Island, Twickenham.

DAVIDSON, I. B., 58, Lea Bridge Road, Leyton, E.10. 'Phone: Walthamstow 634.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

FREDERICK WHITE, LTD., Weir House, Broom Road, Teddington. 'Phone Kingston, 1617.

GAIETY PRODUCTIONS, Wadden New Road, Croydon.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exelugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARMA CLARENDON CO., 16, Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borehamwood.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

INTERNATIONAL ARTISTS FILM CO., LTD., 52, Shaftesbury Avenue, W.1.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

KINEMA EXPANSIONS, LTD., Motograph House, St. Martin's Lane, W.C.

MASTER FILMS, Weir House, Broom Road, Teddington. 'Phone: Kingston 1617.

MIDLAND ACTORS' FILM CO., 76, Broad Street, Birmingham.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

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SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, Princes Studio, Kew Bridge, Brentford. 'Phone: Chiswick 574.

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

WILSONIAN FILM PRODUCING CO., LTD. Secretary, W. J. Crook, 547, Wandsworth Road, S.W.

ZODIAC FILMS, Windsor Studios, Bromley Road, Catford. 'Phone: Lee Green, 948.

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21, MORTIMER STREET, LONDON, W.1
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**Seal.**
ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Dick's Fairy."
DIRECTOR: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Brantford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Completed.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Sinclair Hill Productions.**
ADDRESS: Jay's Agency, Wardour Street, London, W.
FILM: Comedy.
ASSISTANT DIRECTOR: S. D. Brahame.
TYPE: Straight Comedy.
STAGE: Scheduled.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "The Fruitful Vine."
DIRECTOR: Maurice Elvey.
CAMERAMAN: Germain Burger.
STAGE: Fifth week.

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FILM: "The Prey of the Dragon."
DIRECTOR: Martin Thornton.
STAR: Victor McLaglen.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Cutting and Assembling.

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FILM: "General John Regan."
DIRECTOR: Harold Shaw.
STAGE: Completed.

---

FILM: "The Pointing Finger."
DIRECTOR: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Finishing.

**H. W. Thompson.**
ADDRESS: B. & C. Studio, Hoe Street, Walthamstow.
FILM: "The Wonderful Year.
DIRECTOR: Kenelm Foss.
STARS: Marie Odette, Lionelle Howard.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: Frank Canham.
ASSISTANT CAMERAMAN: Pat Quinn.
TYPE: Light French Drama.
STAGE: Cutting and Assembling.

**Welsh Pearson.**
ADDRESS: Craven Park, Willesden
FILM: "Squibs."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Fred Groves
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
SCENIC ARTIST: Ernest Jones.
TYPE: Comedy.
STAGE: Cutting and Assembling.

**Zodiac.**
FILM: "Walter in the Studio."
STAR: Walter Forde.
TYPE: Two-reel Comedy.
STAGE: Second week.

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# The MOTION PICTURE Studio

Vol. 1.—No. 9. Saturday, August 6, 1921. FOURPENCE

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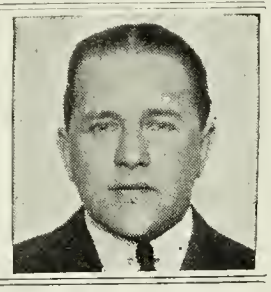

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# Getting the Focus

Telegrams—Southernwood, Rand, London.
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August 6, 1921

*Is there a Slump?*

ON all sides we are continually hearing a chorus of wails as to the terrible times that the British studios are passing through. The Jeremiahs point to closed studios and bemoan the fact that there remains little in film life to live for. And in the Trade Press, with the solitary exception of *The Kinematograph Weekly*, which has evidenced a refreshing spirit of sturdy robust optimism, there has been a unanimity of opinion to the same effect. Knowing how easy it is to utter falsehood with enough repetition and vehemence for it to be mistaken for truth we are inclined seriously to question whether there is the abnormal slump that is complained of.

* * *

*Pro and Con.*

ON looking through the "Pulse of the Studio" we discover that there are, at the lowest computation, thirty-three companies hard at work. A year ago, when, so we are now told, there was no slump, there were not twenty companies at work. Surely the increase of fifty per cent. cuts dead across the jeremiads of the pessimists. These doleful folks also point to the fact that certain studios have closed down. Admittedly; but for every producing unit that has ceased operations during the last three months we can point to two others that have come into existence and taken their place. This again, traverses the lamentations of the pessimists.

* * *

*The Public as Master.*

AS a matter of fact, there is a break in the sensational advances that the film world was making some time ago. But there is no abnormal slump. In fact, there can be no abnormal slump so long as the kinema retains its present popularity. It is The Public that determines the advance or decline of the studio, not any particular section of the Trade. Renters may squabble with Exhibitors, but both are powerless in the face of the demand of The Public.

*When the Slump Comes.*

SO far as the producing end of the business is concerned the important point to note is this: The Public is not the fool it has been credited with being. The Public refuses to have its intelligence insulted by photo plays that would bore a kindergarten. It means to have amusement of genuine value, and if the kinema cannot provide this it will go somewhere else. There is no abnormal or unreasonable slump at the moment—the falling off is a natural one due to the holiday season and the unusual tropical weather. But there will be a real and, we fear, a final slump if the only program that The Public can obtain at kinemas is a round of invertebrate, insipid pictures.

* * *

*The Key of the Situation.*

UNHESITATINGLY we say that the future of the whole industry is in the hands of the producing units because they are the nearest to The Public. They supply the demand of The Public. No amount of good music or stage prologues will delude The Public and make it believe that junk is "the most wonderful film ever." The Public can get good music at the concert hall and good stage plays at the 'legitimate" theatre. It goes to the kinema for really good photoplays and it is up to the British producing units to deliver the goods. We would warn firms and directors that the only thing that will tell in the competitive battle for film supremacy with America and the Continent is *merit*. The Public does not care to enquire the country of origin; it only troubles to make sure that the film is *good*. .Some of our methods must be scrapped and our vision must be broadened, for we have to recognise that to obtain supremacy we have to spare neither trouble, brain-power nor expense to provide The Public with what it wants—best quality films.

* * *

*Excuses are Unavailing.*

IN this connection we consider that the time has come when British pictures should not be judged in a class apart. Hitherto the tendency has been to make excuses for the defects of our productions. We have pointed to our lack of money and facilities as well as our climatic conditions. In fact, Press critics have often been informed that to judge a British film by the same standard as Americans is unfair. This is not good ethics. Nor is it good business. For this reason: The Public has not two sets of criteria, one for judging American, and one for judging British, films by. The Public judges all films alike by the one standard: "Is it good entertainment?" And so we urge all engaged in British productions to cease finding excuses for any defects. Do not plead the circumstances in which the films were made in excuse for their shortcomings. Adverse circumstances must be overcome. As Carlyle said: "Circumstances are the rulers of the weak; they are the instruments of the strong."

* * *

*Coming to an Agreement.*

AN attempt has been made by the C.E.A., the Renters' Society and the K.M.A., to come to an agreement on certain vexed topics and one of the clauses in this Agreement is the fixing of the release of films at not less than six months after the trade show. This is a step in the right direction. But it is a belated step.

**BILLIE BRISTOW**

who, for the past three years, has acted as Press Agent for the Broadwest Film Company, and has handled exclusively all publicity for Violet Hopson, Stewart Rome, Gregory Scott, Cameron Carr and Pauline Peters, is now an independent Press Agent, and is open to conduct publicity campaigns for film companies, directors and artistes.

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# FILM EDITING

In many British studios the editing of films is done by the director, but the time is coming when in each studio will be the man whose sole duty is to sort the chaff from the wheat of the raw negative. The film editor's existence is primarily necessitated by the fact that the director has to shoot scenes out of story-sequence.

Writing in *The Picturegoer* this month, P.R.M. (a film editor) says :—"In a film I recently edited, a long-shot was taken of the hero bending forward to embrace the heroine. Almost immediately the scene faded into a close-up, so that the movements leading up to the actual kiss were enlarged.

"For the sake of realism, these two scenes had to exactly coincide where the posing of the characters was concerned. But often the director forgets just how the actors stood in his long-shot, and alters them for the close-up. This is what happened with the lovers on this occasion. In the first picture the hero had his right arm round the heroine, whilst his left held her hand, but in the close-up both his arms encircled her waist. There was only one cure, and that was the introduction of a sub-title, suggesting that time had elapsed between the long-shot and the close-up. I filled the breach with the wording, 'An hour passed, and still they dreamed in love's garden.' Ananias has nothing on a harassed film editor!"

On the film editor rests the responsibility for the correct use of sub-titles so that they accentuate the thrill in situations or emphasise the humour or pathos of the scene. Of this, P.R.M. says :—

"The film editor, through the printed word which flashes on to the screen, must endeavour to create the feeling amongst the audience that they are moving for the time being amongst the characters in the play. In the store chambers of his mind he has to collect a multitude of mental puppets, ranging from cowboys to melodramatic villains. He is responsible for the tabloid humour necessary for comedy sub-titles, and the 'meaty' melodramatic phrases beloved by the serial fans. Always they must be perfectly in key with the action around them. They must be light, if surface emotions are being depicted on the screen; heavy and gripping if the action is dramatic and tense. And all the time it has to be remembered that the titles must build up the interest of the picture, and not describe what is to be shown on the screen."

P.R.M. was for two years the editor of a "topical," and these years he describes as the most strenuous of his career. "For concentrated bustle there is no atmosphere like that of the developing, printing, and projecting rooms of the offices of a topical film company when scoops are in process of being sped to the screen. Figures flit, silently about the great dark rooms beneath the sombre glow of the ruby lamps, whilst cog-wheels, dials, and dynamos play their part in hurling great lengths of film into a finished condition. And the film editor, on whose judgment the success of the film largely depends, has to keep as cool as a cucumber, although thousands of feet of film race before his eyes in the theatre, which approximates to the sanctum of a newspaper editor."

There is much to be learned of the work of the film editor, and those who aspire to this position in studio life must be prepared for strenuous times; weeks of hard graft. But P.R.M. says :—"It is a life which has its share of triumphs, disappointments, and disillusion, but once one has trod its paths the fascination of shaping the destinies of the denizens of shadowland always remains."

# SCREEN MAKE-UP

## BY AN AMERICAN ARTISTE

I will tell you just how I change my face into that of a cruel, ignorant woman of the lower classes, whose features bear the imprint of a life spent amidst squalid surroundings.

First of all I use plenty of cold cream to cleanse the skin, so that it will be smooth and ready for the make-up. Then I place a foundation of grease-paint over my face. Being a brunette I use white grease-paint; but a blonde would utilise a shade of pink.

The paint has to be massaged into the skin with the finger-tips until it presents a smooth surface. Then the base for the building up of the new face is ready.

Now a stick of brown grease-paint comes into operation. Five lines are traced across the forehead six lines between the eyes, and one under each eye. To lengthen the nose I place a brown line on each side, and to suggest a drooping mouth I carry a line from each nostril, and down the cheeks. By means of dark grease-paint I create an apparent hollowness of the neck.

All these lines have to be carefully blended with the finger-tips so that there are no sharp edges or smudges.

Tan-coloured powder is then applied to the face and neck. It has to be patted and not rubbed on to the skin, so that the delicate lines of grease-paint do not smear.

Lip rouge alters the mouth to the necessary hard and thin lines, and black grease-paint can transform the eyebrows into a shape which aids towards suggesting a stupid expression.

The hair is brushed back from the forehead, and allowed to droop carelessly over the ears. The mouth is compressed to give the necessary hard line, and the head bent slightly forward to rob it of any suggestion of grace or poise.

A final touch with the powder-puff, and yours truly, Agnes Marc, has the face of a woman of the slum class.

## ALLIANCE BUSY

Harley Knoles, the Director General of Productions (who now takes over the managing directorship of Alliance Film Corporation, Ltd.), has started his plans on another stupendous production entitled "The Bohemian Girl," and he will adapt Balfe's world-famous opera as a picture production which promises to equal his great masterpiece, "Carnival" in power and effect.

# FRONT COVER BIOGRAPHIES

## No. VII.—FRANCIS INNYS.

Stated to be one of the most promising of our screen comedians, Francis Innys is now on "stock" with International Artists' and is at present playing in John Gliddon's production of "The Night Hawk," an adaptation of Eden Phillpotts' well-known sea story, "The Haven."

John Gliddon states that Innys is a real discovery, especially so as prior to "The Night Hawk," he played straight parts exclusively. He owes his introduction to films to George Clark (of George Clark Productions), and made his film debut last year. He has since appeared in many productions, including "My Lord Conceit," "Frailty," "Carmen," "Speed," "A Sportsman's Wife," "The Mystery Road," "The Woman of his Dreams," etc.

He is a very keen golfer, something better than scratch, and always takes his clubs with him when he goes away. The company was filming in a very small Spanish village on the sea coast recently, and having a morning off, he took his clubs down to the sea shore which, when the tide was out, stretched for miles in a long expanse of sand.

Having made one particularly good drive, he began to pace out the distance to get the length. He had not gone far, however, when he was approached by the village policeman, who had evidently been watching him for some time. As he could not speak a word of Spanish, and the policeman could not speak a word of English, he was promptly arrested and taken to the police station. He was released in half an hour after having satisfied the authorities that he was not a lunatic at large, and that the clubs he carried were for playing golf—not for any sinister purpose!

Francis Innys is of a debonair type, quick in thought and action, and, so it is declared, an actor whose natural gifts become apparent without intrusion. If John Gliddon's prediction is proved—if Francis Innys *does* add his name to the few who can register unforced humour on the screen, his advent will be more welcome than the proverbial "flowers in the spring."

## NEW PRODUCING COMPANY

A new producing company, to be known as British Photoplay Productions, Ltd., is now in course of formation at Torquay. During the last fortnight or so good progress has been made towards this end, and the new concern proposes to commence operations immediately on the screen version of the popular stage play, "Where the Rainbow Ends."

The locations of the production will be Torquay, Lydford Gorge, and Becky Falls (Dartmoor), and Cheddar (Somerset).

Lisle Lucoque, who has supervised the making of films in America, Africa and England, will be the director Mr. Lucoque states that all his British productions had been filmed in Devon, and as everything a director could possibly require was available in that neighbourhood, he had no intention of invading any other part of the country.

# High Lights

## Intimate Studio Gossip

In order to obtain correct detail for his next production, "Justice," Myron Selznick, of America, has sent his art director, James Fosdick, to this country. He will spend two weeks taking notes and sketches in the criminal courts and in Reading Gaol. Mr. Selznick says: "I looked at several British films, and in many important phases the various British directors contradicted each other as to the correct legal procedure in various details." What an accusation! We really ought to have the names of the offenders.

* * *

At last Bertram Phillips has got his studios at Thornton House, Thornton Road, Clapham Park, shipshape, and I am glad to note that they will be used for the production of films for a newly formed company —British and Oriental Films. The chairman of the board is Lord Meston, K.C.S.I., a late Lieut.-Governor of Agra, and another director is Lieut.-Colonel E. W. Gabriel, C.S.I., late of Rajputana. The plan is to produce films of Indian subjects for India, and to produce films in India for this country. To further this object, an Associated Indian Company will shortly be formed, which will erect and operate theatres in India. The financial position, I am assured, is very secure. Bertram Phillips and Nirangan Pal are the directors of productions.

* * *

Upon the completion of "Peter Ibbetson," George Fitzmaurice has come to London, where he will produce a series of pictures at F.P.-Lasky studios. A number of American stars will be sent from America to London to play leading roles in the productions

* * *

Margot Asquith will be able to add to her "Memoirs"—she has paid a visit to the Ideal studios. She said she "wouldn't play for the pictures for a million a minute; their terrible slowness would kill me!" She thought film-making was "monotonous, but funny." Monotonous, perhaps; but funny——? It depends on whether you are a player or the wife of a politician looking on.

* * *

Elsewhere we print the latest statement of the plans of Broadwest, but I take this opportunity of wishing success to Billie Bristow, who is starting out as an independent Publicity Expert. We journalists have always agreed that Miss Bristow is one of the smartest Publicity Experts in the business, and those who have used her abilities in the past will corroborate this.

* * *

She has handled the Broadwest publicity for the past three years, during which time she has secured valuable prominence for Violet Hopson, Stewart Rome, Greg Scott, Poppy Wyndham, Pauline Peters, Mercy Hatton and Clive Brook among many others. Her arrangement of the Scottish tour of Violet Hopson proved her capacity for organisation, as did the Mi-Carême Carnival at the Hyde Park Hotel which she organised in conjunction with Lady Angela Forbes. Miss Bristow also handled the publicity for Fox. She has good journalistic experience, having been sub-editor of *Pictures* and on the staff of the *National News*, as well as having done much free-lance work.

* * *

My congratulations to Phyllis Joyce, who announced to her associates in J. Stuart Blackton's photoplay, "The Glorious Adventure," one day last week, that she would be married in the evening to Geoffrey Wilmer. While Miss Joyce was acting with Mr. Blackton in the studio, her fiancé was working in the adjoining studio, where he is assistant to George Ridgwell, who was directing for Stoll. When Miss Joyce and Mr. Wilmer appeared in the studio luncheon-room after the news of their approaching wedding became known, they were greeted all around with congratulations. Lady Diana Manners hastened to congratulate the happy couple. It is interesting to note that Mr. Ridgwell was an assistant to Mr. Blackton at the Vitagraph studios in America years ago.

* * *

Passengers by the Dundee, Perth, and London Shipping Company's steamer "Perth" from London to the Tay last week had an instructive experience. After leaving the Thames, the "Perth" became for a time an Australian liner, and a number of scenes were shot in ideal weather conditions. While the Australian flag flew at the stern, a series of love and other episodes to be used in a Stoll photoplay were filmed. The principal role was taken by Gladys Jennings, while the passengers and members of the ship's company acted as supers.

* * *

So far, I have not heard the fate of the enterprising, if somewhat shabby-looking, gentleman who was seen standing outside the Wardour Street office of a big producing firm, last week, with a camera to which was attached a notice offering "your photo while you wait for the ridiculously low charge of 3d." This is the latest version of carrying coals to Newcastle. It only wanted a leading artiste to stop and be photographed to complete the situation.

**"MEGAPHONE."**

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It is with regret that we have to record the death of Cosmo Gordon-Lennox, who came into considerable prominence in the film world on account of his scenarios, which have been used for several photoplays, the last being "The Puppet Man," which B. and C. has just finished. The author was given the "right of interest" claimed by E. Temple Thurston, in that he was enabled to accompany the B. and C. company to the Tyrol for the filming of the story.

Cosmo Gordon-Lennox was the husband of Marie Tempest, the actress. As actor and playwright, Mr. Gordon-Lennox was well known, and the latter pursuit brought him much money.

But not all his wealth came from this source, for his mother was an heiress—one of the Townleys of Lancashire. Through her he was a cousin of Lord Hagan, and through his father of the Duke of Richmond and Gordon.

---

## ON THE FLOOR

### With MAURICE ELVEY.

On everything that is done in an Elvey production is the unmistakable imprint of the personality of the director. To study Maurice Elvey's work is to become conscious of his acute painstaking care in detail work. While distributing responsibility as a wise general, yet he all the time keeps his hand on everything that is done. Which, again, is the sign of the wise general.

Watching him on the floor one is forced to admire his sublime patience—a patience that is a result of his knowledge of what he wants and his tenacity of purpose in working, watching and waiting until he gets it. Very gently he will talk to the artiste, imparting directions, and if the artiste fails to obtain the right effect Elvey will have her aside and talk in a whisper to her until she begins to *feel* the emotions he wants her to portray.

In mass scenes he is also seen as a master of men. With—or without—the use of the megaphone he will succeed in stirring up the necessary excitement so that the mob (assuming it is a rebellion or a fight) will stampede in a riot of fear that is more real than fictitious.

# Where they are and ——

Mme. D'Esterne is in "Bluff" (Hardy).

James Lake is in the cast of "Bluff" (Hardy).

Leonard Robson is to play in "Bluff" for Hardy Films.

Francis Innys is playing juvenile lead in "The Night Hawk."

Marjorie Hume is to be the leading lady in "Bluff" (Hardy).

Jack Parker is on the photographic staff of Frederick White Productions.

Sydney Paxton, who has been playing with Ideal, is to play for Hardy in "Bluff."

John Stuart is playing juvenile lead in "The Haigh Serial" (Frederick White).

Cyril E. Murrell is busy writing scenarios for two-reel comedies, several of which are in the director's hands at the moment.

Fred W. Durrant is still with Harma; his "No. 7, Brick Row" has now been completed.

Colette Bretiel is playing in "The Haigh Serial" for Frederick White at the Master Studios.

Lawrence Steerman has been provided with a prominent part in the Hardy film, "Bluff."

Ewart Scott has been provided with a part in the Hardy film version of "Bluff," the Sabatini story.

Theodore Thumwood is cranking for Edward R. Gordon in "The Haigh Serial" (Frederick White).

Lewis Willoughby has been engaged to play male lead in "Bluff," which Geoffrey Malins is to direct for Hardy Films.

Malcolm Todd has been engaged for a leading part in "The Haigh Serial" (Frederick White), which Edward R. Gordon is directing.

Isabel Jeans plays the important part of Sylvia in "Tilly of Bloomsbury" (Samuelson). She is the daughter-in-law of the Bishop of Birmingham.

Albert Brouette, who is well known in France as a revue artist and has just finished playing at the London Pavilion, has been engaged to play in "Bluff" for Hardy Films.

Bert Darley has now finished with Minerva, with which he has been playing a leading part in its latest comedy, and has now been engaged to star in a production to be commenced forthwith by a new producing company.

Constance Worth is playing for Harma.

G. Robathan is with Harma as assistant cameraman.

Florence Nelson is now playing in Harma's untitled film.

Heaton Grey is in the cast of the latest Harma production.

Leslie Eveleigh is on the photographic staff of the Harma studio.

John Mackenzie is cranking for Bernard Dudley on his Harma production.

Paddy Burke has formed a producing company of her own to make productions in which she will star.

Ernest Spalding has been working in an important part in the Harma film (un-titled) which Bernard Dudley is directing.

Henri de Vries plays John Major in "The Night Hawk" (International Artists).

Robert Fenemore, who is playing lead in "The Lonely Road" (North British Productions), is also on the board of directors.

Alfred Vanden Bosch has been secured from Belginm by North British Productions to direct the production of "The Lonely Road."

Gwyneth Roden, who has played with Eclipse and Mercanton in France, is now playing female lead in "The Lonely Road" (North British Productions).

Edward R. Gordon has completed two more episodes in "The Haigh Serial." These are "The Queen of the Gambling Hell" and "The Notorious Mrs. Fagan." He is now casting for the next episode.

Nadja Ostrovska, the Russian actress, is playing in "The Night Hawk" for International Artists.

Bertram Phillips has been appointed one of the directors of productions for British and Oriental Films.

Max Gionti has been playing the leading comedian rôle in the series of one-reel comedies that Geoffrey Malins has been directing for Kinema Expansions.

Gerard Ford Buckle is responsible for the adaptation of Eden Philpott's "The Haven," which John Gleddon is directing, under the working title of "The Night Hawk," for International Artists.

## ——DO YOU——

Whether Davidson's studios is working at top pressure or the reverse?

* * *

Why Frank J. Arlston refused to join the cast of "The Glorious Adventure"?

* * *

How Mrs. Asquith enjoyed visiting the Ideal studios; and—

* * *

How the Ideal folk "enjoyed" it?

* * *

Why Harold Shaw left Stoll; and—

* * *

If he is now in Paris?

* * *

Who will be the lucky firm to get Freddie Granville?

* * *

If it is true that a certain well-known West End public house has opened a casting department?

**Camera Bargains**—Largest selection of professional and topical instruments in London, all makers—English, American and Continental. Write stating exact requirements, special quotations post free, or call and inspect our stock, Cash or Easy Payment Terms. Apparatus accepted in exchange, Strict approval terms willingly.
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## THE KINEMA CLUB

As our recent issues have conclusively proved, there is an overwhelming desire for the immediate formation of the proposed Club for studio workers. From every department of studio work have come opinions in favour of this, and in response to these we have made some inquiries, the result of which is that we are able to announce that in the course of the next few days the Club will be launched.

For some years there have been requests for a Club, and at least one ambitious attempt to launch one has been made. We are of the opinion that rather than dilly-dally with elaborate schemes involving prospectuses and other lavish preliminaries, a start should be made in a less pretentious manner. Once started the club will grow of itself.

It should be pointed out that the idea is to keep the Club exclusive to those engaged in the production of films; this will not include renters or exhibitors.

The only objection that appears to be at all well grounded is that directors will be besieged by the "screen-struck" and "gifted amateurs" on the premises. There is no fear of this for obvious reasons: only those with previous experience could become members of the Club, and further, there is as much possibility of "supers" seeking jobs as there is in the Vaudeville Club of out-of-work actors button-holing play-producers.

On the other hand, some directors have expressed their belief that such a club would be invaluable for finding the players they required, and certainly they would always have an address to which to write to players with a good chance of finding them.

It is not for us to commit the committee (that will be formed to consider the matter), to any set policy, but there is much to be said for the suggestion made by a prominent director that there should be a Central Management Committee which would control the whole establishment, including the refreshment room and bar and the main hall, while the surrounding rooms would be let to the various societies which were affiliated to the Club. This committee would be composed of delegates from all the affiliated societies and would be responsible for the maintenance of the Club as a financial and social success.

The Club could be run as a limited

# what they are doing

W. G. Clifford prepared the scenario of "The Candy Man" for Broadwest.

Sinclair Hill has returned to Stoll to direct "The Experiment."

Milton Rosmer has now finished playing the comedy part of Dr. O'Grady in Stoll's "General John Regan."

Frank J. Woolf is still acting as publicity expert for B. and C. as well as being the London representative of the *New York Dramatic Mirror*.

C. H. Croker King has been engaged to play the part of Phil in "The Experiment" for Stoll.

Eric Courtenay is the scenario editor for Regulus Films.

Crispin Hay is acting as scenario editor for Minerva Films.

E. Coble is cranking for Regulus in "Teddy Laughs Last."

Clive Brook is to play in "The Experiment" for Stoll (Sid Jay booking).

Madge Stuart is to play the title-rôle in Stoll's "Gwyneth of the Welsh Hills."

Minnie Grey has been booked by Sid Jay for "All Roads Lead to Calvary" (Thompson).

Irene Rooke has been playing the part of Lady Sarah Ides in "The Fruitful Vine" (Stoll).

Maudie Durham has now finished playing the heroine part in "Bluff" (Granger-Binger) and is due back in London this week.

Evelyn Brent has finished "Sonia" for Ideal and has been booked by Jay for the lead in "The Experiment" (Stoll).

Lennox Pawle is playing the part of the gay diarist, Samuel Pepys, in the Blackton production, "The Glorious Adventure."

Fred Le Roy Granville, who returned to America after directing Peggy Hyland in "The Honeypot" and "Love Maggie," is coming back to this country again. He is due back next week, and Sid Jay is open to book him.

Mary Odette, who has been booked by Sid Jay for the last three Thompson productions, has now been booked by him for "No. 5, John Street," and "All Roads Lead to Calvary" (Thompson). Jay handles all her bookings.

Harold Shaw has left Stoll.

Joan Morgan is playing lead in "A Lowland Cinderella" (Progress).

Sydney Paxton is to be one of the "rotters" in Ideal's picture "The Rotters."

Kenelm Foss is busy with the editing of "The Wonderful Year" (Thompson Productions).

Peter Upcher is to tour the variety halls in a sketch written around him and his horse.

Langhorne Burton is working in "The Bonnie Briar Bush" at the F.-P. Lasky studios.

Teddy O'Neil has finished his work in the part of the publican in "General John Regan" for Stoll.

Ena Beaumont is playing in the Ally-Sloper Comedies now being produced by Kinema Expansions.

A. V. Bramble has finished casting for "The Rotters," which he is to direct at Ideal's Elstree studios.

Peggy Fishwick has been working for Denison Clift at the Ideal Studios. She has a part in "Sonia."

Sydney Fairbrother has now been engaged for the part of leading lady in "The Rotters," Ideal's latest production.

Malvina Longfellow is playing the part of "Lydia," the wife of the skipper of *The Night Hawk*, in "The Night Hawk" (International Artists).

Milton Elmore is at work at Barker's Studios, where he is directing the production of "Teddy Laughs Last," a two-reel comedy, for Regulus Films.

Audrey Edwardes has been working at the Barker's studios for some time past in a prominent part in the Regulus comedy—"Teddy Laughs Last."

Felix Orman, the literary director of the Stuart Blackton Photoplays, is, we regret to learn, to go into hospital immediately, and will probably be absent for over a month. We wish him a speedy recovery.

Dalton Somers has now settled his eighth contract with Stoll. He is now playing the part of Gwi in "Gwyneth of the Welsh Hills," under the direction of Martin Thornton.

Hugh Muller, during his stay in the Tyrol, where he was working for the B.T.C. production, "The Puppet Man," married Olga Katzin in Paris. He was also offered the leading part in a production by Sachur, of Austria.

## —KNOW—

The name of the next film actress who is to form her own producing company?

* * *

That our next issue is to be a special "Bigamist" (George Clark) number; and——

* * *

The following issue is to be a special "Scenarists Number," with new features including "The Scenario Market," which gives the requirements of the producing companies?

* * *

That Geoffrey Benstead, at present playing Haig's friend in "The Haig Serial," is a billiard player of no mean order from the Antipodes; and——

* * *

That he is desirous of meeting another player on the production side of the trade in a friendly match for the cause of St. Dunstan's?

## ABOUT TO START

liability company, the shares being purchased by the members—or on another basis. The bar, refreshment room, billiard-room, dances, whist drives, rental of rooms, etc., would be very lucrative sources of revenue.

Questions as to qualifications of membership, etc., have not yet arisen; they will arise when the Organising Committee is formed and be dealt with by that Committee. But what we are particularly interested in is the fact that the Club would be the united headquarters of all the professional and Trade organisations whose members are engaged in studio work. And thus it could be the headquarters of the Film Artistes' Association which will inevitably come into existence. This is of particular interest and of considerable significance.

We are now in a position to say that temporary Club premises are available at 3, Wardour Street (first and second floors), where refreshment rooms and rooms for interviews, correspondence, etc., are ready for immediate use. Thanks to the public-spirited action of a gentleman interested in the venture, the use of these rooms will not—at the moment—involve any cost until the committee has been formed and the Club placed on a proper basis. The rooms are very picturesque, being decorated in old English style, and arrangements are being made for this to be the meeting place of those engaged in film production. Already, we learn, that Sid Jay has arranged to meet and interview certain of his artistes in a room in this building.

To outline the arrangements and form the committee a general meeting is to be held on the club premises at 3, Wardour Street, on Thursday week, August 18, at 7 p.m., *and at this meeting the presence of* ALL *interested is imperative.* Those who have expressed themselves in these columns as favourable to the plan will, undoubtedly, be present; but to ensure success, it is essential that all who intend to join the Club should attend this inaugural meeting. And those who do attend are requested to come prepared to discuss the matter—no sleeping partners are wanted in the Club!

Enter it in your diary:—Date: Thursday, August 18; Time 7 p.m.; Place: 3, Wardour Street.

LETTERING SPECIALIST

is open to undertake one or two commissions for special film work

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# FOR A HA'P'ORTH OF TAR

*by* A. G. FRENGUELLI

It is an acknowledged fact that at the present time the *best* photography in British films is equal to anything that is coming to us from America. I say the *best* photography because in a great many British productions the photography leaves much to be desired.

But the cameraman turning on a picture in the majority of English studios has little encouragement to do better in every successive picture, *because all the care and attention which he may lavish on his negative is probably lost before the picture is screened to the public.*

The reason for this is the same reason that applies to nearly every problem which the director of British films has to face—lack of finance. British companies to-day cannot afford to establish expensive dark-rooms and printing plants. The result is that once the Trade Show copy of the film is prepared by the Studio staff, the negative is placed in the hands of the Renting firm, which in turn delivers it to the Trade printer who prepares the exhibition copies. How can the Trade printer be expected to do justice to the film?

As no one is in business for their health, the trade printer cannot, and will not, devote such time and attention to the making of a positive print as would the studio staff which is aware that the cameraman, who is always at hand, knows exactly what the results in the positive print should be.

Motion picture audiences condemn the photography of British films—some I admit deservedly—but they immediately come to the natural conculsion that it is the actual camera work which is at fault. Compare some of the prints at release date with the print made by the studio staff for the Trade Show—one can soon find at whose door the trouble lies.

Again, in many cases the British director is content to entrust thousands of pounds' worth of negative (which represents the work of the highest salaried employees in the motion picture studio, not to mention the cost of artistes' salaries, settings, etc.) to a £5 per week man to develop. The wise cameraman, therefore, becomes his own developer, and supervises the whole of the developing work on his negative and the printing of the first copy. Should he not do this, the results will probably be disastrous, and when the film is screened, the cameraman, and not the dark-room staff, will have to shoulder the blame for mediocre work.

Numerous excuses have been put forward for the poor photography in British films—usually climate is the most popular—but *the English climate and atmosphere present no greater difficulties to the experienced cameraman who knows his job, than those of any other land.* Certainly studio lighting in this country has not yet reached the high standard of that utilised in other lands, but the cameraman who knows his job thoroughly (with perhaps fifteen years' experience behind him), can and must overcome those difficulties, for here again the question of the lack of finance arises.

Many of the English studios in which I have worked present terrible difficulties on account of their construction, but given the opportunity, the cameraman will, after a time, know his studio and how to obtain the best photographic results.

*Given the scope and facilities afforded to American cameramen, I can safely say that those in this country would turn out photography which would rapidly rise to a higher standard than any other in the world. The British companies cannot afford at this present juncture to experiment in any direction whatsoever. The cameraman does not get a fair chance to show what wonderful results can be obtained even in this much belittled climate.*

Give the experienced cameraman (the man who has, so to speak, grown up with his camera) a fair chance; let laboratories and dark rooms, manned by an efficient staff, be established in connection with every British studio; and the grumbles about English kinematography will cease.

# THEIR IDEAL

## MY IDEAL ARTISTE

*by* GUY NEWALL

In my opinion, the ideal screen artiste is Ivy Duke!

But I suppose that is hardly the sort of opinion to satisfy your editorial appetite. To revert from the particular to the general, I think the ideal artiste is born first and made afterwards. For a long time the public and the film critics have been under the impression that being natural constituted the ideal type of acting and satisfied the full demands of the screen. This "Be natural and you will be a star" got to be a fetish, and even now you can hear echoes of the idea.

But the ideal artiste is not in this category.

The ideal artiste, to be paradoxical, must be "artificially" natural. That is, acting should always convey by its subtlety and power the art of "looking and being natural," but it must always be acting. So find your ideal director—teacher—call him what you will—and then look for your ideal artistes.

I don't know which you are going to find the more difficult job of the two, but that's not my business, although you have my sympathy.

I hope this is clear; if it is not, please blame the weather and the fact that I am unable to free my mind from the forthcoming production of the pictures I have just brought back from Nice. By the bye, when the public has had the opportunity in the near future of seeing these productions. I am sure it will back me up by fully agreeing with the first opinion expressed in my opening sentence, which remains in my own mind unqualified.

# MOVEMENTS AT ISLINGTON

THE MOTION PICTURE STUDIO learns that certain movements of personnel are in operation at the Islington Studios of Famous Players-Lasky British Producers.

According to our official information Paul Powell (the director) and Mary O'Connor (the scenarist)) have been instructed to return to Los Angeles, and have left Islington already for America.

In a very short time Donald Crisp (the director), Robert MacMarney (the scenario-editor), and Margaret Turnbull (the scenarist) are also to return to America.

In the meantime, George Fitzmaurice and John Robertson, the Famous-Lasky directors from Los Angeles, have arrived and will commence work at Islington immediately. John Robertson is to film Barrie's "Peter Pan," but active work on this is held up for the moment owing to the loss that Sir James sustained by the recent death of his son.

# BROADWEST CLOSING DOWN

The Broadwest Company has decided, having regard to the present state of the film business, to take a holiday for a few months. The company's directors were in conference during the week, with their customers, the Walturdaw Company, and the latter is in absolute agreement as to the proposed temporary stoppage in production, feeling as they do that it is impossible to get the best out of a British film under existing booking conditions.

The Broadwest Company will recommence operations next March, and meanwhile Walter West, joint managing director and chief director of production, will visit France, Germany, and America.

It is understood that his object is to secure the latest equipment for future production in this country, and to see for himself the conditions of the film business generally, and the method of production in particular in the countries named.

# AUTHOR'S FILM RIGHTS

An action in respect of royalties for kinema rights in "The Splendid Folly," was heard by Mr. Justice Peterson in the Chancery Division recently. The plaintiff was Margaret Pedlar, author of the novel, who sued the Marquis Guido Serra, film director, who trades as the Windsor Films, for damages for alleged breach of contract, or in the alternative for an account.

Mr. MacGillevray, for the plaintiff, said that by agreement dated April 23, 1919, the defendant agreed to pay Mrs. Pedlar 10 per cent. of the gross receipts from the leasing, renting or other disposition of the film from her book. What the defendant in fact did was to grant a sub-licence to the Walturdaw Co., with whom he had a prior agreement.

By the agreement he got £2,500 in respect of the estimated cost of producing the negative of "The Splendid Folly" The Walturdaw Co was to recoup itself for this £2.500

(*Continued on Page* 11.)

# YOUR CORNER

## LETTERS TO THE EDITOR

### PRESS CRITICISM

In answer to "Megaphone's" query as to Press criticism, I beg to say that Press criticism is apt to be misconstrued. It generally leads artistes, etc., to believe they must be praised in the public eye. If they are adversely criticised they immediately acclaim the writer as no critic, simply because he does not happen to confirm their point of view.

*A Press critic criticises a film and puts his version of it, as it impresses him.*

Many people look to this unbiassed criticism as guidance whether a film merits visiting or not, knowing full well that many criticisms of artistes, etc., are only too correctly given, although it may be painful to the criticised one.

I think it will be readily agreed upon that it is all to the best.—S. S. Fox.

*Readers are invited to add their views to our correspondent's on this subject.*—Ed.

### AN AUTHOR'S IDEA

Stephen McKenna is an author for whose skill I have a considerable admiration, but it is evident that his knowledge of screen requirements is not yet fully developed. His idea of "The simple mechanical arrangement, by which for certain passages of a film play the sides of the screen were used for the caption or for any letter that is to be presented," has one great drawback. To show simultaneously a letter and the actions of the person reading or writing the same, is asking members of the audience to keep their attention fixed on two things at once—which is impossible. They would either fail to read the letter for fear of missing some of the action, or vice-versa, and, in any case, they would feel extremely uncomfortable. To the regular picture-goer the showing of the insert does not constitute a break in the continuity. With Ethel M. Dell's remarks on the same subject I have no fault to find except that I cannot quite agree with her in the matter of throwbacks, which, used properly by an individual who understands his craft, are often very effective and never in the least confusing to persons of ordinary intelligence.—William J. Elliott.

### A DISCLAIMER

We notice that in your issue of July 23 you refer to the *Metropolitan Review* as a new Pelman paper. The *Metropolitan Review* is a weekly illustrated periodical for general distribution and is in no sense a Pelman House Organ, being an entirely separate company and organisation.—Robert R. Hedley (manager).

## AUTHOR'S FILM RIGHTS

(*Continued from page 10.*)

and afterwards was to pay the defendant 30 per cent. of its gross receipts.

Up to the time of the action the Walturdaw Co., had received £2,238 in gross receipts from the film. It had, therefore, not paid the defendant anything additional to the £2,500, and defendant claimed that Mrs. Pedar was only entitled to royalty on the 30 per cent., which became payable in addition to the £2,500

Mr. Higgins, for the defendant, argued that the £2,500 was allocated to the cost of making the negative. In fact it cost £4,500.

His lordship held that there was no breach of contract on the part of Windsor Films in granting the sub-licence to the Walturdaw Co., but that the £2,500 was received by the defendant as the result of "a sale or other disposition." It was therefore a sum on which she was entitled to a 10 per cent. royalty. She had already received £100. There would, therefore, be judgment for the plaintiff for £150.

# DRESSING THE CAST

## *by* MARCELLE DE ST. MARTIN, Dress Designer at the Islington Studio of the Famous Players-Lasky British Producers, Ltd.

One of the first things we have to consider in dressing the cast of a Famous Players-Lasky British Production is that a good many months will probably elapse before the picture in question is ready for release. This will naturally mean that we must not be merely content with an effort to present in our feminine "creations" a reflection of the prevailing styles, which the caprice of "*la mode*" may decree as hopelessly old-fashioned before the year is over. We must always endeavour to keep well in advance of "*le dernier cri.*" We must never be content to follow close in "Fashion's wake." We must study her psychology closely enough to guess in which direction her path will eventually lead her and gauge our present effects with an eye to the future.

I think every wise director is quick to realise the fact that the majority of picturegoers are women, and that women find an additional attraction in a good picture, if it is tastefully dressed. I know for a fact that a great number of women go to the screen for their fashion hints and that, without entertaining otherwise any very great interest in the business angle of motion pictures, they will make a point of noting the name of a firm which releases "well dressed" pictures.

How do I go to work to keep in advance of *la mode's* capricious fancies?

*For one thing, I receive every possible assistance from the firm. It is part of the policy to spare no expense in this respect. For instance, a seat in the Grand Stand was reserved for me at the Ascot Races, for the reason that the firm believed I might gather there a few impressions which might prove useful to me in my work. A week later I was sent to Paris for the Grand Prix. I also attended the Bal de l'Opéra, which is organised by Paul Poiret on the eve of the Grand Prix result. I came back with my note-book filled with sketches which will prove an inspiration to me for some months to come.*

In dressing my cast, I give my chief attention to questions of type and the exigencies of a dramatic situation. As a matter of course I am provided with a copy of the entire scenario as soon as it is in the hands of the director and casting director, so that I have ample time to study the characters, their portrayers, and those points of the story which call for particular care in the choice of textures, styles and colours.

As Mary Glynne is the chief feminine centre of interest in F.P.-L. British Productions, most of my designs have been made for her. I have made a special study of her very charming personality and know exactly what lines and colours suit her best.

Colour, apart from the limitations imposed by the camera, must be studied in its particular relationship to your subject. It is not sufficient to gauge by the hair whether that subject is to be classed as a blonde or brunette. Miss Glynne, for instance, is a blonde with hazel eyes, and on that account can wear many colours that are usually taboo for the fair woman.

It is self-evident that certain tissues suggest themselves at once in dressing a certain type of character—organdie and muslin for the ingénue, satins and sequins for the lady with a tendency to "vamp." It is not, however, enough to adapt your textures to the psychology of the subject. You must also consider these textures in their bearing on their surroundings.

The costume designer should always make a point of conferring with the art director, so that she has an accurate idea of the kind of background against which her creations are to be grouped. I have seen some pictures in which these two departments have to all appearances been working at entirely cross purposes—figured foulards moving about amidst a nightmare of cretonne upholstery, Axminster carpets, restless wall-papers and cabinets crowded with miscellaneous bric-à-brac.

Practically every frock that I design is carried out by my own staff of workers, though occasionally if we are very much pressed for time we will have an order executed after my designs by one or the other of the most exclusive firms in Bond Street. Our dresses, it may not be superfluous to add, are perfect in every detail and only the very best textures are used.

The camera invariably detects any cheapness and shoddiness in materials, and we have no use whatever for imitations of any kind. The chinchilla wrap, for instance, that Miss Glynne wears in "Dangerous Lies" is valued at £300, and, believe me, it looks every penny of that value on the screen.

Needless to say, we are constantly trying out new effects, and in making any new experiment I receive every assistance from the director, the cameraman and the lighting department, so that we get the sheen of a satin or a velvet in its full beauty and discover that the risk of halation in the instance of a light sequin gown can be obviated by judicious lighting.

*Team work is essential if the studio dress designer is to be in any way successful in her efforts.*

It should be remembered that in the first instance the director who knows his business finds his actress to suit a part, and does not modify either a part or his opinions about that part to suit the actress. But he and the dress designer should have so clear an idea of their dramatic characters, that they can decide on general lines what they are to wear before the actual casting of the play is an accomplished fact. Minor details can always be modified, but the original conception of the character and the psychology of her clothes should always remain unshaken. Otherwise the result will always be—piecework pure and simple.

# STUDIO SPORTS

### Hepworth v. Imperial.

A very interesting cricket match was played at Walton-on-Thames on Saturday, July 23, when the Hepworth Studios challenged a team from Hepworth's London Office and Imperial Film Company, Ltd. The result was a clear win for the visitors by three wickets, as the following scores show:—

First Innings.

| | |
|---|---|
| A. Parmenter, c Herbert, b Leeson | 8 |
| E. Andrews, b Herbert | 0 |
| G. Dewhurst, b Herbert | 0 |
| G. H. Lean, b Leeson | 0 |
| G. Nightingale, c Stevens, b Leeson | 6 |
| H. Andrews, b Herbert | 1 |
| L. Revis, c Leeson, b Herbert | 0 |
| F. Woodley, c Stevens, b Herbert | 4 |
| L. Gilbey, not out | 6 |
| R. Sinclair, c T. Kimberley, b Leeson | 0 |
| C. Bryce, c T. Kimberley, b Leeson | 0 |
| Extras | 5 |
| Total | 30 |

Second Innings.

| | |
|---|---|
| A. Parmenter, c and b Gray | 21 |
| E. Andrews, lbw., C. Palmer | 0 |
| G. Dewhurst, b Kimberley | 3 |
| G. H. Lean, c and b Kimberley | 4 |
| G. Nightingale, b Kimberley | 0 |
| H. Andrews, b Gray | 10 |
| L. Revis, run out | 5 |
| F. Woodley, c Nye, b Gray | 2 |
| L. Gilbey, c Leeson, b Herbert | 3 |
| R. Sinclair, b Gray | 2 |
| C. Bryce, not out | 0 |
| Extras | 3 |
| Total | 53 |

Hepworth (London) and Imperial Film Company, Ltd.

First Innings.

| | |
|---|---|
| W. Haigh, b Andrews (E.) | 0 |
| G. Turner, std. Andrews (H.), b Andrews (E) | 0 |
| T. Kimberley, b Andrews (E.) | 3 |
| H. Nye, c Nightingale, b Parmenter | 0 |
| B. Leeson, b Parmenter | 5 |
| A. Herbert, std. Andrews (H.), b Parmenter | 16 |
| H. Stevens, c Revis, b Parmenter | 8 |
| C. Palmer, c Dewhurst, b Parmenter | 6 |
| R. Roe, c Andrews (E.), b Parmenter | 0 |
| R. Cottle, b Parmenter | 0 |
| W. Gray not out | 1 |
| Extras | 9 |
| Total | 48 |

Second Innings.

| | |
|---|---|
| W. Haigh, not out | 4 |
| G. Turner, c Dewhurst, b Parmenter | 4 |
| T. Kimberley, c Gilbey, b Parmenter | 13 |
| B. Leeson, c Andrews (H.), b Parmenter | 7 |
| A. Herbert, c Lean, b Andrews (E.) | 2 |
| H. Stevens, not out | 3 |
| R. Roe, b Andrews (E.) | 1 |
| R. Cottle, run out | 0 |
| W. Gray, c Dewhurst, b Parmenter | 0 |
| Extras | 4 |
| Total for 7 wickets | 38 |

C. Palmer and H. Nye did not bat.

### "Ideal" Cricket Team.

The "Ideal" Cricket Team is pursuing its career as victoriously as ever. Up to the time of writing it has played twenty matches, of which it has won fifteen, drawn four, and lost only one.

Only the Australian team itself has a record which compares favourably with this. The Australians have not been beaten. The "Idealists" have been beaten just once! Even the champion county, Middlesex, has one defeat to its credit (or discredit), and it has played thirteen matches against the "Ideal's" twenty

Recently, the "Ideal" played the Provincial Cinematograph Theatres' team. It scored 187, and dismissed its opponents for 43. The "Ideal" captain, Mr. Kendrick, got 46; Mr. Simpson, the vice-captain, 45; and Mr. Walton 52. The bowling was brilliant, Mr. Evans capturing 3 wickets for 18, Mr. Simpson 3 for 7, Mr. Kendrick 2 for 4, and Mr. Phillips 1 for 3. The match was the second round for the *Kine. Weekly* Cup.

We shall be pleased to receive news of other studio sports, and also offer space for the announcement of forthcoming fixtures. Secretaries should see that their reports reach this office by first post on Tuesday mornings for the following issue.

## REAL INTERIORS

Interesting features in the new Broadwest film, "The Imperfect Lover," are interior scenes which have been made by utilising the actual rooms themselves as backgrounds instead of studio sets.

No artificial lighting whatever was utilised in the filming of the scenes. It was merely a matter of studying the position of the house and the best times at which to film in order to obtain the best effects from the soft, natural lighting of King Sol.

# FINANCE

### New Companies.

British and Oriental Films, Ltd. (175,756).—Registered July 16. Capital £80,000 in 75,000 ordinary shares of £1 each and 50,000 deferred shares of 2s. each. To carry on the business of producers of kinematograph films, manufacturers of kinematograph, biograph, and photograph apparatus, films and negatives, etc. The ordinary shares rank first for a non-cumulative dividend of 10 per cent., and the available balance is to be distributed as to two-fifths among the ordinary shareholders and three-fifths among holders of deferred shares. The first directors are: — Lord Moston, Hurst, Cookham Dene, Berks (chairman Calcutta Electric Supply Corporation, Ltd.); Lt.-Col. K. V. Gabriel, 19, Cornwall Terrace, Regent's Park, N.W.1 (director Khedivial Mail Steamship Graving Dock Co., Ltd.); C. S. Baring-Gould, Mirrow Grange, Guildford (chairman Oatine Co.); A. D. Jackson, 54, Old Broad Street, E.C. (director Commonwealth Trust, Ltd.); W. J. Bartholomew, 40, Gerrard Street, W.1 (director B.P. Films, Ltd.); A. Herring-Shaw, Briar Lea, Finchley Road, N.W. (technical manager and director Peachey Process Co., Ltd.). Minimum cash subscription: 7 shares. Qualification: £100. Remuneration: £150 each per annum (chairman £300), and 5 per cent. of the profits available for distribution after 10 per cent. is paid on ordinary shares, divided between them (free of income tax). Registered office: 40, Gerrard Street, W.

Actors' Club, Ltd. (175,714).—Registered July 14. Capital £3,000 in 1,000 10 per cent. preference shares of £1 each and 4,000 ordinary shares of 10s. each. To take over the business and assets of a certain club recently formed called "The Actors' Club," having temporary offices at 26, Lisle Street, W.1. The first directors are:—H. Russell, 19, Hermitage Road, Finsbury Park, N.4, actor; Norah Greenway, 19, Regent Street, Piccadilly Circus, W., actress; J. R. Brandon-Thomas, 47, Gordon Square, W.C.1, actor; Lydia Donovan, Ye Old Strawberry Gardens, Woking, actress; H. Walton, Halton Chambers, 26, King Street, W.C.2, actor; P. Johnston, Ye Old Strawberry Gardens, Woking, actor; B. D. Parnell, 14, Sutherland Terrace, S.W.7, actor. Minimum cash subscription: 5 per cent. of the shares offered to the public. The directors shall give preference in the allotment of shares to applications from members of the Actors' Association, 32, Regent Street, W.1. Secretary: J. Scott Leighton. Registered office: 26, Lisle Street, W.C.2. (*Continued on page* 13.)


**FILTERS.**

Comparatively few cameramen appreciate the advantages gained by the use of a comprehensive series of light filters. This is possibly due to the difficulty hitherto in obtaining any but one or two types.

It is now possible to obtain Filters of any size, from the small screen for the lens mount, to the large diameter glass for mounting in place of the front iris, either plain or graduated—the latter merging from clear glass to a dense yellow, with iris or straight gradation—from

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# "LIGHTING A STUDIO SET"

## A REPLY TO A REPLY

In reply to M. P. Prout, who rather takes exception to some of my remarks *re* the above, I imagine he read this as being addressed to experts, which it was not. The idea was to suggest a safe and satisfactory formula of lighting for a specified set in a *dark* studio, the set selected being a small room in a middle-class house, day and night, and was written for the benefit of the novice or the worker whose experience has been limited to the daylight studio.

With regard to front light I maintain that the hard shadow created by direct side-light as suggested in my brief article is most satisfactorily diffused or softened by direct front light of the correct amount or distance of light source from subject—the maximum roundness being obtained and the minimum of unnatural reflections from the eye, etc.

Dead front light, *if of only sufficient strength*, most emphatically does *not* spoil modelling, and almost any dark studio scene will show false light and shade where a fair percentage of front light is not used for diffusion, if the scene in question is to suggest *day-time*.

Mr. Prout considers that top light should be used in a small set representing a room in a small house in day-time. Where, in natural lighting, could the top-light come from? A skylight?

The spot back-light suggested in my article would represent all the reflection which could possibly come from a white ceiling; and, again, if top-lights were used in the day-time impression, there would be little left to make sufficient difference when the same room had to be shown representing night-time.

I agree very largely with Mr. Prout's remarks in general and would like very much to read more of his contributions, but would like him to understand that my remarks *re* top-light were in reference to the particular set, and day-time only. I am possibly one of the strongest advocates of top-light, and plenty of it, where the set is such as to offer natural scope for its use, as in a large reception, etc.

I would also remark that I have worked in most of the day-light studios in this country and in the past years two of the leading West End "still" studios, and even now light my close-ups to the same rules as the Court portraits were always lighted by electric light in the old days—always with a studied proportion of front light, rather high and mainly lighted by side light—and I maintain that this simple method would be the soundest line for any cameraman to commence on in his first effort in a *dark* studio. Of course, in a daylight or part-daylight studio the same remarks would be misleading and wrong, but I am under the impression that I distinctly specified *dark* studio.

I very heartily agree that it would be all to the good, and very helpful to the promising youngster in our ranks if more were written by men who have made a success in any special branch of the work, especially studio lighting. WM. SHENTON.

# NEGATIVES OF PHOTOS

Film artistes, who of course make use of personal photography far more than most people, should understand that according to the *British Journal of Photography*, while it is perfectly well established that the custody of the negatives of photos made in accordance with a sitter's order is the photographer's right, it is, on the other hand, not so well established that the photographer thereby undertakes the liability to keep them for the sitter's us at any time when the latter may require them for the supply of prints.

Cases in which this question has arisen are rare, and in ordinary practice are not very likely to arise, owing to the facility with which a duplicate negative may be made from a print in the sitter's possession. An exceptonal instance came to notice a year or two ago, in which untoned proofs from negatives taken thirteen years before were returned to a studio for delivery of the photographs. In the meantime, however, the studio had changed hands and the new proprietor had no knowledge of the existence of the negative, which presumably had been destroyed by the previous proprietor.

In cases such as these common law is determined, in a measure, by common custom in the circumstances of the particular trade; and certainly it is not possible to say positively that it is the common custom among photographers to preserve all negatives for the use of sitters at any remote date.

On the contrary, the usual relations between photographers and customers are contrary to this assumption, and in the absence of any case in the Courts, so far as our recollection goes, in the history of photography *there is no reason for assuming that the photographer is under the liability of keeping each and every negative until, say, he has the customer's permission to destroy it.*

# FINANCE

*(Continued from page 12.)*

**Mortgages, Charges and Satisfactions.**

L.M.S. PRODUCTIONS, LTD.—Particulars of £1,000 debentures, authorised July 7, 1921; whole amount issued; charged on the company's undertaking and property, present and future, including uncalled capital.

CHROMATIC FILM PRINTERS, LTD.—F. Morse, of 1 and 2, Great Winchester Street, E.C., as receiver and manager on June 29, 1921, under powers contained in debentures dated October 8, 1919.

**Receivership.**

EINER J. BRUNN.—The receiving order was made against the above debtor on June 28, on a creditor's petition, and last week the first meeting of the creditors under the failure was held at the London Bankruptcy Court. The Official Receiver, W. P. Bowyer, reported that the debtor had not surrendered to the proceedings and nothing was known of his whereabouts. The Official Receiver's inspector had attended at the address given and nothing was known of the debtor there save that he formerly rented a furnished flat there but left a month ago. The matter was left in the hands of the Official Receiver as trustee.

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# PULSE OF PRODUCTIONS AND WHO

**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
STUDIOS: Now using Stoll's at Cricklewood.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
CAMERAMAN (Black and white): Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinal.
TYPE: Seven-reel drama
STAGE: Fourth week.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
DIRECTOR: Frank Crane.
STARS: Molly Adair, John Reid.
SCENARIST: Cosmo Gordon Lennox.
CAMERAMAN: I. Roseman.
TYPE: Spectacular Circus drama.
STAGE: Completed.

**Broadwest.**
ADDRESS: Walthamstow.
FILM: "The Imperfect Lover."
STAR: Violet Hopson and Stewart Rome.
DIRECTOR: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: A. G. Frenguelli.
TYPE: Drama.
STAGE: Finishing.

---

FILM: "The Candy Man."
STAR: Not cast.
DIRECTOR: Not announced.
SCENARIST: W. G. Clifford
TYPE: Drama.
STAGE: Scheduled.

**George Clark.**
ADDRESS: 47, Berner's Street, W.1.
STUDIO: Candlemass Lane, Beaconsfield.
FILM: "The Bigamist."
DIRECTOR: Guy Newall.
STARS: Ivy Duke and Guy Newall.
SCENARIST: Guy Newall.
CAMERAMAN: Bert Ford.
TYPE: Social drama.
STAGE: Completed.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Dangerous Lies" (Working title "Twice Wed").
DIRECTOR: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: Leslie Dawson.
ASST. ART DIRECTOR: N. Gregory Arnold.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Cutting and Assembling.

---

FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Fifth week.

**Frederick White.**
ADDRESS: Weir House, Teddington.
FILM: "The Haigh Serial."
DIRECTOR: Edward R. Gordon.
ASSIST.-DIRECTOR: Geoffrey Benstead.
STAR: Ernest Haigh.
SCENARIST: Edward R. Gordon.
TYPE: Detective serial.
STAGE: Sixth Episode.

**Gaumont.**
ADDRESS: Lime Grove, Shepherd's Bush.
STUDIO MANAGER: B. H. Bromhead.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Fifth week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmophio, Ealux.
BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.
BRITISH PICTURES, LTD., Tuilerie Street, Hackney Road, London, E.2. 'Phone: Dalston 3454.
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
CAIRNS FILM CO., Watcombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.
CENTRAL FILM PRODUCING CO., Eel Pie Island, Twickenham.
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
FREDERICK WHITE, LTD., Weir House, Broom Road, Teddington. 'Phone Kingston, 1617.
GAIETY PRODUCTIONS, Wadden New Road, Croydon.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.
HARMA CLARENDON CO., 16, Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.
HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.
IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25—— Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52, Shaftesbury Avenue, W.1.
ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.
J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).
KINEMA EXPANSIONS, LTD., Motograph House, St. Martin's Lane, W.C.
MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.
MIDLAND ACTORS' FILM CO., 73, Broad Street, Birmingham.
MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.
NEW AGENCY FILM CO., 115a, Ebury Street, London, S.W.1. 'Phone: Victoria 6856.
PARKSTONE FILM CO., LTD., Preston Road, Lytham, Lancs.
PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.
REGULUS FILMS: 48, Carnaby Street Regent Street, W.1.
SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.
SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.
SEAL PRODUCTIONS, Princes Studio, Kew Bridge, Brentford. 'Phone: Chiswick 574.
STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.
SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.
THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.
TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.
WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.
WILSONIAN FILM PRODUCING CO., LTD. Secretary, W. J. Crook, 547, Wandsworth Road, S.W.
ZODIAC FILMS, Windsor Studios, Bromley Road, Catford. 'Phone: Lee Green, 948.

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**Glen Films.**
ADDRESS: 20 Lisle Street, W.C.
STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
FILM "Land of my Fathers."
DIRECTOR: Fred Rains.
STARS: Edith Pearson, John Stuart.
CAMERAMAN: L. G. Egrot.
STAGE: Nearing Completion.

**Hardy Film Co.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Bluff."
STARS: Marjorie Hume, Lewis Willoughby.
SCENARIST: Rafael Sabatini.
DIRECTOR: Geoffrey Malins.
CAMERAMAN: Germain Burger.
STAGE: First week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Seventh week.

**Granger-Binger.**
ADDRESS: 191, Wardour Street, W.
STUDIO: Haarlem, Holland.
FILM: "Bluff."
DIRECTOR: F. A. Richardson.
STARS: Maudie Dunham, Henry Victor and Percy Standing.
STAGE: Second week.

**Ideal**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: A. Kendrick.
STAGE MANAGER: J Barnard.
FILM: "Sonia."
STARS: Evelyn Brent, Clive Brook.
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Wm. Shenton.
STAGE: Seventh week.

---

FILM: "The Rotters."
DIRECTOR: A. V. Bramble.
STAR: Sydney Fairbrother.
STAGE: Scheduled.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Third week.

**Isle of Man Films.**
ADDRESS: The Manx Studios, Isle of Man.
FILM: "Flotsam."
DIRECTOR: Edmund Blake.
STAR: Marjorie Battess.
CAMERAMAN: Ernest Melbourne.
STAGE: Nearing Completion.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "The Adventures of Mr. Pusher Long."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Comedy.
STAGE: Nearing Completion.

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# THE STUDIO
## IS WORKING ON THEM

FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Costume Play.
STAGE: Scheduled.

**Kinema Expansions.**
ADDRESS: Motograph House, St. Martin's Lane, W.C.
FILM: "Ally Sloper, the Friend of Man."
DIRECTOR: Geoffrey Malins.
CAMERAMAN: Edward L. Groc.
TYPE: Series of short Comedies.

**Minerva Films.**
ADDRESS: 110, Victoria Street, S.W.1.
FILM: "The Beggar's Syndicate."
DIRECTOR: Adrian Brunel.
STARS: Mary Patterson, Bert Darley, Crispin Hay.
SCENARIST: Adrian Brunel.
SCENARIO-EDITOR: Bernard Carrodus.
CAMERAMAN: Frank Hoffmann.
TYPE: Comedy drama.
STAGE: Finishing.

**North British Productions.**
ADDRESS: 6, Princes Square, Harrogate.
FILM: "The Lonely Road.
DIRECTOR: Alfred Van Den Bosch
STARS: Robert Fenemore, Gwyneth Roden.
STAGE: Sixth week.

**Progress.**
ADDRESS: Shoreham.
FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Fifth week.

**Regulus Films.**
ADDRESS: 48, Carnaby Street, Regent Street, W.1.
SECRETARY: J. G. Dickson.
STUDIOS: Barker's, Ealing.
FILM: "Teddy Laughs Last."
DIRECTOR: Milton Elmore.
STARS: Teddy Hayes, Audrey Edwardes.
SCENARIST: James G. Dickson.
CAMERAMAN: L. Protheroe.
TYPE: Drama.
STAGE: Cutting and Assembling.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.

**All Whose Names are Mentioned**
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**"THE PULSE OF THE STUDIO"**
In no other way can this be kept
**RIGHT UP-TO-DATE**

CAMERAMAN: E. Coble.
TYPE: Two-reel Comedy.
STAGE: Nearing completion.

**Samuelson.**
ADDRESS: Warton Hall, Isleworth.
FILM: Title not fixed.
DIRECTOR: Rex Wilson.
STAR: Isabel Jeans.
STAGE: Second week.

**Seal.**
ADDRESS: Prince's Studio, Kew Bridge.
FILM: "Dick's Fairy."
DIRECTOR: Bert Wynne.
STARS: Hargreaves Munsell, Joan Griffith, and Albert Brantford.
ASSISTANT DIRECTOR: John Wyndham.
SCENARIST: Eliot Stannard.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Sinclair Hill Productions.**
ADDRESS: Jay's Agency, Wardour Street, London, W.
FILM: Comedy.
ASSISTANT DIRECTOR: S. D. Brahame.
TYPE: Straight Comedy.
STAGE: Scheduled.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "The Fruitful Vine."
DIRECTOR: Maurice Elvey.
CAMERAMAN: Germain Burger.
STAGE: Fifth week.
FILM: "The Prey of the Dragon."
DIRECTOR: Martin Thornton.
STAR: Victor McLaglen.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Cutting and Assembling.

FILM: "The Pointing Finger."
DIRECTOR: George Ridgewell.
STARS: Milton Rosmer, Madge Stuart.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Finishing.

**H. W. Thompson.**
ADDRESS: B. & C. studio, Hoe Street, Walthamstow.
FILM: "The Wonderful Year.
DIRECTOR: Kenelm Foss.
STARS: Marie Odette, Lionelle Howard.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: Frank Canham.
ASSISTANT CAMERAMAN: Pat Quinn.
TYPE: Light French Drama.
STAGE: Cutting and Assembling.

**Welsh Pearson.**
ADDRESS: Craven Park, Willesden
FILM: "Squibs."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Fred Groves
SCENARIST: Eliot Stannard.
CAMERAMAN: Emile Lauste.
SCENIC ARTIST: Ernest Jones.
TYPE: Comedy.
STAGE: Cutting and Assembling.

**Zodiac.**
FILM: "Walter in the Studio."
STAR: Walter Forde.
TYPE: Two-reel Comedy.
STAGE: Third week.

# SUB-TITLING DISPUTE

At Westminster County Court before Sir Alfred Tobin on July 20 an action to recover £10, for work done and goods supplied, was brought by William Ebenezer Baker, film specialist, Neal Street, Shaftesbury Avenue, against Capt. Edward Newman, film renter, Wardour Street.

Richard O'Sullivan was counsel for the plaintiff, and Humfrey Edwards for the defendant.

The plaintiff's case was that he was to supply 430 ft. of film at 2½d. a foot, and also 60 title cards for which the defendant chose the lettering. The work was done satisfactorily.

In cross-examination, plaintiff said he was present at the private show of the films on January 30 and the titles were level and distinct when thrown on the screen. He had charged 1s. 6d. each for the titles and he was not aware that the usual charge in the Trade was 6d. The only complaint he had was on June 28, when a letter came stating that eight sub-titles were badly scratched.

The defendant, who said he had been three years in the business, said he was counter-claiming fifteen guineas for the expense he had been put to. He complained that the films were not delivered within a reasonable time, and the titles were too short for people to read them easily. He and his men had to cut the films and join them together in order to render them useful, and this occupied two days.

His honour gave judgment for the plaintiff on the claim and dismissed the counter-claim, costs being given in each case. He said there was contradiction as to what took place at the interview between plaintiff and defendant, and, therefore, he preferred to judge the matter from the correspondence. In the letters he found no allusion to the majority of the various defects now alleged, and he drew the conclusion that the defendant had greatly exaggerated small matters of complaint that might possibly have existed in the plaintiff's work. On the whole, he drew the conclusion that plaintiff had done his work reasonably well and was entitled to judgment.

# CAMERAMEN AT WORK

Kenneth Gordon is editor of the News Department of the Motion Picture Service.

* * *

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* * *

Bert Ford has returned from Nice, where he has been filming.

* * *

D. P. Cooper was mentioned the other week as the photographer of "With All Her Heart"; this should have been Teddy Day.

* * *

Some interesting business was discussed at last night's meeting.

* * *

# MEN BEHIND THE CAMERA

IV. **Cox, John Jaffray**, is a Londoner by birth, but was educated at New College, Worthing. It was in 1910 that he first turned his attention to kinematography, and he started his career with L. Fitzhamon, with whom he worked for B. and C., Martin's Films, Charles Urban, Gaumont and others. He was chief cameraman for Kent Films and Central Films, and is now with Stoll. He pleads guilty to no particularly vicious vices other than an intense admiration of the art of kinematography. When he is at home he is to be found at 44, Barrowgate Road, Chiswick, W.4 ('phone Chiswick 294).

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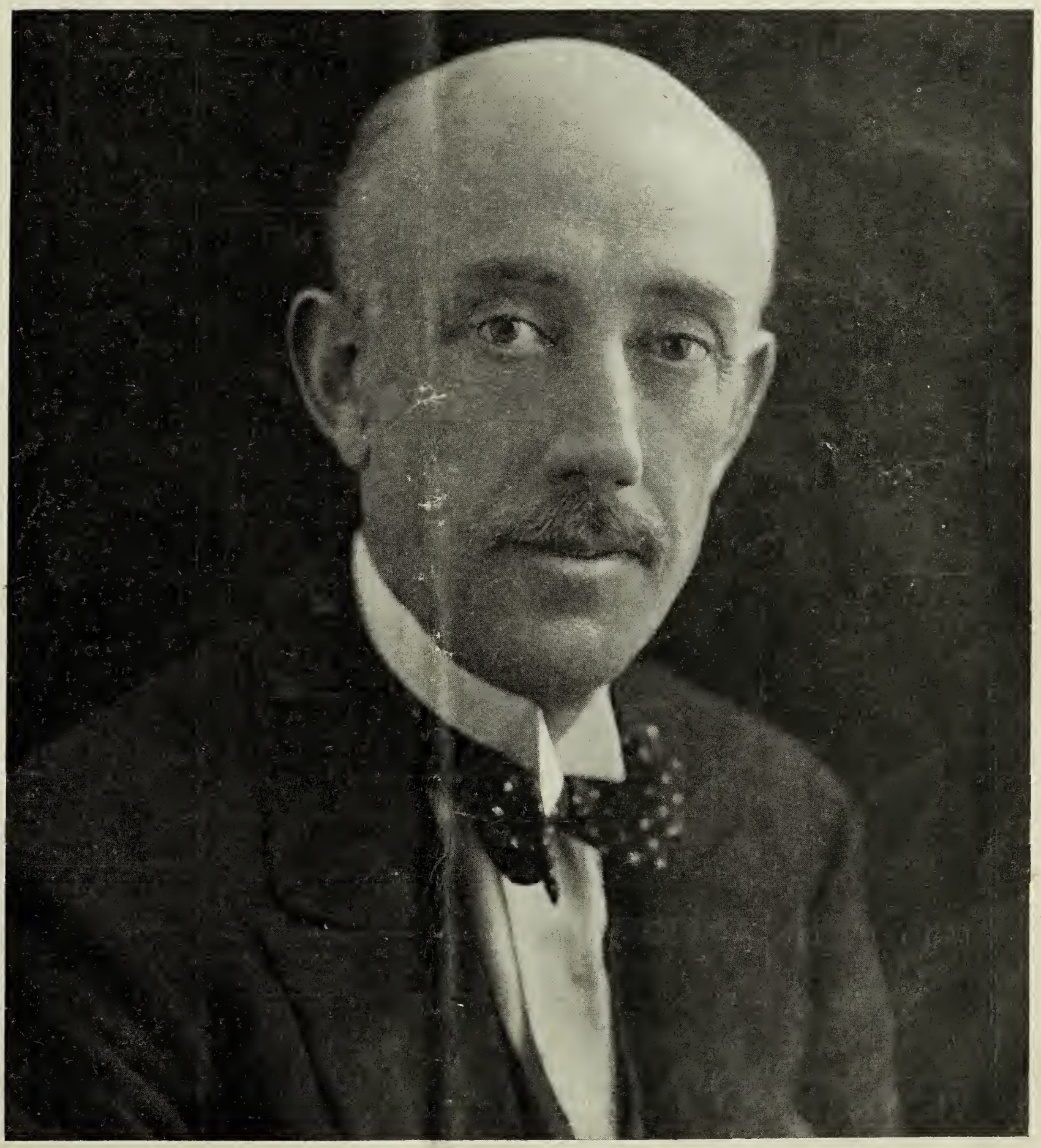
# The MOTION PICTURE Studio

Vol. 1.—No. 10. Saturday, August 13, 1921. FOURPENCE

The Organ of all concerned in the production of BRITISH MOTION PICTURES



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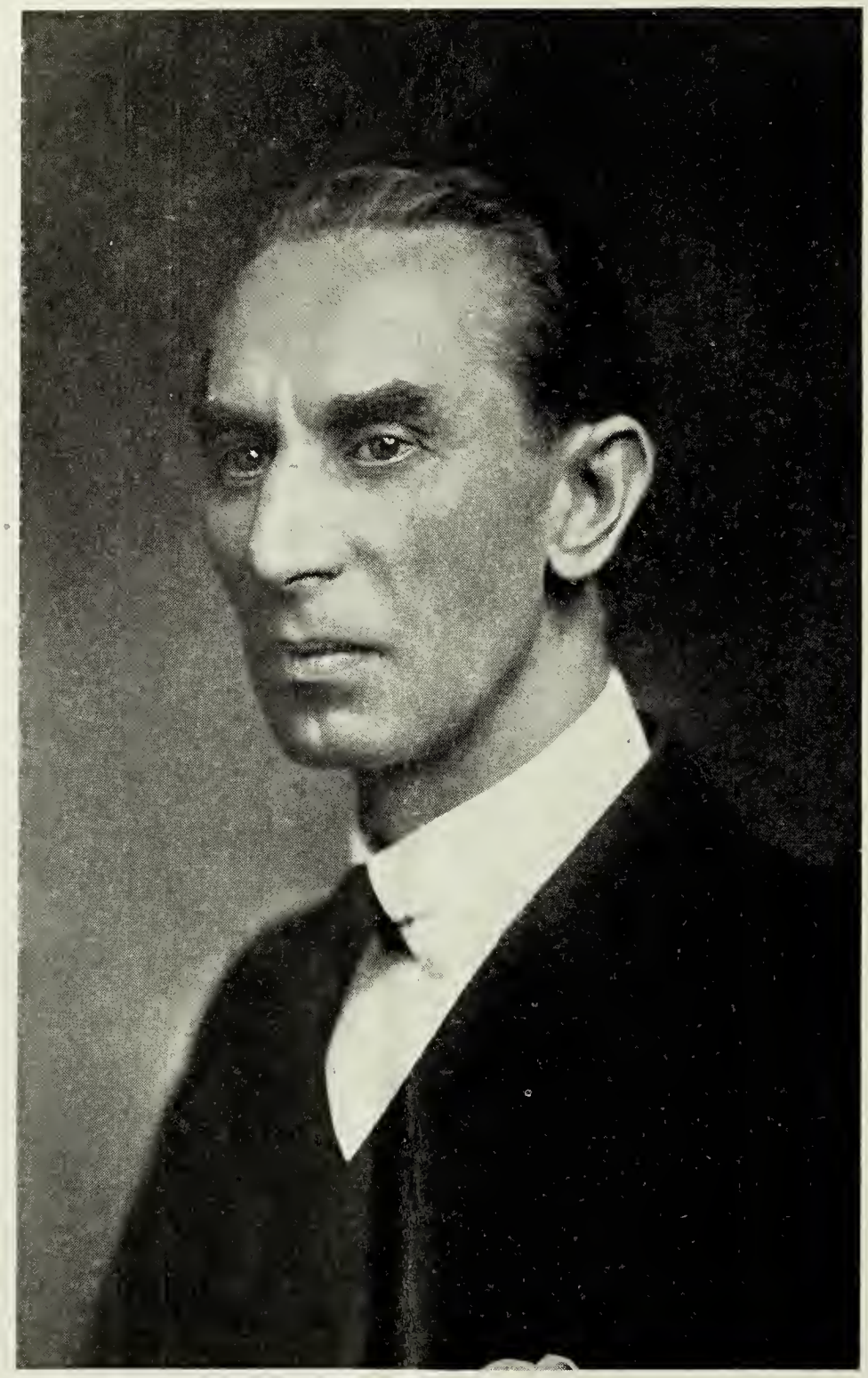

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# Bramlins

241, Shaftesbury Avenue, W.C.2.

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Vol. 1. No. 10.

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

August 13, 1921

*The Need for Better Scenarios.*

THERE are few things more noticeable about many of the films at present being offered than the failure of producing organisations to pay sufficient attention to the necessity for a good scenario. It is merely to repeat a very unfortunate truism to say that hundreds of pounds are spent in buying the film rights of a novel, and that less than the same number of shillings is spent on the scenario. During the past week there has been a particularly noticeable instance of the lack of proportion which causes a director to spend large sums on elaborate settings, devote much time, talent and energy to good direction, but overlook the story. Now the first essential of a photoplay is that it shall contain a story. If this essential is absent, no prodigality of setting, no technical skill, no extensive advance publicity campaign will put it over. The public is merely a little child. It wants to be told a story, and if a few of it are disappointed with the story that is told the rest will not listen.

* * *

*Spoiling What Story there is.*

BUT it is not always that there is merely no story. It is sometimes that a story which is in itself not suited for translation into terms of the screen is used for its title or for the author's name. That, perhaps, would not matter so much if a scenario were done by an educated writer whose artistic instincts and technical knowledge would enable him to use the skeleton of the story as foundation for a photoplay. Too often, however, the scenario is the result of unintelligent hack work combined with the mistaken ideas of "business" men whose artistry and taste is almost non-existent. Then, when a cheap director (almost as entirely lacking in dramatic and artistic sense as those who have already done their dreadful work) stages the result, a film results at which the public fidgets through the first four reels and finally laughs sardonically at the alleged "climax." We have had personal experience of this reception of so-called "masterpieces" in typical suburban kinemas within recent weeks, an experience which is humiliating and painful to anyone who believes in the ultimate art of the screen and in the possibility of making real pictures in this country.

* * *

*Better Films and the Public.*

ACCORDING to an announcement which appeared in several papers at the early part of this week, the People's League has started a campaign for better pictures. In itself, such an object is both desirable and praiseworthy, but the methods by which it is intended to achieve the end are open to serious objection. It is stated that a deputation is being formed to wait on Lloyd George, and the public is being invited to send postcards expressing its opinion to the offices of this League. According to the League's Secretary, the kinema should be made educative and should be a place where parents can take their children. No league, we should imagine, would start a campaign to "reform" music halls and theatres so that children could go. No one would seriously argue that indecency should be allowed or that children ought to be kept away from the music halls and theatres because there is anything improper in the performances. It is simply that these places of amusement cater for the adult public and that the mental development of a child makes it as undesirable that it should share these entertainments as that it should be allowed to read Balzac or the more popular Sunday newspapers. There is, in most of these leagues, a distinct desire to interfere with the public's amusements, habits and recreations in a way that is not merely grandmotherly but impertinent. This particular League graciously admits that it does not desire more Government interference than is absolutely necessary." Who is to define what is meant by "absolutely necessary"? The League the public or the Government? So far as this League's object is the elimination of vicious and otherwise really undesirable films, it is to be applauded. But the aim of making kinemas fit only for children is about on a par with making the sea fit for fresh-water fish.

* * *

*A Lack of Knowledge.*

IN a paragraph which appeared in the *Financial Times*, it was stated that "many British films have scored great successes in the States. Can it be that this is one reason for taxing our films going there in future?" For error it would be difficult to surpass this paragraph, Many British films have not, unfortunately, "scored great successes in America," and there is no reason save lack of knowledge why the writer of the paragraph should talk about "taxing our films going there in future." There is no tax—yet, and must it be emphasised once more that the tax proposals are aimed against German pictures, because they threaten to flood America.

* * *

*Raising the Status.*

IN the past the scenarist has been regarded as the Cinderella of the British studio. The status of the scenarist must be elevated and to this end the next issue of the MOTION PICTURE STUDIO will be devoted to the interests of those engaged in the literary part of the work.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Bigamist"** (*George Clark*) is a nine-reel British super that finds its chief virtue in the excellence of the production rather than in the strength of the story. In fact this poverty of story is the weak point of the film, and is made additionally apparent by the great length of the picture. From a technical point of view "The Bigamist" is quite as good as, if not better than, the best that has come from America, and, if cut judiciously, it should go well in that country. The cameraman has done excellently, and has secured some of the most beautiful views of the south of France ever screened. No American cameraman has done so well. There are a few defects that can be laid at the door of the director, but these are well countered by the skill with which Guy Newall has developed the dramatic possibilities of what story there is. Ivy Duke gives a polished performance, and Guy Newall plays perfectly. Julian Royce is good but with a tendency to be extravagant; while A. Bromley Davenport is very convincing. Dorothy Scott, Barbara Everest, and Douglas Munro are b yond reproach.

**"Unrest"** (*Dallas Cairns*) is a disappointment, judged as a photoplay. As a medium for depicting screen thrills, however, it is quite passable. The photography and printing do not add any value to the production, but the work of Mary Dibley, consistently artistic, relieves the situation considerably, Maud Yates and Marjorie Hoare are also quite good.

# BRITISH FILMS FAILING ?

*by* ANDREW SOUTAR

One after another, British film companies are failing. I learned this week that one of the foremost has given a week's notice to every member of its staff, intimating that "owing to the trade crisis it has been decided to close down production for the time being."

If these repeated failures help our people to realise that we have never deserved success, they will have come as a blessing. I know that I shall be accused of lacking in patriotism for criticising instead of extolling British productions, but I must risk that.

Screen pictures mean millions of pounds to the revenue of a country ; this country isn't making one "bean" out of them. America is the greatest market in the world for screen pictures—eleven million persons go to the kinema theatres in the States every day. I doubt very much if we have sold half a dozen pictures to the States during the last four years, and those that may have been sold have never seen Broadway, where, for a big production, a theatre is leased for as long as three months.

*In this country, according to my own investigations, the art or industry is in the wrong hands. Small people are snatching at small profits and whining day by day because America throws their productions on one side as being unworthy.*

*Looking at it commercially, I say without fear of criticism that there are millions of pounds to be made out of film-making if the right company is formed and the right lines of working adopted.*

Griffith's picture, "The Birth of a Nation," is still running in the small towns of the States ; it has made over four million sterling to date. "The Miracle Man" had made nearly two milions when I left New York last autumn. "Way Down East" (a Griffith production) will make two millions before it is scrapped. Is there a single British picture that has made ten thousand pounds profit ?

In America a good director gets as much as twenty thousand pounds a year for his work ; and he is worth every cent of it if any of ours gets five hundred. The Americans spend anything up to a hundred thousand pounds on a picture, so that they may get fifty per cent. on their money.

In order to lift British films to the front, we must see that the directors are people with some sense of art, education and appreciation of what the public wants.

We must also insist on young people playing in the picture. Directors, as Mr. Jeffery Bernerd rightly says, should not be allowed to direct their wives. Joseph Schenck, who has made millions out of pictures, and is the husband of Norma Talmadge, said to me : "We want British pictures in the States, but don't give us old women in the leading roles. Youth, sitting in the theatre, wants to see Youth on the screen."

A director must not be confined to fifteen thousand feet of film with which to make a five thousand reel picture. Frequently D. W. Griffith exposes three hundred thousand feet until he gets the desired effect.

The scenario department should be under the charge of someone who has a grip of literature, can visualise a scene, and has the courage to keep the director in his place.

A film "doctor," or scenario doctor, is essential. In America he is a highly-paid writer, and he goes through the scenario in order that he may put in the human touches that mean so much.

*No director should be allowed to choose his own cast. A casting editor, with a committee, should be engaged. There should be no favouritism. We must realise that any good director can make a first-class star or actress who has the right film face. He should know how to talk to them while they are working, and play on their emotions.*

In conclusion, I say, emphatically, that if the right company will step in, now that the moment is opportune, and make one good British picture that shall have a chance to take its place among the thousands in America, the way is paved for scores of others.

And yet we have the finest scenery in the world, British cameras are the best. British actors stand first, even in America.

Give us the right combination—money and art—and we shall stand first in the list within four years.—(*Sunday Pictorial.*)

# FRONT COVER BIOGRAPHIES

## VIII.—A. BROMLEY DAVONPORT

One of the leading players in the two latest George Clark productions is A. Bromley Davenport. In "The Bigamist" he plays the part of Carruthers, while in "The Persistent Lovers" (one or two remaining scenes of which have yet to be secured) he appears as the Duke. Mr. Davenport's first introduction to the screen was with Broadwest in "Great Gay Road," but previously he had had vast and comprehensive experience on the speaking stage. His most recent appearances have been in "The Romantic Age," at the Comedy, "The Choice," and "Our Mr. Hepplewhite," at the Criterion. He joined the Army in January, 1915, and was for three years with the Staffs. Yeomanry, serving for some time in Egypt, after which he was invalided home.

We would take this opportunity of congratulating Mr. Davenport on his marriage to Adele Burdillat, which took place last Tuesday at the Brompton Oratory. The bride is a French widow, whom he met while working on scenes in "The Bigamist" in Nice.

Colonel Bromley-Davenport, the bridegroom's brother, was best man.

The only guests were Lady Newton (the bridegroom's sister) and Lord Newton.

# SUB-TITLES

*by* G. de BEAUREPAIRE

Why so many individuals imagine that the elimination of sub-titles, letters and throwbacks from the screen-play would improve it, I cannot imagine.

Regarding sub-titles : if we cannot have the human voice in the screen-play (and, in my humble opinion, we *don't* want it) we must have something in print, because, apart from the fact that a continual series of pictures unbroken by print would become monotonous, people always want to know what an actor is saying at the crucial moment (especially if to the villain, or to the heroine) and a good gripping sub-title in a dramatic subject is just as thrilling to an audience as a thrilling scene in action.

And the same remarks apply to comedy. For instance, in Hepworth's screamingly funny film, "Alf's Button," the remarks of "Alf" (Leslie Henson) in sub-title, to his pal in the trenches, and during their capers on leave, helped the film's success eighty per cent., especially the stock gag, "Eustace always wos 'ole-sale !" which gag everybody who had seen the film laughingly remarked about to their friends.

This is only *one* instance, recollect ! I could quote many more.

Now take the screened letter. In my opinion a letter is as interesting to read on the screen as it is in the printed novel, provided it is not too long, especially if the letter tells a happy mother that her marriage with her husband was bigamous, and why (as Guy Newall's very effective letter told his "mother" in "The Bigamist"), and provided that the letter is *legible* and not *too* long.

It is utterly impossible to convey everything—everything that *must* be conveyed to an audience—that is, in photographic action. Titles are necessary, and, moreover, desirable, and so are letters.

Now take throwbacks. As William J. Elliott truly says in the last issue of THE MOTION PICTURE STUDIO, if throwbacks are used properly by an individual, who understands his craft, they are often very effective, and never in the least confusing to persons of ordinary intelligence. They are desirable, as is the fade-back incident generally. Particularly in the *short film*, the two-reeler ; and, even in the long film, or the five or six reeler, they cannot be often avoided, since most of our stories were not originally written for the screen.

I may remark that I am at present engaged upon a detective series myself, and as each adventure must be given in two reels, I find throw-backs, and the fade-back incident generally the only way in which to tell the stories I have at my elbow in only two reels.

The great thing to remember with regard to sub-titles, letters, and throwbacks is—DON'T OVERDO IT ! And this refers to *everything in this life*, and, I should imagine, in the next !

# High Lights
## Intimate Studio Gossip

IT is now some days since Jeffrey Bernerd decreed that his directors at Stoll's were not to cast their wives for star roles in their productions, and I am wondering if there is not another side to this question. I have met some of these wife-stars who have assured me that they do far better work when the director also happens to be their own husband. A kind of affinity of spirit, I suppose.

* * *

ON the other hand, I heard of one wife-star who, after a particularly trying time "on the floor," confessed to a friend, with an ocean of tears in her voice: "He bullied me dreadfully. I'm sure he wouldn't dare speak to any other woman like that."

* * *

WHAT thinks Willie Clarkson of Louis Mercanton, I wonder? That leading French director refuses to allow the use of artificial facial fungi by his artistes. If one of them has to play a part which necessitates his screen appearance as a bearded man he has to grow the wealth of whiskers—not hire it! One of his actors in "Phroso," he declares, had to appear with a growth on his chin, and Louis allowed the fellow eight weeks on full pay in order to cultivate this! This rearing of the hirsute crop may be O.K. in such circumstances, but suppose A. Bromley Davenport had to play the part of an artist-fellow with long flowing locks!

* * *

RUBY MILLER is now playing the part of Dinah in "The Edge o' Beyond," at the Garrick—the part she played in the film version. And she says that she has found it has been a great help to have been able to study her own acting on the screen, "and I am able to place much more reliance on my expression than I could before." Thank you, Ruby, for that testimonial to the value of screencraft. So many stage players assert that playing before the camera spoils them.

* * *

IF I were more polite than sincere I suppose I would use this par to offer a warm and hearty welcome to the Master of Falkland (the Hon. Lucius Plantagenet Cary) and the Hon. Mrs. Cary, who this week announce that they are taking up film work. The Master of Falkland is the heir of the 12th Viscount Falkland, a representative peer for Scotland, and the Hon. Mrs. Cary until recently had a shop in Knightsbridge. So that this noble couple are fairly versatile in their experience. However, I am optimist enough to believe that if someone were to point out to them that their entry into the studio will mean the keeping out of two professional artistes they would be content with the comfortable position they already enjoy.

* * *

INCIDENTS like this serve to point one obvious moral: The urgent necessity of a Film Artistes' Association. Artistes must organise for protection. And when this is done (and not before) will there be a cessation to attempts by Society folk to take from artistes their bread and butter.

* * *

I AM informed that an agency to provide work in the studios for ex-officers and their wives will shortly be opened by a party of ex-officers. A meeting to discuss the matter was held at 48, Grosvenor Square, W., and it was decided that propaganda work should be carried on for the next three weeks. A meeting will be held after that time to come to a more definite decision on the matter.

*

CAPTAIN IRVEN, who presided, said: "We hope to obtain a membership of 2,000 people, and we shall charge 5 per cent. on earnings for the jobs we find for them." With all the sympathy in the world I find myself unable to agree with this movement. Just as the building trade workers refused to allow "dilutees" so ought studio workers. I would like to tell Captain Irven that there is not enough work in studio-land for the present population of that land—immigrants thereto will make matters worse for all concerned.

* * *

IN our "Do You Know" feature is a pertinent inquiry as to the production of a British serial, and I share the writer's curiosity. American-made serials are a wash-out, and soon no exhibitor will dare to submit one to his patrons. We have given the Americans enough rope, and they have hanged themselves. And yet serials are of films the most remunerative. What is wanted is a scenarist with enough initiative to prepare a top-hole scenario of a serial and a producing firm with enough business acumen to begin where America has left off. Who will it be?

* * *

A WORD about our next issue. Following on a recent suggestion in this journal we have decided to lead the way in the matter of encouraging the use of better literary material in British productions. To this end we have obtained from leading producing firms full particulars of their scenario system and the scenarios required. This will be published under the title of "The Scenario Market," and will become a regular feature. Other special features of interest to scenarists in particular will be included. Arrangements have been made for this special issue to be circulated in the studios in this country and America, and all interested will be well advised to reserve advertising space. August 17 is the latest date for editorial and advertising copy and blocks.

**"MEGAPHONE."**

## ON THE FLOOR
### With JOHN GLIDDON

Anyone who has seen John Gliddon at work at once realises that here is an earnest thinker—a man who is able to concentrate his outstanding abilities on the work in hand—who knows the vast possibilities which lie in film produicng, and is determined to develop them.

John Gliddon has that sense of imagination which is "a gift of the gods" to any film director. Young, very active, and bringing to his work a new angle of conception, he is out to do great things for British films. His long experience of casting (his association with Bramlins will be remembered) enables him to select his types without difficulty.

It must be said, however, that John is cognisant of the possibilities of new material, so long as it conforms with his own particular standard.

While strongly averse from extravagance in stock, he makes it a principle to get exactly what he wants from any artiste, believing that the soundest economy is gained by delivering the proper goods, rather than stop to estimate to three places of decimals what the ultimate cost will be.

And perhaps the greatest thing of all is the feeling of confidence he wins from his cast. A call at the studio when the company is taking a breather is sufficient to impress one with the cordiality that exists between director and player. John knows his job, and the artiste knows he knows.

# Where they are and ——

Marjorie Hume, who is now off the F.-P. Lasky stock company, is at Isleworth playing lead in " Bluff " for Hardy.

J. Merton is art director at Stoll's Cricklewood studio.

Teddy Hayes plays lead in "Teddy Laughs Last " (Regulus).

H. L. Morrin is assistant director to Martin Thornton, at Stoll's.

C. T. Crapper is cranking for Lambart Films on "Romance and Reality."

Geo. Foley has just returned from Shoreham, where he has been appearing in "A Lowland Cinderella " (Progress).

James G. Dickson is responsible for the scenario of "Teddy Laughs Last," now being produced for Regulus.

W. Vinall Bennett, who was almost born in the wig business, but has also been in stage management, is wardrobe master at Cricklewood.

Cora Goffin is playing the star part in Lambart Films' production, "Romance and Reality," interiors of which have been secured in the Tuilleries Street Studios.

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81 Aldersgate Street, E C 1.

Gray Murray is in the cast of "Sonia."

Hetta Bartlett has been playing in "Sonia" (Ideal).

Caleb Porter is in the cast of "The Night Hawk" (International Artists).

Mdlle. Valya plays Lady Cannynge in Stoll's "The Fruitful Vine."

Edward Dorley is playing for International Artists in "The Night Hawk."

Gordon Craig is playing the "bad man" part in "Roses in the Dust" (Gaumont).

Mary Brough has been provided with an important part in the International Artists' production "The Night Hawk."

John Gliddon with his company of International Artists is now at Brixham, in Devonshire, on exteriors for "The Night Hawk."

Malvina Longfellow is playing the leading part of Lydia, the wife of the skipper of the *Night Hawk* in "The Night Hawk" (International Artists).

A. Bromley Davenport has returned to England from Nice with the George Clark Company and is to work in one or two scenes, which are to be shot in this country, to complete "The Persistent Lovers."

George K. Arthur, who has just finished playing the title role in "Dear Fool," has received a signed letter from the author, in which "Artemas" says "you were indeed the veritable ' Dear Fool ' of my novel."

Milton Rosmer plays three different parts in five different make-ups in "The Pointing Finger" (Stoll), and has now entered into an agreement with Stoll to star in four successive productions.

Capt. Calvert is still busy on "Roses in the Dust" (Gaumont), and is likely to be quite another three weeks before he finishes. The picture will contain scenes taken at Henley Regatta, on the sea-front at Eastbourne and in London and Cornwall.

Langhorne Burton is with F.P.-Lasky.

Madge Stuart has the name part in "Gwyneth of the Welsh Hills" (Stoll).

Henderson Bland plays Shadrack Morgan in Stoll's "Gwyneth of the Welsh Hills."

Eille Norwood is filling the role of Lord Pryse in "Gwyneth of the Welsh Hills," which Martin Thornton is directing for Stoll

## ——DO YOU——

If there is any significance in the fact that G. Treville is directing " Married Life " while E. J. Collins is directing " Single Life " for Ideal.

* * *

Whether Sydney Seaward did not do some really striking work at the B. & C. studios and——

* * *

How the other artiste liked being so completely knocked out.

* * *

Why Donald Crisp is returning to the Other Side.

* * *

If in making two reel comedies with George K. Arthur as the star is not a very wise move on the part of Stoll.

* * *

Whether the Gaumont *versus* Ideal semi-final was a cricket match or a game of nine-pins.

* * *

If it is not a fact that Paris has gone mad over " The Door that has no Key."

* * *

Whether " The Bigamist " is going to be the huge success it was hoped.

* * *

Why Malvina Longfellow turned down the part of " Lady Hamilton " in the German production.

## FILM WORK ——

*Contributed by*

IT seems rather unwise that British producing firms are closing down at the present time, a time when they should be doing their best to get films out. Since the Armistice, British productions have been steadily improving, until many are now capable of being sold in America. American films are, however, coming into this country in shoals and into other countries as well. American films have been well received all over the world, because they are better than English, and until we could turn out films of quality we could not hope to compete with the States. Just as we are getting somewhere near the mark we start closing down.

I have just returned from Austria with Frank Crane, my director, who has been producing " The Puppet Man." Austria, so far as the climate is concerned, is an ideal country for film work.

The Austrian people are always anxious to assist producing companies in any way possible. The scenery is magnificent, and the studios are wonderfully well equipped.

While our company was in Austria we used a magnificent studio, which is run by the Government. It was at one time the summer-house of the ex-Emperor, but it has been transformed into a fine studio.

It is lighted mainly by a lamp known as the " Wienert "—something similar to our Westminster. I saw a set 180 feet long, representing Venice, built in this studio. The set was absolutely solid, and was complete with gondolas and waterways. It was built in a square, to make it possible to shoot from any side.

I believe there is a big market for English films in Austria. I saw plenty of American pictures in Vienna. A thing that struck me as being strange was that

# what they are doing

May Blossom has joined the Golden West Company.

Harry Granville has been appointed director of productions of the newly formed Golden West Productions.

Bertram Burleigh has been engaged by Kenelm Foss to play a leading part in "All Roads Lead to Calvary." Sid Jay handled the booking.

## —KNOW?—

Why professional film artistes allow Society intruders to take their jobs away from them; and——

* * *

If this is not due to the absence of a Film Artistes' Association.

* * *

The name of the scenarist who punched the head of an agent in the Criterion.

* * *

Why the *Daily Graphic* suggested that Maurice Elvey should be made a B.A.

* * *

Which is to be the producing company to make a real British serial.

* * *

The name of the next Hepworth production.

* * *

If the cameramen at Cowes had a *very* enjoyable time; and——

* * *

The name of the cameraman who contemplates opening a fried fish shop.

* * *

If the suggested Film Agency for Ex-Officers is not an unfair move.

* * *

How Harold Preston enjoyed being smacked by Cora.

* * *

If in "The Missioner" Olaf Hyttan will be Hurd as well as seen.

Olaf Hytten has finished work with Stoll in "The Missioner."

Johnnie Butt is in the cast of "Four Men in a Van" (Titan).

Edwin J. Collins is to direct the production of "Single Life" for Ideal.

Thomas Bentley is to direct the production of "Pickwick Papers" for Ideal.

Challis N. Sanderson is now chief assistant to J Stuart Blackton.

Hugh Croise is to direct the production of "Four Men in a Van" for Titan Films.

A. Manning Haynes is playing a leading part in "Four Men in a Van" (Titan).

Leslie Howard Gordon is staff scenarist at Stoll's Cricklewood studio.

"Bee" Mason has been chosen as kinematographer for the Shackleton Expedition.

Maurice Elvey is to direct the production of "The Romance of Westdale" for Stoll, with Milton Rosmer in the lead.

George Wigan is assistant to Edward R. Gordon, who is directing the production of "The Haigh Serial" (Master).

Elizabeth Brandt, the Swedish member of the International Artists Company, has gone to Sweden to arrange for the disposal of International Artists' output in Scandinavia.

Cyril Parcival has just finished work at Stoll, where his last part was the name part in "The Missioner." This is his seventh Stoll picture.

Victor McLaglen has been asked by A. Bocchi to go to Italy for three months as soon as he is free from "The Glorious Adventure" to take a part in a production by the new Italian-American producing Company.

**Henri de Vries, the famous Dutch actor, is playing the part of John Mayor, the old skipper in the "The Night Hawk," which John Gliddon is directing for International Artists' Films.**

Harding Steerman has been engaged by Bramlins to play for Harma.

Mrs. M. S. Crewdson manages the fine canteen at Stoll's Cricklewood Studio.

Eric Barclay, just over from Paris, is to play for the next Harma production (Bramlins' booking).

Hilda Anthony is playing for the Ideal production, which M. Treville is directing (Bramlins' booking).

Gibb McLaughlin is at present working at Shoreham with Progress Films. (Bramlins arranged this.)

Frances Weatheral is playing the part of the Duchess in "The Lowland Cinderella" for Progress (Bramlins booking).

Brigadier-General W. B. Hulke is paymaster at the Stoll Cricklewood studio and assists Joe Grossman in the general management.

Kate Phillips and Pauline Peters have been re-engaged by Bramlins to play for Mr. Morgan in the Progress production "The Lilac Sunbonnet."

# IN AUSTRIA

## I. ROSEMAN

a Chaplin film—"The Floorwalker"—did not raise a single laugh.

"Anne Boleyn," the German film, was also being shown. It is, without a doubt, the finest picture I have ever seen. For sets, photography, lighting and acting it will take a lot of beating. Hampton Court and other famous places in England have all been reproduced on the screen.

Germany is another competitor, and when you have seen a German picture you will get some idea of what we are up against. When Germany can turn out films of such a high standard it is no time for English firms to start closing down.

If we are ever going to produce we must start now. If we do not start soon, we may as well give it up altogether.

I saw some British pictures in Vienna of Auriele Sydney which were well received. The picture houses are many, but they are small. The biggest hall in the town runs a five-reeler, a comedy, and perhaps a scenic, but it has an orchestra of eighty-five!

The singing picture is very popular. A hall in Vienna was running a whole opera in pictures. At the foot of the picture was the different notes, and the singers behind the screen sung the notes as they were flashed on, thus synchronising with the characters on the screen.

The projection in most of the theatres is very bad. The pictures are usually rushed through at a terrific speed, or else the masking is wrong.

The Austrian people like exciting films—serials and thrillers. We should be able to supply a few, otherwise the country will be overrun with German and American pictures, and then we will stand a very poor chance.

LETTERING SPECIALIST

is open to undertake one or two commissions for special film work

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# DARK ROOM VIEWS

*by* WILLIAM VEATS

The article which recently appeared in your admirable and helpful journal, "Development and After Treatment of Negatives," by Harry J. Coward, touches several very vital points in conection with this, the most important process in Kinematography.

In carefully "grading" the various sections for exposure to obtain the first impression for the director's "cutting copy," it is often surprising what a first-class "judgment" printer discovers. One riddle, which I have not yet seen solved, is how to obtain good results when artistes have not secured that most desirable effect, which, for lack of a better term, I shall call "balance of 'make up.'"

Often the printer "goes for" an artiste's features at the opening of the scene, regulating exposure accordingly, when, upon the appearance of another character, a new propositon is presented. The features of the second figure has an entirely different facial "make up," due to this lack of "balance." The resultant positive from such a negative cannot be termed perfect.

No blame is attached to you, Mr. Negative Developer; rather would I suggest that a deal of credit be due to you for the "average" you do your best to obtain.

Should the printer disregard entirely this difference, the positive shows one "blacked," whilst the other is either good or lacking in detail.

This hard, soot and whitewash effect is unavoidable, unless due regard be paid to the question of "balance of make up."

I lack the necessary knowledge to point out the tint to be used with the various shades of complexion. I, however, feel sure that you will agree with me tnis question demands your close study and attention.

Mr. Coward's "punch hole" question is a very important one. I would suggest that an "exposure plot" accompany each camera box, indicating its contents, and the meaning of the various punch holes.

Often, upon assembling a negative for commercial printing, it is found that a "retake" is sandwiched between scenes of a similar nature, but of a different density. This would probably have been obviated had the "exposure plot" indicated a "retake" of a particular scene. When this is done, it might be possible in most instances to develop "first takes" and "retakes" of same on one frame, or at the same time, thus obviating the jump in density otherwise unavoidable in finished copy.

Too great an emphasis cannot be laid upon the skilful use of intensifiers and reducers. Very careful judgment and great skill must be exercised when resorting to these methods in an attempt to improve a poor negative. Those of the soft variety are undoubtedly preferred to the hard and dense ones. If at all possible to get the happy medium, it is more desirable from a printer's point of view.

With the soft, thin negative, one great danger asserts itself, viz., that after a few prints have been made the slight base faults and unavoidable microscopic abrasions print far deeper than the average or denser negative. For this reason alone it is often advisable to treat your thin negative with a good intensifier. The printer receives the sections from the negative assembler, duly marked according to effect desired, and if for toning, tinting or black and white. Upon the sections being "graded" and printed, the exposed stock should be classified into separate boxes and labelled according to treatment desired.

Sepia tone, blue tone, light effects and straight developing can then receive Mr. Positive Developer's special attention. With many toning processes the print is greatly intensified, for which due allowance must be made in both printing and developing. Hence the advisability of classified separation. After development is completed a consultation between developer and printer is desirable, that alterations may be made in subsequent prints to obtain an even density throughout the whole section.

If care be exercised in printing and developing, this desirable uniformity can be obtained, especially with the aid of mechanical light changing apparatus. These machines regulate the exposures to be given each scene, and creates a "standard light" for further copies.

*Great improvements are still necessary in the handling of stock after printing. Old-fashioned methods still prevail in most English laboratories. The day will dawn it is to be hoped in the very near future) when film will not be touched by hand from the moment it leaves the printer until it reaches the positive joiner for final assembly. Such machines are used to a very great extent both on the Continent and in America, very few being used in England at present.*

Greater attention might also be paid to the various toning processes used in Continental laboratories. Many beautiful effects are being obtained there with the aid of both toning and tinting; many colours in toning being obtained by "dye toning." This is a very satisfactory method of producing "tones" in any shade, which, together with a suitable dye *wash*, a distinct and true two-colour effect is presented on the projection sheet.

Doubtless much more will be heard of this process in the very near future, as many enthusiasts are working upon the question, one of whom showed the writer some wonderful effects, especially various shades of green, a short time since. Some of these were practically "double tones." Unfortunately, it is extremely difficult for the moment to find a mordaunt which does not infringe various German patents which are registered in this country.

**WED. AUG. 17**

*last date for editorial and advertisement copy for the Special Scenarists' Number.*

*SPECIAL NOTE.—Meeting re Kinema Club announced for next Thursday postponed. See next issue for important announcement.*

# STUDIO PATENTS

*This list is specially compiled for the* MOTION PICTURE STUDIO *by Rayner and Co., Registered Patent Agents, of 5, Chancery Lane, London, W.C.2, from whom all information relating to Patents, Trade Marks and Designs, can be obtained gratuitously.*

## Latest Patent Applications.

17,579.—Carey Gavey Syndicate, Ltd. Kinematographic apparatus. June 28.

17,968.—G. Rivetta, Kinematograph film feeding devices. July 1.

17,932.—W. Feuerzeug, Photographic apparatus.

18,523.—D. Barker. Producing animated cartoon films. July 8.

18,670.—W. J. Lyons. Production of picture films for kinematography. July 9.

155,587.—A. R. Boorman. Means for use with a kinema film camera for producing a stereoscopic effect when the pictures are projected on the screen.

163,677.—Petra Akt-Ges Fur Elektromechanik. Means for guiding kinematograph films.

16,236.—A. Schwaryhaupt. Guiding endless films. June 13.

164,404.—N. Pemberton-Billing. Motion picture apparatus.

164,447.—C. M. Williamson. Kinematograph cameras.

164,467.—J. E. Thornton. Carriers or holders for kinematograph films.

164,476.—A. R. Trist. Cameras for use in colour photography.

163,776.—J. B. A. E. Peranne and A. Aube. Film feeding and centring means for kinematograph apparatus.

163,829.—J. E. Thornton. Apparatus for holding and feeding forward the films in kinematograph apparatus.

19,822.—G. Humphries. Cards for production of film titles for kinematograph projection. July 23.

19,843.—H. C. F. Morant. Film developing apparatus. July 23.

## Specifications Published this Week.

132,786.—F. Kaufman. Taking or projection of kinematograph pictures.

165,151.—F. E. Mosley. Recording apparatus for use with kinematographs and the like.

147,021.—A. von. Rothe. Apparatus for taking kinematographic photographs.

160,512. — Stereo-Kinematography. The invention comprises a prismatic optical system for use as a projector for pictures of a kinematographic apparatus, in which two images of a single picture are simultaneously thrown on to the screen and superimposed. In place of the usual projecting-lens a system is used consisting of the back component of an ordinary lens, in front of which is mounted two rhomboidal prisms, each reflecting half the rays through lenses. To insure correct superimposition on the screen, wedge-prisms are fitted, and are capable of rotation. The lenses are mounted in eccentric cells to facilitate adjustment. The whole system is mounted in a casing, so that it may replace any ordinary projection lens.—Charles Henry Frampton, 209, Balham High Road, London, S.W.17.

***Rayner and Co. will obtain printed copies of the published specifications, and will forward on post free for the sum of 1s. each.***

# YOUR CORNER

## LETTERS TO THE EDITOR

### THE KINEMA CLUB.

When the big inclusive club is formed I would suggest the formation of a more exclusive club, consisting of those interested more particularly in the artistic advancement of the kinema. By including *all* engaged in kinema work you include a large proportion of those who are not there on account of any intrinsic screen qualities, but who are attracted from supposedly kindred spheres of activity by the lure of the salaries which in past years of boom the industry has been able to pay.

*There are plenty of people capable of realising that screen art and stage art are "as the poles apart," and that the Kinema must work out its own future on lines distinct from the legitimate stage.*

While producing is in the hands of old stage producers who openly advertise, when casting, that "only stage actors need apply" —although they must know that it has cost America a mountain of money to prove that they are no more likely to make good on the screen that many another with a "film face"—little progress will be made, and the club will be merely a branch of the Green Room Club.

Until a number of people get together who are agreed that the photoplay is half play and half photoplay, that the play is neither a stage play nor anything like it, and the photoplay is not only of the technical type, so long will advance hang fire, and so long will the public be dissatisfied.

I would suggest, therefore, the formation of the "Kinaesthetic" Club, or, if you will, the "Kappa-theta" Club—something with plenty of Greek in it—and exclusive to the dozens of writers who are continually voicing similar opinions to those expressed above, as well as the tens of dozens of others who do no voicing but a powerful lot of thinking.

Producing firms declare themselves willing, even anxious, to pay for talent, but when half the talent resides in relatives and friends and the other half is talent of the wrong kind, the result can only be poor art and worse business. As the late Prof. Huxley wrote: "It is one of the last lessons one learns from experience, but not the least important, that a heavy tax is levied upon all forms of success; and that failure is one of the commonest disguises assumed by blessings." The present slump will indeed be a blessing—without disguise—if it teaches producing firms that the kinema is both an art and a business and not a machine for paying absurd salaries to a few incompetent—in a screen way—people. The public will not stand for it. So, hail the new Kinaesthetic Club!—M. P. PROUT.

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NOTE.—*The meeting of the Kinema Club, fixed for next Thursday, has been postponed. An important statement will be made in our next issue.*—ED.

### CHATS TO CAMERAMEN.

I was wondering if you could not make a feature of "Chats With Cameramen"—to advise cameramen that you would like one of your representatives to call on them and interview them on the pictures they have taken, and their ideas of where or how improvements could be obtained in present circumstances in British studios, etc., etc. Not seeking to advertise myself, I sign myself, "A SUBSCRIBER."

# FACTS OR FANCIES?

In the correspondence columns of the *Kinematograph Weekly*, A. E. Coleby writes on the question of the quality of British Productions. He says:—

There is a very old saying, and a very true one, that lookers-on see most of the game. I have been playing the part of a looker-on for some considerable time, and watching with interest the various moves of the Associations, who, for the first time in their history, have joined themselves together to safeguard the interests of the British Film Industry.

Naturally my leanings—as a director—are towards the manufacturing side, but I hope and trust I have sufficient common-sense to take into consideration the other branches. I know that everybody—in whatever branch of the Trade he may be—is passing through an exceptionally bad period; but I wonder how many realise that the fundamentals of their business depend on the person who pays money to go into their theatres? I am afraid not many.

To get the biggest penny in the quickest way has, apparently, been their sole object in life. Very few have taken into consideration the interest of their own particular audience. They have traded on names, and booked and booked without seeing or knowing what article would be sent them. So long as it had a name it was sufficient.

My experience teaches me that an audience wants more than that. Because a person with a name does one good picture, it does not mean that there is going to be a sequence of good pictures from the same source. The net result of all this is that the audience to whom we look for our bread and butter are quickly becoming dissatisfied with the fare put before them. It resolves itself into this: that, notwithstanding the exceptional climatic labour troubles which have existed in this country and notwithstanding conditions which have prevailed for some considerable period, I am convinced, and it has been proved beyond doubt that wherever a really *good* picture has been shown the public has found sufficient money to fill the house.

Facts are stubborn things, and this proves my point, that if a census of opinion was taken among picture theatre-goers in general, the answer in the majority of cases would be "I don't go as often as I used to, they've had such rotten pictures lately, and I shan't go again till they have a good one." Now all this tends in the direction for which I, as a director, desire to fight. It has been agreed that production (except in a few instances where contracts have to be carried out) shall *cease*, at least for some considerable period, and to my utter surprise the organisations concerned are allowing the representatives of the foreign element to have their say in the matter, and to use "soft soap" in the shape of (on the surface) falling in with the idea of non-production. But are they? Will they? I doubt it. While we stop production in this country, foreign competitors (when I say "foreign competitors" I mean all firms outside this country, including those with interests in this country) will go on producing even more than hitherto, and the time will come in the very near future when they will again flood the market at a price against which no British manufacturing company can compete. Indeed, I doubt very much if British manufacturers will be in existence at all, especially when I read the letters being sent to the President of U.S.A. asking him in the interests of our combined countries, to stop the *ad valorem* duty proposed by America. Why this? when to my knowledge for the last twelve years the legitimate British manufacturer has been able to exist and make good money without earning a copper from the country to which we are now bending the knee.

I wonder how many people at present connected with the Trade remember the futile efforts which were made in the said country some years ago to regain even a sporting chance? But no: they laughed at us, and they will laugh again.

Why do not the "big wigs" of this Industry collect together and leave no stone unturned to create some scheme to prevent the import into this country of anything and everything? I am not fool enough to suggest complete stoppage, but I do suggest that only the *best* should have a market here, and thus give the British manufacturer a chance of getting good money to do good pictures (for without good money he cannot do them), and thus give a fair field for all, and not, as I have recently seen in a beautiful picture house—complete in every detail, costing hundreds of thousands of pounds—a picture shown which I would stake my reputation was a German production, produced by a German, featuring a German, but what is worse, depicting a most distasteful and I may say indecent side of life.

If we are to have German pictures, let them at least be wholesome and decent. I trust you will agree with me?

***Leading the way***

in the campaign for the improvement of the literary side of British Productions, the next issue of the "Motion Picture Studio" will be a

**SPECIAL**

**SCENARISTS**

**NUMBER**

New features and special articles for the benefit of Scenarists, and as it will circulate in America and this country all Scenarists should take advertising space.

***LATEST DATE FOR EDITORIAL and ADVERTISEMENT COPY, Aug. 17***

**DON'T BE LEFT BEHIND.**

# WHAT IT COSTS

*by* RONALD MAY

Whenever complaint is made as to the quality of British productions the inevitable counter-argument is that there is a lack of finance in British producing firms. And there is much in this argument ; but not so much as those who make it think there is.

One of the most expensive films yet made by a British firm is "The Bigamist," and this cost well over £50,000. But I am not absolutely convinced that the results on the screen justify that vast sum. For the point I want to make is that it is not always a question of how much is spent as the manner of the spending.

There are other British films that will be, comparatively, far more successful on which only £5,000 has been spent. It all depends on *how* the money is spent. In view of these figures let us look at the question of stage finance. Arthur Webb in the *Star* says that this "all depends on the play." And, so it does.

Some plays have been successfully staged by managers at a cost of only a few pounds ; others have exhausted a fortune and then have only drawn a few pounds into the box-office. I believe that a recent production at one of the musical comedy houses cost something like £20,000 to put on and run for a fortnight, and the total receipts probably did not exceed £2,000 during that period. The producers consequently lost roughly £18,000 on the venture.

The weekly expenses of a West End play vary considerably, according to the type of play and the theatre. The salary list of a farce may only run into a matter of £150 a week, but if you multiplied that sum by ten you would generally underestimate what a manager has to pay out every week to the cast of a revue. During recent years one management had to find between £2,000 and £3,000 every Friday to pay their company. One artist, who was only on the stage for ten minutes each performance, received £250, and the principal comedian got twice that figure.

For an average comedy, at an average theatre at an average rent, with an average cast, the total weekly expenses would be in the neighbourhood of £1,400 and the average receipts (supposing the play is successful) would be about £2,000. But the £600 is not clear profit. There are au thor's royalties to be paid, and the cost of production must be written off before the management begins to make money.

**WED. AUG. 17**

*last date for editorial and advertisement copy for the Special Scenarists' Number of the "Motion Picture Studio"*

Now, all this is different from film finance. When the Public pays to see a picture it is paying for more than the cost of production—it is paying for the cost of production plus the cost of the renting concern, plus the cost of the exhibitor's establishment which includes exploitation orchestra, etc.

So that it is unfair for the Public, or any ill-informed member of The Trade even, to attempt to saddle the producing concern with the ultimate cost of the film. What I am particularly keen on pointing out is that the cost of making a film minus all the after-expenses does not determine—or *should* not determine—the ultimate success, or otherwise of the picture. Wisely spent as "good attraction" can be made for £10,000 as for £50,000.

*Producing concerns need to overhaul the system of financing productions and to eliminate all waste. Extravaganza in sets or crowds is wrong.*

At the same time I want to emphasise the difference between the extravagant and the cheese-paring policy. If we went to get hold of the different markets of the world we must spend the *necessary* amount of money on making a good selling picture—it is as wrong to spend more than is necessary as to spend less.

Harley Knoles in his letter to the *Times*, said :—"The British industry has suffered owing to the lack of enterprise on the part of those who hold the purse-strings ; and it will always be difficult to compete with American or German films so long as our productions are stinted financially. Let us remember that we cannot enter a Rolls-Royce market with a Ford car."

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# STUDIO FINANCE

## New Companies.

CENTURY ENTERPRISES, LTD.—Private company. Registered July 11. Capital £100 in £1 shares. To carry on the business of manufacturers of and dealers in kinematograph films, etc., in Great Britain and elsewhere. The subscribers (each with one share) are :—H. C. Sturgeon, 10, Little Queen's Road, Teddington, Middlesex, laboratory observer ; C. J. Lock, 20, Hanover Square, W.1, secretary. The directors are not named. Solicitor :—W. H. Sanders, 36, Lincoln's Inn Fields, W.C.

FEDERATED FILM ENTERPRISES, LTD.—Private company. Registered July 6. Capital £5,000 in £1 shares. To carry on the business of financiers, manufacturers, renters and exhibitors of, agents for, and dealers in kinematograph and similar pictures, etc. The subscribers (each with one share) are :—E. A. Clifford, Mill House, Poundsbridge, Penshurst, Kent, solicitor ; Emily E. M. Sheppard, 44, Selkirk Road, Tooting, S.W.17, clerk. J. H. Taylor is the first permanent director. Remuneration as fixed by the company. Solicitors : Ballantyne, Clifford and Co., Dock House, Billiter Street, E.C. Registered office : 24, Denmark Street, W.C.2.

S. AND T. PICTURES SYNDICATE, LTD (176,095).—Private Company. Registered August 3. Capital, £6,000 in £50 shares. To acquire from the Safe Deposit and Trust Company, of Baltimore, U.S.A. (as trustees for the exors. of the late G. R. Webb) the exclusive manufacturing and exploiting rights in certain inventions, and to carry on the business of manufacturers, licensees, exhibitors and renters of and dealers in singing and talking machines, kinematograph films and kinematograph machinery and apparatus, etc. The first directors are : G. MacElwee, The Croft, Chatsworth Road, Chiswick, W.4 (director of Associated Paper Mills, Ltd., and the Lombard Industrial Corporation, Ltd.) ; A. N. Harper, 87, Howard's Lane, Putney, S.W.15. Secretary : G. Moore Solicitor : G. Howard, 1, Great Winchester Street, E.C. Registered office : 1-2, Great Winchester Street, E.C.2.

## Mortgages, Charges and Satisfactions.

GEORGE CLARK PRODUCTIONS, LTD.—Particulars of £25,000 debentures authorised May 20, 1921 : whole amount issued : charged on the Company's undertaking and property, present and future, including uncalled capital.

# RELEASES

**The Hound of the Baskervilles** (*Stoll*).

DIRECTOR : Maurice Elvey.

STAR : Eille Norwood.

CAST : Hubert Willis, Madame D'Esterre, Rex McDougall, Robert English, Lewis Gilbert, Catina Campbell, Robert Vallis, Fred Raynham, M. Walker.

SCENARIST : Dorothy Westlake.

CAMERAMAN : Germain Burger.

**His Last Defence** (*Walker*)

DIRECTOR : Geoffrey Wilmer.

STARS : Mary Glynne, Dennis Neilson Terry.

CAST : Alfred Bishop, Cyril Raymond, Alfred T. Jones, Harold Anstruther, Howard Cochran, Peggy Surtees, Helen Haye.

# TRADE SHOWS

**Cherry Ripe** (*Thompson*).

DIRECTOR : Kenelm Foss.

STARS : Mary Odette, Lionelle Howard.

SCENARIST : Kenelm Foss.

TRADE SHOW : Thursday, August 18, at the New Gallery, 11 a.m.

You cannot do better than by placing your orders with **L. BENJAMIN & CO.** **99, Middlesex Street, E.1.** *'Phone—London Wall 7568.*

# THE PRESS AGENT AND THE STAR

*by* BILLIE BRISTOW

*The good Press Agent is not a parasite.*

The newspapers are the only means by which the public can satisfy a natural and growing curiosity about the lives, personalities, and careers of actors and actresses or the action of a play or film. Without this information the number of Kinemagoers would inevitably fall off, and similarly it is an admitted fact that the circulation of a paper will fall if its film and theatrical news is poor. There must be someone to supply this news.

*But it must be news, for the man who fabricates is a fool, and does neither himself nor his client a pennyworth of good.*

The Press Agent is the middle man, and he it is who supplies the news about the various stars. The need for news about stage and film personalities is growing, and with it the demand for better publicity. Everyone who has succeeded and has achieved some position in any profession has something about them that appeals to the romantic (and the envy of those less fortunate).

The Press Agent is trained to discover what this something may be. Often incidents in the career of an artiste, of which he or she does not appreciate the value, are invaluable to the Press Agent as details which the public is anxious to hear.

*The Kinema and theatre-going public is intensely interested in actors and actresses whose performances hold their attention for a few minutes, and the result in terms of practical economics is brisk business at the Box Office. From the artiste's point of view this is everything. Managers both in film land and theatreland are business men, and they are going to engage artistes who have the capacity to fill their theatres. Naturally, therefore, they give a preference to those whose names are known to the public, and whose talents and personality have been proved.*

There may be a few artistes who, by clever publicity have achieved some reputation without possessing talent, but their number is small. Any successful Press Agent will say that it is useless to try to build up a reputation on a foundation of hot air. On the other hand there are many really clever stage artistes who have been playing in the provinces for years, and are still there simply because their names are unknown to manager, producers and agents. This fact has been proved quite recently by two or three actresses whose names leap to mind, who have made instantaneous successes in the West End on their first appearances in London.

A similar thing applies in filmland—if an artiste attracts a public by reason of her personality, and her name becomes known, the manager of the Kinema theatre will want to book more films in which she is playing.

The renter who finds that Miss So-and-So is a big "draw," immediately in forms the producing concern, and so the lady obtains other engagements.

The importance of Provincial publicity cannot be overlooked where the film-player is concerned. The bulk of the Kinema-going public is to be found in the provinces, and it is in the provinces that film favourites are made, and if they have the personality and talent behind their publicity their popularity will never wane. The public is very loyal to its favourites—the picture-house manager knows this—so does the director, but *unless the artiste has the goods to deliver to the public, no publicity on earth will make her a star and keep her a star.*

# STUDIO SPORTS

Gaumont and Ideal met at Boston Manor on Saturday, August 6, in the semi-final of the Kinematograph Sports Association's Cricket Cup Competition. The game resulted in a walk-over for Ideal. Gaumont, batting first, were all out for 10 runs, Barkas taking 7 wickets for 6 runs and Evans 3 for 3.

F. A. Kendrick and H. Wheddon opened the innings for Ideal, and after scoring 13 runs from 15 balls bowled, retired, leaving Ideal victors by 10 wickets.

GAUMONT

| | |
|---|---|
| Smith, c. Hunter b. Barkas ... ... | 0 |
| Wicker, b. Barkas ... ... ... ... | 1 |
| Thorogood, b. Barkas ... ... ... | 1 |
| Struton, c. Puddephat b. Barkas ... | 2 |
| Girdlestone, b. Evans ... ... ... | 0 |
| Bronhead, b. Barkas ... ... ... | 0 |
| Jokeley b. Evans ... ... ... ... | 0 |
| Brown, b. Barkas ... ... ... ... | 0 |
| Page, not out ... ... ... ... ... | 1 |
| Hart, b. Barkas ... ... ... ... | 4 |
| Hunt, b. Evans ... ... ... ... | 0 |
| Extras | 1 |
| Total | 10 |

FALL OF WICKETS.

1—0, 2—3, 3—5, 4—5, 5—5, 6—5, 7—5, 8—9, 9—9, 10—10.

BOWLERS' AVERAGE.

| | Overs. | Maidens. | Runs. | Wkts. |
|---|---|---|---|---|
| Barkas ... | 5 | 3 | 6 | 7 |
| Evans ... | 4 | 3 | 3 | 3 |

IDEAL

| | |
|---|---|
| H. Wheddon, not out ... ... ... | 7 |
| F. A. Kendrick, not out ... ... | 6 |
| Total no wickets | 13 |

Barkas, Walton, Simpson, Puddephat, Marlborough, Hunter, Evans, Alder and Phillips did not bath.

BOWLERS' AVERAGE.

| | Overs. | Maidens. | Runs. | Wkts. |
|---|---|---|---|---|
| Struton ... | 13 | — | 7 | — |
| Thorogood | 1 | — | 6 | - |

## KINEMATOGRAPH SPORTS ASSOCIATION

At the last meeting of the committee of this Association the following were added to the list of Vice-Presidents: Colonel K. E. Jameson, J. S. Elias, Major A. P. Holt and S. Harris.

The committee of the swimming section is arranging a gala to take place at the end of September. Among the events will be a 100 yards championship of the Trade (gents) and a similar event for ladies. There will also be four-length relay races for ladies and gents, and a similar race for ladies and gents combined. A number of other events will be added, and full details announced in a few days' time.

# MORE ISLINGTON NEWS

Further to the announcement made exclusively in these columns last week with reference to the movements of personnel at Famous-Players Lasky studios, we are able to state the immediate work of the newcomers.

John S. Robertson is making final preparations before leaving England next week with the F.P.B.P. company for France, where some exteriors for "Perpetua" will be filmed at Le Havre in conjunction with the Cirque Pinder. Ann Forrest arrived last week from Los Angeles and will appear in Mr. Robertson's new production in the title rôle. David Powell is cast for the part of the artist Brian. Mr. Robertson will be accompanied by his head cameraman, Roy Overbach, and George Pocknall as second cameraman. George Fitzmaurice is another recent arrival. He will shortly commence production at the Islington Studio with "Three Live Ghosts," with Norman Kelly in one of the leading rôles.

Donald Crisp has returned with his company from location, and is now busy with the interiors for "Beside the Bonnie Briar Bush," which as been adapted by Margaret Turnbull from Ian Maclaren's Scottish classic. In this picture Mr. Crisp has undertaken the dual rôle of director and star, as besides superintending the entire production, he has also undertaken the leading part of Lachlan Campbell. The big set of the picture—the banqueting hall of Drumtochty Castle—will serve next week as a background for a Highland ball-scene. Three hundred people will take part in this scene, and the music will be furnished by twenty regimental pipers of the London Scottish and the Scots Guards.

# FILMING IN IRELAND

Ireland seems to be looming up as a production centre, judging from the plans of the Irish Film Company, which plans to do pictures in Ireland with Irish actors. A. V. Feary has been appointed general sales agent for the United States and Canada. It is said that three units are now ready for showing, consisting of a feature, a comedy and a scenic.

**KINE CAMERA EXPOSURE METER**

**7/8**

With Instruction Booklet.

Indicates right lens opening for the light.

"Very reliable, could hardly get on without."

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**WATKINS METER Co HEREFORD.**

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# PULSE OF PRODUCTIONS AND WHO

**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
STUDIOS: Now using Stoll's at Cricklewood.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
CAMERAMAN (Black and white): Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinal.
TYPE: Seven-reel drama
STAGE: Fifth week.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: "The Puppet Man."
DIRECTOR: Frank Crane.
STARS: Molly Adair, John Reid.
SCENARIST: Cosmo Gordon Lennox.
CAMERAMAN: I. Roseman.
TYPE: Spectacular Circus drama.
STAGE: Completed.

**Broadwest.**
ADDRESS: Walthamstow.
FILM: "The Imperfect Lover."
STAR: Violet Hopson and Stewart Rome.
DIRECTOR: Walter West.
ART DIRECTOR: Thomas Fleetwood.
CAMERAMAN: A. G. Frenguelli.
TYPE: Drama.
STAGE: Finish ng.

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FILM: "The Candy Man."
STAR: Not cast.
DIRECTOR: Not announced.
SCENARIST: W G. Clifford
TYPE: Drama.
STAGE: Scheduled.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Dangerous Lies" (Working title "Twice Wed").
DIRECTOR: Paul Powell.
STARS: Mary Glynne, David Powell.
ASSISTANT DIRECTOR: R. J. Cullen.
SCENARIST: Mary O'Connor.
ART DIRECTOR: L slie Dawson.
ASST. ART DIRECTOR: N. Gregory Arnold.
CAMERAMAN: C. McDonnell.
TYPE: Social drama.
STAGE: Cutting and Assembling.

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FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Sixth week.

**Gaumont.**
ADDRESS: Lime Grove, Shepherd's Bush.
STUDIO MANAGER: B. H. Bromhead.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Sixth week.

**Glen Films.**
ADDRESS: 20 Lisle Street, W.C.
STUDIO: "Belgrave," Marine Terrace, Aberystwyth.
FILM "Land of my Fathers."
DIRECTOR: Fred Rains.
STARS: Edith Pearson, John Stuart.
CAMERAMAN: L. G. Egrot.
STAGE: Nearing Completion.

**Hardy Film Co.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Bluff."

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.
BRITISH & COLONIAL KINEMATOORAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.
BRITISH PICTURES, LTD., Tuilerie Street, Hackney Road, London, E.2. 'Phone: Dalston 3454.
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
CAIRNS FILM CO., Watcombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.
CENTRAL FILM PRODUCING CO., Eel Pie Island, Twickenham.
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
FREDERICK WHITE. LTD., Weir House, Broom Road, Teddington. 'Phone Kingston, 1617.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
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STARS: Marjorie Hume, Lewis Willoughby.
SCENARIST: Rafael Sabatini.
DIRECTOR: Geoffrey Malins.
CAMERAMAN: Germain Burger.
STAGE: Second week.

**Granger-Binger.**
ADDRESS: 191, Wardour Street, W.
STUDIO: Haarlem, Holland.
FILM: "Bluff."
DIRECTOR: F. A. Richardson.
STARS: Maudie Dunham, Henry Victor and Percy Standing.
STAGE: Third week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: (not titled).
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Eighth week.

**Ideal**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: A. Kendrick.
STAGE MANAGER: J Barnard.
FILM: "Sonia."
STARS: Evelyn Brent, Clive Brook.
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Wm. Shenton.
STAGE: Eighth week.

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FILM: "The Rotters."
DIRECTOR: A. V. Bramble.
STAR: Sydney Fairbrother.
STAGE: Scheduled.

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FILM: "Married Life."
DIRECTOR: Georges Treville.
STAGE: Casting.

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FILM: "Single Life."
DIRECTOR: Edwin J. Collins.
STAGE: Casting.

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FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Fourth week.

**Isle of Man Films.**
ADDRESS: The Manx Studios, Isle of Man.
FILM: "Flotsam."
DIRECTOR: Edmund Blake.
STAR: Marjorie Battess.
CAMERAMAN: Ernest Melbourne.
STAGE: Nearing Completion.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "The Adventures of Mr. Pusher Long."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Comedy.
STAGE: Nearing Completion.
FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme.

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STAR : Dawn Meredith.
TYPE : Costume Play.
STAGE : Scheduled.

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ADDRESS : Carlton House, Regent Street.
STUDIOS : London Kinema Studio Tuileries Street, Hackney Road.
FILM : "Romance and Reality."
DIRECTOR : Captain Harry Lambart.
STAR : Cora Goffin.
SCENARIST . Captain Harry Lambart.
CAMERAMAN : C. T. Crapper.
TYPE : Drama.
STAGE : Fifth week.

**Master Films.**
ADDRESS : Weir House, Teddington.
STUDIO MANAGER : George Wynn.
FILM : "The Haigh Serial."
DIRECTOR : Edward R. Gordon.
ASSIST.-DIRECTOR : George Wynn.
STAR : Ernest Haigh.
SCENARIST: Edward R. Gordon.
CAMERAMEN : Theodore R. Thumwood, Jack Parker.
TYPE : Detective serial.
STAGE : One Episode weekly.

**Minerva Films.**
ADDRESS : 110, Victoria Street, S.W.1.
FILM : "The Beggar's Syndicate."
DIRECTOR : Adrian Brunel.
STARS : Mary Patterson, Bert Darley, Crispin Hay.
SCENARIST : Adrian Brunel.
SCENARIO-EDITOR : Bernard Carrodus.
CAMERAMAN : Frank Hoffmann.
TYPE : Comedy drama.
STAGE : Finishing.

**North British Productions.**
ADDRESS : 6, Princes Square, Harrogate.
FILM : "The Lonely Road.
DIRECTOR : Alfred Van Den Bosch
STARS : Robert Fenemore, Gwyneth Roden.
STAGE : Seventh week.

**Progress.**
ADDRESS : Shorcham.
FILM : "Mayor of Casterbridge."
STAR : Fred Groves.
DIRECTOR : Sidney Morgan.
SCENARIST : Sidney Morgan.
CAMERAMAN : Stanley Mumford.
STAGE : Sixth week.

**Regulus Films.**
ADDRESS : 48, Carnaby Street, Regent Street, W.1.
SECRETARY : J. G. Dickson.
FILM : "Teddy Laughs Last."
DIRECTOR : Milton Elmore.
STARS : Teddy Hayes, Audrey Edwardes.
SCENARIST : James G. Dickson.
CAMERAMAN : E. Coble.
TYPE : Two-reel Comedy.
STAGE : Nearing completion.

**Samuelson.**
ADDRESS : Warton Hall, Isleworth.
FILM : Title not fixed.
DIRECTOR : Rex Wilson.
STAR : Isabel Jeans.
STAGE : Third week.

**Screen Plays.**
ADDRESS : Cranmer Court, Clapham S.W.
STUDIO MANAGER : Douglas Payne.
FILM : Grand Guignol series.
DIRECTORS : Fred Paul and Jack Raymond.
CAMERAMAN : Stanley Rodwell.
TYPE : Short melodramas.
STAGE : Producing one a week.

**Seal.**
ADDRESS : Prince's Studio, Kew Bridge.
FILM : "Dick's Fairy."
DIRECTOR : Bert Wynne.
STARS : H rgreaves Munsell, Joan Griffith, and Albert Brantford.
ASSISTANT DIRECTOR : John Wyndham.
SCENARIST : Eliot Stannard.
CAMERAMAN : L. Protheroe.
TYPE : Drama.
STAGE : Cutting and Assembling.

**Sinclair Hill Productions.**
ADDRESS : Jay's Agency, Wardour Street, London, W.
FILM : Comedy.
ASSISTANT DIRECTOR : S. D. Brahame.
TYPE : Straight Comedy.
STAGE : Scheduled.

**Stoll.**
ADDRESS : Temple Road, Cricklewood.
STUDIO MANAGER : J. Grossman.
FILM : "The Fruitful Vine."
DIRECTOR : Maurice Elvey.
CAMERAMAN : Germain Burger.
STAGE : Fifth week.

FILM : "The Prey of the Dragon."
DIRECTOR : Martin Thornton.
STAR : Victor McLaglen.
CAMERAMAN : Percy Strong.
TYPE : Drama.
STAGE : Cutting and Assembling.

FILM : "The Pointing Finger."
DIRECTOR : George Ridgewell.
STARS : Milton Rosmer, Madge Stuart.
CAMERAMAN : Al Moses.
TYPE : Drama.
STAGE : Finishing.

**H. W. Thompson.**
ADDRESS : B. & C. studio, Hoe Street, Walthamstow.
FILM : "The Wonderful Year.
DIRECTOR : Kenelm Foss.
STARS : Marie Odette, Lionelle Howard.
ASSISTANT DIRECTOR : Grace Rose.
SCENARIST : Kenelm Foss.
EDITOR : John Miller.
CAMERAMAN : Frank Canham.
ASSISTANT CAMERAMAN : Pat Quinn.
TYPE : Light French Drama.
STAGE : Cutting and Assembling.

**Welsh Pearson.**
ADDRESS : Craven Park, Willesden
FILM : "Squibs."
DIRECTOR : George Pearson.
STARS : Betty Balfour, Fred Groves
SCENARIST : Eliot Stannard.
CAMERAMAN : Emile Lauste.
SCENIC ARTIST : Ernest Jones.
TYPE : Comedy.
STAGE : Cutting and Assembling.

**Zodiac.**
FILM : "Walter in the Studio."
STAR : Walter Forde.
TYPE : Two-reel Comedy.
STAGE : Fourth week.

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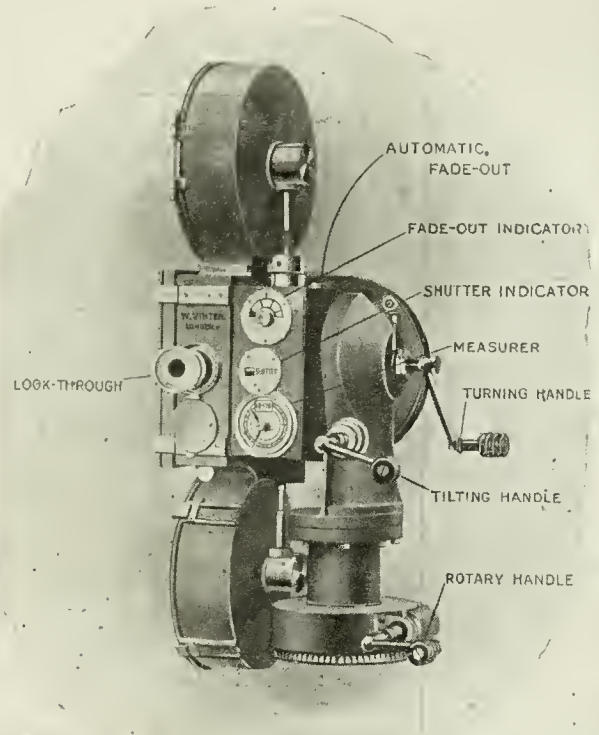


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# Getting the Focus

Telegrams—Southernwood, Rand, London.
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August 20, 1921

*The Demand for Scenarios!*

AN examination of the revealed needs of film producers, given on page 10 of this issue, brings to light some interesting facts. The principal fact, however, is not clear from the paragraphs themselves. It is that producing companies do *not* in the main want scenarios. What they want is stories in synopsis form. The writing of a scenario, like the writing of a short story, is an art of which few people are able to master the technique. But it is given to many to conceive ideas and plots, and it is these most of all which are needed. Given a good idea expressed in a few hundred words a competent continuity-writer is a better man to write the scenario than the person who wrote the story—unless the story writer also possesses a technical knowledge of scenario writing. On the whole it is far better for the aspiring scenarist to write only a brief synopsis and submit it to a producing company. The writing of a full scenario is a long and difficult task, if it is to be done properly, and it is not worth while expending the time on it unless the story from which it is worked out has been accepted.

* * *

*Psychology and Pictures.*

SOME day there will be a director who will study psychology or have psychologist advisers. That day will see the beginning of a new screen era. It is an amazing thing that directors and their business controllers, desiring to make pictures which will have wide appeal entrench themselves behind the belief that they know what the public wants. When they find that the public will not believe them, they go on still in the same way. The root reason is that they are mentally incapable of realising first that the mass intelligence is higher than their own idea of it, and secondly they are dealing in superficialities instead of in fundamentals. If they were to study psychology—not in the Hampstead Garden suburb sense but in a serious scientific manner—they might become capable of judging with some degree of accuracy not merely what the public wants but what it is certain to understand and appreciate.

* * *

*The Story's the Thing.*

THERE have been star vogues. There have been director vogues. There have been brand vogues. Some day, maybe, there will be a vogue for stories—real, true-to-life, honest-to-goodness stories with a meaning. Several times organisations in America have announced as a policy that "the story's the thing"—but few of them have kept to their policy. They have found a new star or starred a new director and then the "story" idea has suffered the fate of Hans Breitmann's party! Occasionally—and, unfortunately, infrequently—a British picture has had a real story. But, on the whole, the old fashion, bad in itself, of screening a bad adaptation of a meretricious novel for the sake of its title or its author's name is still being followed. As a rule the film is not very much like the novel, which is rather a good thing, save that it destroys the only vestige of reason why the picture should have been made. One of these days directors in this country are going to interest real writers in the construction of real stories for the screen. Then we shall begin to get real picture-plays instead of merely pictures. And that day will usher in that era of popularity that is to dawn for British films.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"Cherry Ripe"** (*Astra*) is too mechanical in story construction to rank high as a serious photoplay; the development is melodramatic, and in much of the acting the same, and realism is sacrificed for the sake of scenes which would be more effective on the stage than on the screen. The redeeming features are the acting of Mary Odette and Lionelle Howard (though the latter is not very well handled by the director) and in the attractive backgrounds. Frank Canham's photography is excellent.

**"The Worldlings"** (*Globe*) is one of those films that fail to do justice to British filmland. While possessing good material in the story the production at times suggests paltriness. Otherwise, the general technique is fair, while the characterisation is quite good. The sub-titling is the weakest point—its quality is at the other extreme to its quantity. The director, Eric Harrison, however, has revealed a masterfulness of the dramatic values of most of the important scenes, while J. C. Bee Mason's photography is quite up to average. Ivy Close gives an excellent character study, while Basil Gill's work reveals great intelligence. Olive Sloane is worthy of special mention.

**"Ally Sloper's Advent re:"** (*Kinema Expansions*) is a series of six two-reel comedies, of which two were shown. They are not noteworthy for their humour, which at times is somewhat childish. To Geoffrey Malins is due much of the credit for what good points these comedies possess; his direction has evidently been very careful and painstaking. Several scenes reflect credit on the ingenuity and skill of Edward Groc, the cameraman. Bob Reed and Howard Bronan are the outstanding types in a very good cast.

*Who Are the "Agents?"*

A LITTLE bird—in fact several little birds, and not all female—tells us a curious story. It is to the effect that a number of people are paying agents twenty and twenty-five per cent. to obtain engagements, and that the commission is being split on the inside. It is very difficult, in such matters, to obtain reliable information or to get to the bottom of the business, but if we can obtain verifiable instances of such a practice we shall be very glad to give the parties concerned all the publicity within our power both here and in the *Kinematograph Weekly*.

* * *

*The Need for An Association.*

THESE cases of secretly divided commission, if they exist, are matters which could be dealt with adequately by a Film Artistes' Association. It is chiefly for the protection of professional artistes from such practices, and for the securing of equitable contracts and working conditions, that such an organisation should exist, though no doubt other advantages, such as the provision for sickness and old age, could be developed, as was the case with the Variety Artistes Federation. It is not impossible that such an Association could be the outcome of a Kinema Club if and when it is formed.

* * *

*Signs of the Times.*

CURRENT events in the film world tend to prove that we are on the eve of a period of prosperity for British productions. This fact is outstanding. British studios are going to be brought very much nearer The Public by reason of the shortening of the release period. By anticipating subsequent happenings we could almost write the obituary notice of the attempted "Agreement" between the three sections of the Trade. This will react to the great benefit of British producing concerns. It is up to producing units to get in on this boom.

# Do you want me?

GOING up and down Wardour Street, I get ample proof that my diagnosis of the weak points in British film production is the correct one. My views may seem those of an heretic, but they seem to be shared by many people of average common-sense.

Briefly stated, they are these : British productions are likely to remain in the grievous rut into which they have fallen until the scenarist is accorded his correct status. By "scenarist" I do not mean the continuity hack. *I mean the man who deliberately chooses the screen instead of the written word as a medium for the expression of his thoughts,* and who writes *original* stories for the screen. As things stand any drivel published in book form will receive the serious consideration of the studios as possible material for a screen play ; whilst the original story, written in continuity form with a close perception of screen values, will receive the coldest reception—usually an unqualified refusal.

It is my belief that most of the people who are employed to read scripts are incapable of assessing their real merits. They are hypnotised by the covers of a printed book, written by a *real* author. As for a story written by a continuity writer, why, they would say, "what can this man know about story-telling ? He's not an *author !*" If it were not too laborious an experiment, I should like to take one of my stories, which has been turned down by most British studios, publish it in book form and then—watch the scramble for film rights !

The adapted novel is always a failure—from the artistic point of view, if not from the commercial—and any scenarist can explain why this is. An adaptation is 5 per cent. of the original author's work and 95 per cent. of the continuity man's creation. The fees are the other way round, the poor continuity man getting about 5 per cent. of the plunder. Now I can get plenty of such commissions, but why should I be content with the pay of a dustman, when I can do the whole job as well as, or better than, the novelist ? It is the continuity writer who is the craftsman of the screen play. In an adaptation, the more efficient, the more imaginative the craftsman is, the less resemblance will the screen play bear to the original story. This may sound paradoxical, but it is true ; and it proves the utter fatuity of paying big fees to novelists for root-ideas which the efficient scenarist will supply for nothing.

All this is written for a purpose. I haven't taken expensive space for the mere privilege of airing my explosive views. I want to establish contact with some man or organization in the British film business who has the courage —and the cash—to buy my output of original stories. For two years I have been free-lancing, and I have hung on, against heart-breaking odds, because I was sure that the recognition of the scenarist was almost due. But for me it has resolved itself into a race between recognition and a by no means bottomless pocket—and the pocket looks like winning.

I have had fourteen years' film experience, and have closely studied all sides of the business. I have many friends in the London trade (and, thank heaven, a few enemies, to give life a bit of zest). I am sincere and capable — even my enemies won't contend that. I know as much about scenarios as any man in Los Angeles. But I have heaps to learn. I know that we have only scratched the surface of film-story telling possibilities ; and I teem with ideas and schemes for disturbing the stagnation of the past seven years.

I possess the two essential qualities of the scenarist—inspiration and powers of organization. Organization makes a film play quickly at a low price ; inspiration sells it quickly at a high one. Nearly all film failures can be traced to bad scripts ; film plays built upon such faulty foundations are like houses built on sand. There *must* be a man or a firm who thinks as I do—that the scenario stands in relation to the film as the architect's plans do to the finished building ; that the scenario must be built like a watch if the film is to "go."

Will such a man get in touch with me ? I am not a cheap man, but neither is my work ; and I guarantee to save more than my fees on the first year's programme. And I am confident that if imagination, enthusiasm, ability and common-sense are not at a discount in the British film industry, I shall get an answer.

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# High Lights
## Intimate Studio Gossip

Well, and what do you all think of our special Scenarists' Number? I am not out to blow trumpets; I can confidently await the report of our readers. As I stated last week, the policy of this journal is to give the literary workers of the industry adequate recognition. They are more important than most folk have hitherto thought. They are the corner stone of the edifice, and if they and their work is undervalued the whole fabric is imperilled.

* * *

As this issue goes to Press an informal discussion is being held on the premises with a party of leading members of the various branches of film workers as to the formation of the much-needed Kinema Club. We hope to squeeze in somewhere in this issue the result of these deliberations, but in our next will give full details of the scheme. Meanwhile, will those who are at all interested in the venture communicate with us?

* * *

From Torquay comes the news that the old Cairns Studios have been taken over by British Photoplay Productions, and will be used for interiors for its first production, "Where the Rainbow Ends," which H. Lisle Locque will direct. Mr. Locque is one of the best known of British directors, and I am looking forward to seeing some more of his work. The story is of the Peter Pan type with a Christmassy flavour, and will be ready for public exhibition just before Christmas.

* * *

Three pleasing instances of professional courtesy have come under my notice during the last few days. Hardy Films had scheduled to produce a film based on Rafael Sabatini's book, "The Dream," but offered to change the title as Ideal had a production of the same name. The same firm—Hardy—is working on another Sabatini story, "Bluff," which is also the title of a production on which Granger-Binger is working. But the latter readily offered to change the title of its picture.

* * *

And the third instance concerns Captain Calvert, who was several days looking for a certain type of old house that he required for some scenes in "Roses in the Dust." Having eventually found it, not a great distance from London, he obtained permission to take pictures. But during the course of conversation with the owner, he discovered that J. Stuart Blackton had already used the house for scenes in "The Glorious Adventure," whereupon Calvert informed him that as "Roses in the Dust" would probably be Trade shown before Mr. Blackton's picture, it would not be fair to rob him of the novelty and picturesqueness of these scenes. And Calvert started his search for the right type of house anew. These are the acts of courtesy that make the wheels revolve smoothly.

* * *

Harley Knoles paid a visit to Rotherham, his native town, last week, in connection with the screening of "Carnival." Mr. Knoles, who was introduced to a crowded audience by Ald. G. Gummer, J.P., ex-Mayor of Rotherham, had a great reception. In the course of a brief speech, he alluded to some of the difficulties British directors have to overcome, but was optimistic about the possibilities of British films in the future. Unlike many others, he did not underrate the power of American productions, attributing the great progress of American films to the greater number of kinemas in that country, and the fact that film production was largely at a standstill in this country during the war. Referring to his recent visit to America, he said that our directors must realise that competition with America and parsimony could not go hand in hand.

* * *

My congratulations to F. J. Standerwick, that capable photographer of artistes, who was presented by his wife on Sunday week with a bouncing boy. This "latest masterpiece" turned the scale at 9 lbs. on the memorable occasion, and is still going strong.

* * *

Scenarists, as a general rule, have a high sense of honour, but I must protest against one of their number, whose identity I will take care to camouflage. He wrote me and explained that while scenario editor for a certain firm he came across many stories which, while unsuitable for that firm's requirements, would be excellent material for someone else. So he kept a note of them. Candidly, I do not like the sound of that letter. Perhaps Nemesis will see that he gets punished for stealing another's thunder. Lightning is never far distant from thunder!

* * *

Harold Preston, who is playing "heavy" in "Romance and Reality" for Lambart Films, has discovered the "reality" of his screen "romance." Previous to taking a very dramatic "love" scene with Cora Goffin, one of the electric lights in the studio fell on his head, and almost put him out of business, and that was followed immediately afterwards by a still more stirring incident in a scene with Cora Goffin. The lady was so enthused with her part that Preston received two severe smacks in the face, which resounded throughout the studio, and in the tussle which followed, Preston's face bore four long lines where Miss Goffin's finger-nails tore his flesh. I suggest that Harold takes out a policy immediately to insure his life. **"MEGAPHONE."**

## ON THE FLOOR
### With MARTIN THORNTON

Perhaps it is his quiet air of sincerity which enables Martin Thornton to get the best out of his artistes. He believes firmly that photoplay production is a matter of co-operation between all concerned in it. If the film is founded on a book, he asks the artistes first to read the book. Then each is given a script, not to memorise, but to get a general idea of the story and its sequence into his mind.

He does not believe in allowing the artistes to extemporise or to "talk drivel," and always gives them at least the sense of what their conversation is supposed to be. He even believes that, since the right words help to bring the right expression of face, it is best that the dialogue should be actually written in the scenario, though an inexperienced scenarist would be likely to go to too great lengths if he tried this method. On the other hand, inspiration sometimes comes to an actor as well as to a director in the course of the action, and then the scene is retaken with the suggested improvement.

Before a scene is shot, Martin Thornton goes quietly and quickly about adjusting small details in the scene, placing the artistes and putting them through their parts in friendly converse, all with speed but without any sign of flurry. A retake goes as smoothly as a rehearsal or the first taking.

It is characteristic of Martin Thornton's quiet methods (with the conspicuous absence of the megaphone) that he likes working in the quiet hours of the night; and there is illustration of the practice of sympathy and co-operation among all concerned, rather than domination of one over the other, in the fact that all seem to work in harmony, each knowing his part, like the members of an orchestra.

# Where they are and ——

**Adrian Brunel, the scenarist, has now finished directing the production of "The Beggars' Syndicate" for Minerva, for the scenario of which he was responsible.**

T. Thomas looks after the stores at Stoll's, Cricklewood.

H. Skinner superintends the printing department at Stoll's Cricklewood studio.

Kinchen Wood, the scenarist, has returned to this country after working for Fox and Universal in America.

Peggie Hathaway is at present starring in the new Minerva production, "The Beggars' Syndicate." She has now been engaged to play the leading part of the daughter in "Married Life" (Ideal).

Olive Sloane, who is starring in "The Crime of Lord Arthur Saville" for Le Grand Production, Paris, has been over in England for a week with the company, taking some scenes around Maidenhead.

Capt. Harry Lambart, Director-General of Productions for Lambart films, is leaving at the end of the week for Paris with his company to take several scenes in his new production "Romance and Reality."

Pauline Johnson, having returned to this country from France, where she has been playing the lead for Le Grand Production, Paris, has been playing opposite Vi Hopson in "The Imperfect Lover." She is now taking a short holiday.

Henry Edwards, the Hepworth director and actor, has recently been on a long sea voyage to recapture some of the vitality he unsparingly sacrificed on the behalf of British screen art, but we are glad to know that he has now returned to town and will immediately start work on a new production, the title of which, for the moment, is not divulged.

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Myrtle Grove is playing in "Caught on the hop" (Golden West).

Harold Preston plays "heavy" in "Romance and Reality" (Lambart).

Marjorie Villis is still working on the leading lady part of Harma's untitled film.

Teddy Arundel has finished playing Moriarty in "General John Regan" for Stoll.

Robert Valis has been playing the part of Sergeant Colgar in Stoll's "General John Regan."

Sinclair Hill secured some fine night scenes on the banks of the Thames last week for "The Experiment" (Stoll).

George K. Arthur is to be starred by Stoll in a series of two-reel comedies. He is now on holiday in Wales.

Harvey Braban has been engaged by Stoll to play the part of Gwilym Rhys in "Gwyneth of the Welsh Hills."

Lewis Gilbert has been provided with the part of Davydd Owen in "Gwyneth of the Welsh Hills" (Stoll).

Evan-Wyndham is in the cast of "Caught on the hop," a two-reel comedy which Harry Granville is directing for Golden West.

Mary Odette played in fair hair in "Cherry Ripe" for the first time since "The Death of Tintagiles," when she was nine years old.

Kate Nugent is the heroine in "A Romance of Westdale" (Stoll).

H. Wells, assistant to Fred Granville, arrived in London this week.

Alice Crawford is playing a leading part in "The Glorious Adventure" (Blackton).

Maurice Elvey is directing the production of "A Romance of Westdale" for Stoll.

Fred Le Roy Granville expects to arrive in this country in a week's time with Peggy Hyland.

Irene Rooke is to play the part of Mrs. Jackson in Stoll's production of "A Romance of Westdale."

Georges Treville is at work at the Ideal Studios on the preliminaries of "Married Life," which he is to direct.

Maudie Dunham is playing feminine lead in the latest Granger-Binger film, which has the working title of "Bluff."

William Luff is working at the Stoll studios as Charles II. in the Blackton colour-production, "The Glorious Adventure."

Mercy Hatton, having finished with Broadwest on the closing down of the studios, has had an offer to go on the stage, which she is considering.

Milton Rosmer is playing lead in "A Romance of Westdale." This is the first of a series (of four) of Stoll productions in which he has been engaged to play lead.

# THE TRINITY——

*by* CAPTAIN

To ask a director the relative importance of a scenarist, director and star in the success of a picture is to place him in a somewhat invidious position, for he must either be false to his own opinion, or risk calling down the Wrath of the Gods. The gods in this case being symbolised by the scenarist and star, for surely it is but human for each one to regard his or her work as of primary importance.

I will, however, endeavour to approach the question with an unbiassed mind; and at the great risk of boring the reader I must first explain what, in my opinion is the duty and responsibility of each. The scenarist, I take it, is the author or adaptor of a story for picturisation, and his responsibility lies in putting on paper his idea of best bringing out pictorially the incidents, characterisation and theme or plot of such story. Having done this to the best of his or her ability, and to the satisfaction of those who decide to accept it, *i.e.*, the people who pay the piper, his responsibility is finished, but his *interest* should not be.

Now the director steps in and his responsibility lies in transferring the written story to the screen in such a manner as to show pictorially all that has been written. To assist him in the portrayal, as it now becomes, the star is engaged (or should be) by him.

The star's responsibility lies in the portrayal of the leading part by pictorial characterisation, and by his or her art and personality (and *not* by the number of appearances on the screen) standing out clearly as the hub or axis on which the story revolves. Having done this to the *director's* satisfaction the responsibility ceases, or should cease.

Now what happens?

All the incidents and situations have been recorded on the film and await assembling in their order or sequence, and the only man who can do this is the one who is responsible for the picturisation, namely, the director. Cutting and assembling is an art in itself, and many a director has spoiled his own as well as the scenarist's and star's work in this last operation.

So now what do we get?

The scenarist has put his idea on paper, a thing of inanimity, the seed for creation but he does not actually create. The director is responsible for the creation, of a living product of an inanimate product, and out of his own imagination,

# what they are doing

Gwyneth Roden has finished work in "The Lonely Road" (North British).

Florence Turner anticipates restarting film work in October, possibly at the Gaumont studio.

Madge White is playing for George Ridgewell as feminine lead in "The Eleventh Hour" (Stoll).

John Giddon and the International Artists company is at Brixham getting exteriors for "The Night Hawk."

Hugh Croise will commence directing the production of "Four Men in a Van" for Titan Films immediately.

Cecil Susands and Mary Carnegie are both playing important parts in "Lowland Cinderella" for Progress.

Rafael Sabatini, in addition to being on the directorate of Hardy Films, provides the scenarios and does the casting.

Edward D. Roberts, who used to be with Ideal, is now disengaged, but is starting on his own productions early in the New Year.

Alfred Van Derbosch has finished the direction of "The Lonely Road" for North British Productions, and is now cutting and assembling the negative.

Harley Knoles has finished casting for "The Bohemian Girl" (Alliance) and expects to take the company to the banks of the Danube in search of locations.

Gordon Craig is busy on his part in "Roses in the Dust" (Gaumont).

Johnny Butte is playing an important part in "Four Men in a Van" (Titan).

D. P. Cooper, the photographer of "Call of the Road" and other Davidson successes, is open to undertake photographic work.

F. Manning Hayes, who played the leading part in "Three Men in a Boat" is in the cast of "Four Men in a Van" (Titan).

Pat Tobin, the cameraman who was unjustly imprisoned in Ireland, has now been fixed up on the photographic staff of "Fox News."

Bernard Dudley has been making good progress with the Harma production which he is directing. He is now entering the fifth week of work.

Eric Courtenay has been obliged to resign his position as scenario editor to Regulus Films owing to ill-health. He is being succeeded by Reginald E. Besant, nephew of the late Sir Walter Besant.

Margaret Neilson, now playing in "The Glorious Adventure," began her professional career at a very early age. Trained for opera, she has played leading roles in Gilbert and Sullivan's Opera, subsequently singing in grand opera at Covent Garden. Miss Neilson has an exceptionally beautiful voice and loves the legitimate profession. It was only after some persuasion she decided to temporarily leave opera for the screen.

**Denison Clift, who commenced his film career under Cecil B. de Mille, as a scenarist, and is now directing Ideal Productions from his own scenarios, is now on a short holiday. His "Sonia" is now being cut and edited.**

Gordon Begg is now playing for Ideal in "Married Life."

Heaton Grey is in the cast of "Love in the Hills" (Harma).

Joan Morgan is finishing "Lowland Cinderella" this week, and goes at once to Scotland to start "Lilac Sunbonnet."

Clive Brook has now decided to give up stage work entirely for screen acting. From his first appearance in "Trent's Last Case," to "Sonia" and "The Experiment," his success has been phenomenal.

Alicia Ramsey, whose screen version of "Rob Roy" Gaumont is producing, is known in the dramatic world as the author of several plays which have helped to enhance the reputation of not a few well-known actors. Her "Eve's Daughter," produced in New York, led directly to Lionel Atwill (who played the leading part) being made a star by David Balasco.

Frankland A. Richardson, who has been producing for Granger-Binger for the past year, is severing his connection with the firm for the time being, owing to the decision to make fewer pictures for the moment. Richardson hails from America, and was with Famous-Lasky in California for over five years. For Hollandia he has made "'Kitty Tailleur," "In the Night," "The Black Tulip" and "Bluff." On the eve of his departure he was presented with an inscribed cigarette case by Maurice Binger, managing director of Hollandia. He may be communicated with at the Hollandia Studios, Haarlem, care of Elsie Cohen.

# OF TALENT

## CALVERT

with the scenario as his guide, he has to direct his characters to that end by utilising their personalities and histrionic art and moulding them into the living people that originally existed only on paper.

How often in the finished product do we know how much belongs to the scenarist's imagination and how much to the director's? They therefore appear to be of equal importance. But in reality they are not. Although the line of demarcation is very narrow it is there all the same.

How many experts are there who can truly prophesy the success or otherwise of a picture before the director has finished with it? It is for *him* to make or mar the entire subject. I have seen this done so frequently that it scarcely needs reiteration.

How often, too, has a big start—I am referring to those who run their own productions—changed the director and suffered histrionically in consequence?

*This all points to the fact that the greater responsibility lies with the director, who thus becomes the most important. A bad director can mutilate and ruin the best scenario ever written as well as the work of the greatest star. But a good director can make a passable picture out of a bad scenario, and cause an indifferent star to appear quite clever.*

The star not being able to see herself as others see her (until after the production) is absolutely dependent upon the director, who acts or should act as a mirror reflecting her bad points as well as the good.

I was rather surprised to note that the cameraman is not mentioned as one of the important factors of the success of a picture, and therefore I am going to take the liberty of inserting him in what I consider his rightful position.

Before closing this little article I should like to say that the above reasoning is based on the artistic success of a picture which is not always a financial one, and probably those who only think a picture is really successful when it proves financially so will entirely disagree with me when I place the above factors in their relative importance:—

1. Director.
2. Scenarist.
3. Cameraman.
4. Star.

*But the very closest co-operation between all concerned is the only sure means of success.*

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# THE SCENARIO MARKET

## BRITISH PRODUCING FIRMS AND THEIR REQUIREMENTS

In order to assist directors in their efforts to get the right kind of scenario, and scenarists to supply the demand, we have obtained the following particulars of the requirements of the different British producing units.

### AEROFILMS

Not interested in scenarios at the moment.

### F.-P. LASKY

Roswell Dague, the scenario editor, says: "If by 'scenario' you mean the technical form in which a story is adapted for the screen (the 'continuity'), then let me say that we do not accept such manuscripts. This purely technical work of adaptation is done for us by our staff writers. If, on the other hand, you mean a screen story, narrated in fiction, dramatic, or extended synopsis form, we do consider such film stories submitted by outside writers. If a writer wishes to submit to us an original story, we prefer to consider it in synopsis, in fiction, or in drama form—but never in the technical, 'continuity' form. This is because only one of our staff writers, familiar with our methods of production, can prepare a 'continuity' in a way to conform to our needs. Material submitted to us at this office will, of course, be returned if rejected."

### GAUMONT

The company is prepared to buy scenarios from all sources. It welcomes original stories specially written for the screen. Adaptations from novels or plays are also considered. These stories must be modern in thought, romantic in spirit, with a strong, vital, young love interest, and should have that quality which is generally designated as "punch." Such stories should be capable of making five reels. Their locale should, as far as possible, be laid within the British Isles. They should be written in story form, with, naturally, a feeling of their picture value. They are not required for any particular star, and MSS. should be addressed to "The Scenario Editor, The Gaumont Co., Ltd., 5 & 6, Sherwood Street, Piccadilly Circus, W.1."

### GOLDEN WEST

Takes scenarios from outside and these can be originals or adaptations. They should be good, clean two-reel comedies and heavy drama for five-reelers. They should be type-written and ready for the director. Address: Harry Granville, 219, Oxford Street (MSS. returned if unsuitable).

### GRANGER-BINGER

Ready to accept anything good from outside, either originals or adaptations—but these must present real human interest and an international appeal. Scenarios need not be written for any particular player, but must be submitted as a full synopsis, with cast, etc. All scripts should be addresed to the Scenario Editor, 191, Wardour Street, W.1., and MSS. will be returned if unsuitable.

### HARDY

Rafael Sabatini is writing the scenarios for the first year's output. After that Hardy will be prepared to consider other author's works.

### HARMA

Scenarios from outside are accepted. Harma has no speciality, and require stories for five-reelers. These should be written for James Knight, Bernard Dudley, Marjorie Villis, and Constance Worth. Stories should be submitted in synopsis form first. Address: Scenario Editor, 16, Limes Road, Croydon, and rejected MSS. will be returned if accompanied by stamped envelope.

### MINERVA

Scenarios are accepted from outside, says Minerva, "providing that they concur with our idea of what a scenario should look like. Many scenarios are not scenarios at all, and in some cases, if we want the story, a fresh scenario is made by our own staff." Originals and adaptations are taken providing the matter is good and Minerva is interested, particularly, in three and five-reel feature comedy dramas. The policy of the scenario department is "story first—star second." Synopsis of story is essential whether accompanied by scenario or not, and should be addressed to the Scenario Editor. All repeated MSS. are returned.

### PROGRESS

Outside scenarios will be accepted if they supply the type Sidney Morgan wants. They may be originals or adaptations, and should be stories of character (such as "Lilac Sunbonnet") or true drama (as "Mayor of Casterbridge") and to make five-reelers. Stories for Joan Morgan can always be taken and can be submitted in any form. They should be addressed to Sidney Morgan, who reads every script himself. "This I have done for seven years," he says, "but regret that I have never seen one worth producing, and certainly not one in 500 that has justified the time spent in looking at it. I do not want melodrama or farce. I have laboured this point for years, have told authors hundreds of times not to send me either of these wares, and yet I never receive anything but melodrama or farce. Of my present selection of six stories, only one was suggested by an agent out of at least 500 books submitted, all the others I had to find myself. It seems to me that scenarists' and agents' only ideas of strong situations are murder, seduction, false accusation, traps, lying, villainy of all sorts—everything, in fact, which I wish to avoid."

### REGULUS

Hitherto scenarios have been written by James Dickson, of the staff, but scenarios from outside will be considered. Regulus is interested in original stories and adaptations. With the latter there is a preference for burlesques of classic costume plays, such as those by Shakespeare. At present two-reel comedies are being concentrated on, but these must be free from knock-about and bathroom scenes. Scenarios need not be written for any particular star, and preference is given to those written out scene by scene with synopsis and scene plot. Manuscripts should be addressed to the Scenario Editor, Regulus Films, 48, Carnaby Street, Regent Street, and provided a stamped addresed envelope is enclosed, MSS. will be returned if unsuitable.

### SCREEN PLAYS

Scenarios from outside are accepted. These may be original stories or adaptations. What are required are short dramatic stories for one reel dramas, and need not be written for any particular player. Stories can be submitted either as synopsis or scenarios and should be addressed to the General Manager at 26, Litchfield Street. Rejected MSS. are returned. Postage should be enclosed.

### THOMPSON

Grace Rose, assistant to Kenelm Foss, says that Foss has never been able to find anyone from whose scenario he could work. So he has always made his own. His program for this year and next being quite filled up, he has no vacancies for anyone else's work. "Since we are always working right up to time, we do not appreciate scenarios being sent to us, and it is always more than likely that such scenarios will NOT be returned."

### ZODIAC

Outside scenarios accepted and must be original stories, principally composed of "gags" for two-reel comedies—medium slapstick. All films must be written for Walter Ford as the medium, but it is really of very little use submitting scenarios until his style has been seen. They can be complete, just brief synopsis, or a collection of "gags" to fit together. Rejected scenarios will be returned if a stamped envelope is enclosed and should be addressed to A. Culley, 51, Oseney Crescent, N.W.5.

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# FOUNDATIONS OF FILMS

## *by* A FILM REVIEWER

*One of the oldest of showmen's catchwords is the phrase which declares that "It's the story that counts." The writer of the following article has had a lengthy experience as a press reviewer of films and he claims that if this catchword is not the whole truth, it is at least a part of the truth and an important part, which the director forgets at his peril—and which he yet forgets daily.*

The saying expresses, however crudely, the important fact that no mere mechanical excellence, not even high artistic quality, not even excellent acting, can alone make a screen entertainment. They are valuable just so far as they serve to put over entertainment; they cannot take the place of entertainment and they cannot put over entertainment unless they are properly directed *to material with real entertainment value.*

What is filmed matters as much and perhaps more than the manner in which it is filmed.

Which brings us to the scenario. Not to "the story" as the old showman declared, please note. One can have a very fine story, very fine technique and very fine acting and still get a rotten screen result. This is just the distinction which a majority of directors seem to be incapable of recollecting, and it is to bring out this distinction and to labour its importance that I have ventured to emphasise the obvious and rather hackneyed truths in the first paragraph.

Most directors realise the importance of story in the sense of plot. They know as well as the exhibitor that 'It's the story that counts," and for the most part they pay regard to story value even in buying best sellers.

What they overlook is the gap which yawns between the good story of the book and the good story of the films. Having good enough material in the manuscript and more good material in the director and artistes, they expect the latter to transform the former into good screen entertainment with no more connection than is established by a hastily drafted and unrevised script by a usually criminally underpaid scenarist.

Nine times out of ten they fail, and who can wonder? The present policy is much akin to affecting a hasty introduction between two persons speaking separate languages and expecting them to converse fluently and rapidly with no more aid than an incomplete bilingual dictionary.

For the language of the book and the language of the studio are entirely alien. If the second is to use the material of the first it should be not literally translated, but *interpreted* by an expert. And it hardly ever is.

Judging films entirely from the finished product and with no theories as to director's methods or bias in favour of any special class of studio worker, I have come to the conclusion that the most glaring faults of the majority of British films are entirely due to the fact that the importance of the scenario is unrealised or under-rated.

In the majority of cases the screen values of the stories used have evidently been quite unexpressed in the scenarios—and this applies to scripts from original stories as well as from books. This explains why versions of books one knows are almost always disappointing, why even "original" films simply shout missed opportunities—and why these bad results are received even from directors of acknowledged talent.

*Nine-tenths of British films have had no real author.*

The scenarist, whether writing his own stories or simply "adapting," should be the real author and until this fact is acknowledged—financially acknowledged, also—I do not believe we shall ever get British super-pictures.

The reason is easy to understand. The director, particularly in these days of "schedules," wants a scenario to which he can work with absolute fidelity—one which is "the picture in writing." And such scenarios will not be forthcoming for hack prices.

British directors are now very lavish with their money—for furniture. But £1,000 of brains may be a better *commercial* investment than fifty times that amount of accessories. And I, for one, shall go with much keener expectation to see the film which is announced as "from a £1,000 scenario" than to the biggest of big things, in which £69,472 has been lavished on backgrounds.

I wonder if that day will ever dawn?

# GOOD SCREEN STORY

*What is a good Screen Story?*
*That is the question!*

The tendency of most modern authors is to think in characters and write of psychology. This, no doubt, is very clever and edifying, but hardly suitable material for screening.

On the other hand, some authors think in situations, and write of characters in action. These are the ones to follow for the screen. They are not always the most modern authors; but we are now considering good screen stories.

Some of the old authors have wonderful film stories; they are not even read nowadays. So much the better; they will come as a great surprise, for I should not wonder if readers return to these books; they would find them entertaining.

*Costume period stories were present-day stories when they were written; and they can be made present-day stories on the screen. All they require is the present style of dressing to be quite up to the moment in atmosphere.*

And in many instances their interest is stronger, their situations more dramatic, their continuity more convincing, and their suspense more breathless.

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# A CHOICE OF TWO WAYS

*There are always two ways of doing anything—the right and the wrong way. In the following article the Writer, Patrick L. Mannoc, Scenario-Editor to Broadwest Films, outlines two methods of dealing with the literary aspects of film production. He does not attempt to point a moral or to indicate which is the right and which the wrong way. Our readers can do that.*

I.

A producing house, controlled by men with no knowledge of literature, production, or even showmanship, decline to consider original stories at all, and acquire at an inflated figure the rights of a novel which has sold by the hundred thousand, by an author whose name is a household word wherever the English language is mispronounced.

Three months later they call upon a continuity-writer to furnish a complete script within four days.

The scenario is done by a man who could write in half an hour an original story ten times more suitable, and the director, on receiving the script, casts without reference to the original author's character-depiction, keeps his actors in ignorance of the story, and makes violent and devastating alterations when the production is two-thirds completed.

It is then taken out of his hands, and after being ruthlessly cut is titled by the most illiterate person on hand—the Trade show being fixed for three days after the last foot has been shot.

The adverse Press notices are attributed to ignorance and malice, and, expensively boomed, it eventually reaches the kinema-public, not ten per cent. of which ever read the best-selling novel in the world; and those who have done so are unaccountably dissatisfied with the screen version.

II.

A producing house, employing a competent man who is a judge of subjects, buys one on its story value alone.

It may be a novel—but, realising that not one novel in a hundred is really filmable, the house encourages original ideas from the limited number of small authors who by association with and knowledge of the Industry are entitled to attention, and who want a fair but not a monstrous price for their work.

Long before production, a script has been carefully prepared and approved by a trained man, and the director's own ideas are fully thrashed out in order that he may have a finally approved script before he casts.

The principal actors are fully aware of the story development at every stage.

When the last foot has been shot, two or three week's work remain.

The cutting is a matter for collective judgment and the titling involves the aid of the author or script-writer—in any case, of a person with a knowledge and love of the English language.

Upon the intrinsic qualities of this film will its exploitation be based and public appreciation depend.

# FRONT COVER BIOGRAPHIES

## IX _PHYLLIS SHANNAW

Phyllis Shannaw was a musical-comedy and revue girl prior to her screen debut. Her first screen appearance makes rather an interesting story.

She was waiting in Jay's office when J. B. Davidson arrived. He saw in the girl his ideal for the leading female part in "The Call of the Road," and immediately rushed her off in a car to the studios at Walthamstow.

After a screen test she was engaged for the leading part, and one has only to look up some of the newspaper cuttings of "Call of the Road" to see the success she made. After "Call of the Road" she was engaged for twelve months on the Davidson stock company.

Her next rôle was in "The Right to Live," another success, and once more the newspapers acclaimed her as a talented artiste. She is an excellent horsewoman, swimmer and golfer.

## ANOTHER "JOHN BULL" STORY

Screenplays has arranged to commence the production immediately of "Lord Kitchener Betrayed," a five-reel picture based on the authentic information in the possession of *John Bull*, which has been put into film-story form by Norman Ramsay, M.A. Already Percy Nash has been engaged to direct the production, which is to be made for immediate release. Casting is in course of progress, and we shall be able to give fuller particulars next week.


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# SCRIBES OF THE SCREEN

## BRITISH SCENARISTS AND ALL ABOUT THEM AND THEIR WORK

*As yet there is not a very great army of scenarists and what scenarists there are do not seek the publicity they deserve. Below will be found some particulars of the few scenarists we have been able to discover.*

### IRENE MILLER

Miss Miller was taught the art of scenario writing by Captain Will Barker, and was for three years scenario editor at Barker's.

Irene Miller is also the author of the novel "Sekket," that made its first appearance as a serial in one of the Odhams journals, and was then published by John Lane, Ltd.

Miss Miller has had three original screen plays successfully produced by Percy Nash, Bertram Phillips, and Fred Durrant. She has also made adaptations for the Samuelson Film Co., the Progress Film Co., etc

### R. BYRON-WEBBER

This well-known scenarist is a Londoner by birth, and has the scenarios for the following photoplays to his credit:—"Burnt Wings," "Missing the Tide," "The Woman Wins," "The First Men in the Moon," "The Keeper of the Door" (Stoll), "The Barton Mystery" (Stoll), "His First Defence" (Vanity) "Unrest" (Cairns), "Uncle Dick's Darling," and "Rocks of Valpre" (Stoll). R. Byron-Webber is a member of the Press Club, and his private address is 72, Warwick Avenue, W.9.

### HELEN BLIZZARD

Born in Manchester, Miss Blizzard came to London and played with Barker, Gaumont, London, Alliance, and Master.

She has adapted the following books for the screen:—"The Key of the World," "Sister Anne," "The Broken Thread," Perpetua," "The Lord of Latimer Street."

### KATE GURNEY

It was so far back as in 1915 that Miss Gurney commenced her screen work. Since that time she has written scenarios for Nordisk, Essany, and Hepworth. She wrote the script of "Solomon's Twins" (Everyman), "The Manxman" (London), "The Gay Lord Quex" (Ideal), "Comradeship," "The Swindler," "Mr. Wu," and "At the Villa Rose," for Stoll. She also art-directed "Sword of Fate" for Gaumont. Address: 8. Moor Street, Charing Cross Road, London, W.C.

### BERNARD CARRODUS

Following his education at King's College and the Royal Military Academy, Mr. Carrodus took up the profession of acting. His next venture was as a scenarist, and he is now on the production staff of Minerva Films.

### MURIEL ALLEYNE

This lady is the daughter of a mining engineer, and began her career on the stage, playing her first parts in Grand Opera; and later turning her attention to Musical Comedy and Comic Opera, she played the title rôles of La Poupée and the Geisha, afterwards doing a world tour as leading lady in the latter play.

Returning to England she continued her stage career till the Kinema drew her away. After playing screen parts for various firms she determined to write film plays, and sold her first film story a few hours after it was written to Mr. Haldane, who was then directing at Hepworths.

This was followed in quick succession by the sale of "A Bold Venture" and "An Indian Woman's Pluck" both to Hepworth. "Her Son for His" (Walturdaw), "To Save a Scamp," and "To Save His Idol" (both to Universal), "An Old-World Romance," "The Unfrocked Priest," and "The Scent of a Rose" (all to Barkers), "The Forsaken" and "The Unforeseen" (both to Hepworth), "The Mystery of Lady Clinton" and "Time and the Hour."

Miss Alleyne also adapted Irving's famous play, "The Dead Heart," for Hepworth, and wrote several other film plays, too numerous to mention, for other companies. Miss Alleyne was also assistant scenarist to Monsieur Hugon of Pathé's.

Muriel Alleyne is now collaborating with Christabel Lowndes-Yates, whose work as writer and speaker is well-known to a large circle of people. They are now busy on some very interesting plays of an artistic type, and their work is attracting the attention of some of the leading English and American firms.

### EDWARD BAIRD

Born in London, Mr. Baird commenced his screen career in 1916, "The Letters of Eve" (Gaumont) being the first. This was followed by "The Warrior Strain (Harma), "The Three Kilties (Gaiety), "The Smart Set" and "The Single Man" (British Lion), "Gamblers All" (Samuelson), "The Face at the Window" (B.A.), "The Headmaster" (Astra), "Appearances" (F.-P. Lasky), "The Great Gay Road" (Broadwest). Address:—172, Goldhurst Terrace, West Hampstead.

### EDWARD DAGUE

Mr. Dague is American born, but received some of his education in this country and the George Washington University, U.S.A. He has been acting of late as scenario editor at F-P Lasky's Islington Studio, but previously was on the Lasky scenario staff in America.

### FORBES DAWSON

It is 16 years since Mr. Dawson made his first acquaintance with the inside of a studio; he then appeared on the screen for Gaumont; then he went to America, but returned to work for Broadwest. He wrote "Ambition," an original film play for Harold Shaw, and also "The Jackal," a five reeler. He pleads guilty to having adapted several novels but admits a preference for original matter. He can be found, c/o. The Primrose Club, 4, Park Place, St. James, W.

### LEWIS GILBERT

Mr. Gilbert is a Parisian by birth, commenced his film work in 1905, and played for nearly five years for the old London Films. Address:—102, Long Acre, W.C.2.

### LIONELLE HOWARD

In addition to playing leading parts, Mr. Howard is a scenarist of no mean ability. He was responsible for the scenarios of "The Lie," "A Moment of Darkness," "The Man that Wasn't," and "Things We Want to Know"—all for Hepworth. Address:—38, Lysias Road, Balham.

### ELIOT STANNARD

First scenario, "The Bells of Rheims," produced 1914. Remained for over two years on the staff of the B. and C. Film Co. as actor, director and scenarist. Became a freelance scenarist in 1916, and has since adapted for the screen works by John Galsworthy, J. M. Barrie, John Strange Winter, Hall Caine, Robert Hitchens, the Baroness Orczy, Stanley Houghton, William Le Queux, I. Zangwill, F. H. Maltby, Walter Howard, Roy Horniman, Harold Terry, etc. Also a number of original screen plays, and film versions of classics by Dickens, Fielding, Buchanan, Lytton, and Emily Brontë. Latest releases "The Bachelors' Club" and "The Old Country" Author of a number of technical articles on Kinematography, and a member of the kinema sub-committee of The Incorporated Society of Authors.

### HARRY HUGHES

First joined Pathé in 1907. He was General Manager of the Kinematograph Trading Company in 1912; Managing Director of Lloyd's Film Agency in 1914; conducted the publicity campaign in connection with "The Birth of a Nation" at the Scala; organised the Publicity Sales Department of Triangle Plays. After demobilisation in 1919, he turned his attention solely to film editing, and it was this work that led him to study the technique of the screen play. The first British Art Film—"The Shadow of Evil"—was an adaptation from his pen; he is also responsible for the adaptation of "The Second Mrs. Tanqueray," for which Pina Menichelli recently visited London to complete certain scenes.

### WILLIAM J. ELLIOTT

So far back as eleven years ago Mr. Elliott introduced himself to the film world when he played for the old London Films. This was followed by appearances for Hepworth, Clarendon, Cricks and Martin, during which time he thoroughly mastered all the technique of the studio. Then he became a scenarist, and also edited *Photo Playwright*. He is also the author of *How to Become a Film Actor*. Since the war he has devoted himself entirely to writing scenarios, his most recent subjects including "Bleak House." "Colonel Newcome," "The Ever Open Door," "Beyond Dreams of Avarice," "The Channings," "Innocent," "A Gentleman of France," etc. Address:—Ashley Warren, Oatlands Chase, Walton-on-Thames.

### PEGGY McCALL

It was with Vitagraph in America that Miss McCall first started with film work. She was born in Colorado, and at first went on the speaking stage, but left it for the films. She is now scenario editor at the Stoll Studios, Cricklewood.

### KINCHEN WOOD

It was to America that Mr. Wood went to study the motion picture business and to get thoroughly acquainted with the methods of production. He accepted a position on the scenario staff at the Fox Studios in Los Angeles, and from there went to the South Sea Islands to spend some time among the natives, obtaining local colour for some South Sea stories he is now working on.

He also made a complete circuit of the globe with the view of studying the customs of different countries, and familiarising himself with foreign scenes and settings.

### ALICIA RAMSEY.

Alicia Ramsey, who has written the version of "Rob Roy" on which Gaumont is at work, has only recently returned home from New York, where she made a name for herself by her original stories written for the screen.

Before going to America, however, Miss Ramsey had attained a reputation as a dramatist, novelist, and short story writer. Several of her plays were produced at West End theatres, while, perhaps, her greatest play, "Byron," which may shortly be seen, was secured by the late Lewis Waller, whose untimely death prevented his appearance in the name part. The writing of picture plays and the continuity for them, however, has

*(Continued on page 14)*

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# BRITAIN'S LOS ANGELES

## *by* HOTSPUR

*Suppose a film company started to build a studio, where would be the best spot in England to erect it?*

I was present the other evening when a number of well-known film men were engaged in discussion on the above subject. The argument started as a result of an announcement that a certain new company was building a studio in central London.

The idea was laughed at—what about the fog in winter? According to the scheme this company had a system whereby all air is washed before coming into the studio, so that no matter how foggy it was outside, the air was always clear in the studio.

It was also pointed out that the company will save a great deal of money, on artistes' fares, etc., if the studio was right in the heart of the metropolis—but would the saving compensate for the bad photography which would almost certainly result?

Most of the studios seem to be situated round the low-lying district of Walthamstow, where there is certain to be fog. Why not build a studio at Hampstead, where there is less fog, being, as it is, on high ground?

George Clarke had built one at Beaconsfield. It is quite a long train journey, but all present agreed that it was an excellent spot.

A certain well-known director says that if he builds a studio at all, it will be at Tunbridge Wells—a wonderful spot. Other people swear by Torquay. D. W. Griffith is reputed to have said that Scotland was the ideal place.

To my mind all these suggestions are missing the bull's-eye. After travelling about the country for some weeks past, I am convinced that the site of the British Los Angeles is up among the Chiltern Hills. Light with the right actinic properties is there, and the atmosphere generally is much clearer.

*** *Our contributor appears to be very certain as to the location of the ideal producing centre. We are not prepared to agree with his choice, having in mind a much better spot. Nor, we feel sure, will he find much support among our readers. Having given "HOTSPUR" space to "stake his claim," we offer the same facilities to those who disagree with him.*

# SCRIBES OF THE SCREEN

(*Continued from page 13.*)

fascinated Miss Ramsey so much that, for some time, she has been devoting herself to them, almost to the exclusion of every other form of literary composition.

### ARTHUR SHIRLEY

Mr. Shirley is a dramatist and scenarist of established repute. The following film stories are to his credit:—"Sixty Years a Queen" (Samuelson), "My Old Dutch" (Ideal), "Going the Pace" (Maurice Tourneur), "Saved from the Sea" (Gaumont), "Woman and Wine" (World), and many others. His address is c/o. the Lyceum Theatre.

### CYRIL E. MURRELL

Mr. Murrell, who has been connected with the producing side of the trade since early in 1919 is one of our youngest scenarists, and in this comparatively short length of time quite an appreciable number of his original stories have been produced. He is also engaged by Aerofilms, and is often in the air with a camera for them. Mr. Murrell is preparing scenarios, and has turned his attention to all humorous subjects for the film. He is now busy writing original scenarios for drawing-room comedies, light farcical plays of a "stage" nature, and seaside stories of bathing girls. Several very special 'scripts for a series of two-reel supercomedies are in the hands of one director. Mr. Murrell's address is 1, Pine Road, Cricklewood, N.W.2.

### EDITH GUY

Miss Guy is a descendant of one of the Earls of Warwick, and was born at Hurstmonceux. Had never done any literary work (except one or two short stories) until she wrote her drama, "The Checkmaters," two years ago.

Since then she has had accepted over two dozen, chiefly comedy and comedy-drama.

Address: 32a, Sea Road, Bexhill.

### S. H. HERKOMER

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He shared in all his father's manifold artistic pursuits, and when, during the last years of his life, Sir Hubert enthusiastically turned his attention to the artistic possibilities of the screen, it was to his son he looked for practical help in giving expression to his ideas. So began Mr. Herkomer's screen career, in 1913: scenarist, director, cameraman, developer, printer, editor; learning the business as he went along.

But the death of Sir Hubert and the outbreak of war brought to a conclusion the career of the Herkomer Film Co., not until some important films had been produced, the last of which was "A Highwayman's Honour." He produced "All the Sad World Needs" for British Actors, and later worked in collaboration with Kenelm Foss for Lucky Cat Films. Recently he has specialised as scenarist and film editor, holding the position of scenario editor to British Actors. While with this firm he was responsible for most of the scenarios, and also in several cases assembled and edited the films produced, including "Burnt In," and "The Shuttle of Life."

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**J. Stuart Blackton.**
ADDRESS: Bush House, Aldwych.
STUDIOS: Now using Stoll's at Cricklewood.
PRODUCTION MANAGER: Challis N. Sanderson.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
CAMERAMAN (Black and white): Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinal.
TYPE: Seven-reel drama
STAGE: Sixth week.

**Famous Players-Lasky British Producers.**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Sixth week.

**Gaumont.**
ADDRESS: Lime Grove, Shepherd's Bush.
STUDIO MANAGER: B. H. Bromhead.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Seventh week.

**Hardy Film Co.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Bluff."
DIRECTOR: Geoffrey Malins.
STARS: Marjorie Hume, Lewis Willoughby.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Third week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: "Love in the Hills."
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Fifth week.

**Ideal**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: A. Kendrick.
STAGE MANAGER: J Barnard.
FILM: "The Rotters."
DIRECTOR: A. V. Bramble.
STAR: Sydney Fairbrother.
STAGE: Finished.

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FILM: "Married Life."
DIRECTOR: Georges Treville.
CAMERAMAN: Geoffrey Barkas.
STAGE: Second week.

---

FILM: "Single Life."
DIRECTOR: Edwin J. Collins.
STAGE: First week.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Fifth week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "The Adventures of Mr. Pusher Long."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Comedy.
STAGE: Nearing Completion.

**Lambart Films.**
ADDRESS: Carlton House, Regent Street.
STUDIOS: London Kinema Studio Tuileries Street, Hackney Road.
FILM: "Romance and Reality."
DIRECTOR: Captain Harry Lambart.
STAR: Cora Goffin.
SCENARIST. Captain Harry Lambart.
CAMERAMAN: C. T. Crapper.
TYPE: Drama.
STAGE: Sixth week.

**Minerva Films.**
ADDRESS: 110, Victoria Street, S.W.1.
FILM: "The Beggar's Syndicate."
DIRECTOR: Adrian Brunel.
STARS: Mary Patterson, Bert Darley, Crispin Hay.
SCENARIST: Adrian Brunel.
SCENARIO-EDITOR: Bernard Carr o-dus.
CAMERAMAN: Frank Hoffmann.
TYPE: Comedy drama.
STAGE: Finishing.

**Progress.**
ADDRESS: Shoreham.
FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Seventh week.

**Regulus Films.**
ADDRESS: 48, Carnaby Street, Regent Street, W.1.
SECRETARY: J. G. Dickson.
FILM: "Teddy Laughs Last."
DIRECTOR: Milton Elmore.
STARS: Teddy Hayes, Audrey Edwardes.
SCENARIST: James G. Dickson.
CAMERAMAN: E. Coble.
TYPE: Two-reel Comedy.
STAGE: Nearing completion.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Stoll.**
ADDRESS: Tempie Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: First week.

---

FILM: "Gwyneth of the Welsh Hills."
DIRECTOR: Martin Thornton.
STARS: Eille Norwood, Madge Stuart.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Second week.

---

FILM: "The Eleventh Hour."
DIRECTOR: George Ridgewell.
STARS: Dennis Wyndham, Madge White.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: First week.

---

FILM: "The Experiment."
DIRECTOR: Sinclair Hill.
STARS: Evelyn Brent, Clive Brook.
STAGE: Third week.

**Zodiac.**
FILM: "Walter in the Studio."
STAR: Walter Forde.
TYPE: Two-reel Comedy.

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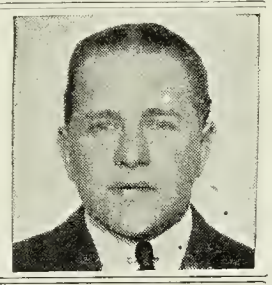

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*Photo]* *[Bertram Park*

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Vol. 1. No. 12

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

August 27, 1921

*The Kinema Club.*

ON Thursday evening—too late for detailed comment in this issue—a meeting of representative film actors, directors, scenarists and studio cameramen was held in the offices of the *Motion Picture Studio* for the purpose of discussing the ways and means of forming a Kinema Club. As has already been reported, a preliminary meeting was held on the previous Thursday, at which there were present some twelve enthusiasts, and a useful discussion ensued. But, as it was not considered by the meeting itself that it was sufficiently representative, it was adjourned until the following Thursday, invitations being sent out in the meantime to over fifty artistes, directors, scenarists and cameramen. Those who, by reason of being away on location, were unable to attend have written expressing their opinion as to the necessity for such an organisation. In fact, there appears to be unanimity as to this need, and it remains now to translate the opinions into deeds.

* *

*Towards a Better Profession.*

SUCH a club, if it can be formed, should have a very fair chance of serving as the basis of an organisation to protect the interests of actors, directors, scenarists and cameramen. That there are abuses cannot be denied. Many things at present happen which such an organisation, efficiently conceived and run, could prevent. Contracts could be standardised—for example, it ought not to be possible to engage artistes for a period which can be extended by days and half-days at the producing concern's convenience or pleasure. If a picture is not completed within the period of an artiste's contract, he should be paid at least week by week while he is liable to be called upon to work—if for no better reason than that he is not able in the meantime to accept another contract. Again, the danger that speculative or badly-financed producing concerns may strand artistes or directors in foreign countries could be guarded against if there were in existence a strong organisation, which could insist on proof that a producing concern was financially equal to carrying out the liabilities it incurs where it takes a number of people out of the country.

* * *

*Legal Aid.*

EVEN before the Kinema Club had grown so far, it would be a fairly simple and inexpensive matter, if the membership were sufficiently large, to make arrangements at small individual cost whereby members could be provided with free legal assistance in any disputes or abuses arising out of engagements. This has been done both in the case of "legitimate" actors and variety artistes, and is a great boon to people who are otherwise restrained from enforcing their just claims from a fear of being involved in heavy legal expenses. Such arrangements, of course, are not made from any antagonistic motives, but entirely as a defensive measure to protect artistes from injustices.

* * *

*The American Tax.*

WHILE a great deal of controversy is being aroused in the States over the proposed tax on imported raw stock, little interest appears to be taken in the proposals referring to foreign films. Protests have been made by some of the American directors, and vigorous propaganda work is being done in the States by Alfred Lever, Abel Gance, Louis Mercanton and Count di Reval, who have formed themselves into an international committee of protest on behalf of the film Industry in Britain, France and Italy. These four have been in touch with the United States Department of Commerce, and, having presented the argument that such taxes would inevitably lead to retaliation, have been asked to provide figures and other details in support of their contention. But meantime, arising out of questions asked by J. A. Seddon in the House of Commons, it does not appear that there is much hope of retaliation by this country. The Board of Trade is prepared to listen to "any concrete proposals which might come within the province of the Department" — a somewhat vague promise. The best solution is undoubtedly a sufficiently large improvement in British pictures and business methods to make it possible to secure foreign outlets.

* *

*Advertising the Industry.*

MORE attention is being given at last to the question of general propaganda for pictures by exhibitors. For a long time a few far-seeing people have been insisting on the need for greater efforts by exhibitors through the local press and for a wider view by the showman of the value of both direct and indirect advertising on a much larger scale than has hitherto been the practice. One result would be that the press generally would develop a greater interest in picture plays and would be less inclined to seize every opportunity of belittling the screen. The effect of wider publicity emanating from exhibitors would be of great advantage to the British artiste by making him far better known than he is to-day. For, to a very large extent, the popularity of the big American stars is based on press propaganda and publicity.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Rotters"** *(Ideal)* is a popular stage farce which is rather less successful on the screen, where many of the artificialities of the plot are emphasised. Individual scenes are sometimes amusing and there is some fair comic acting by Sydney Paxton, Sydney Fairbrother, Margery Meadows and Stanley Holloway. The Court scene is the best in the production, which drags in parts and cannot as a whole be regarded as an unqualified success. A. Q. Walton's scenario seems to be adequate in outline and secures a fair continuity, but in detail either the script or the production by A. V. Bramble or both, have been rather lacking in imagination. H. Wheddon's photography is adequate.

**"The Puppet Man"** *(B. and C.)* opens with tense drama and holds the attention excellently, but at times the circus scenes fail to keep up to the standard, and it is somewhat of a pity that the "turns" are curtailed. The literary aspect of the production is admirable, and the chief defects can be remedied by judicious cutting. Photographically, the picture is quite good, and the direction is skilful. Hugh Miller is overshadowed by a remarkable performance of the child-player, Marie Belocci, who is a wonderful discovery. The rest of the cast are good.

# AUTHOR AND DIRECTOR

*"The director told me his idea of the relationship between author and director. So far as I can remember his words, he said: 'Your work stops at the studio door. When you have handed in the script of your scenario you have done all that is required of you.'"*

In these words, used by E. Temple Thurston in his recent speech to the exhibitors at the C.E.A. Conference, will be found the germs of a very common grievance among film writers. We have invited several gentlemen who are interested in this question to give their views in this and subsequent issues,

**Edgar Wallace** (*Author*).

Although my experience has been that directors, particularly the men who work with Jeffrey Bernerd, of Stolls—and Bernerd is certainly the most "understanding merchant of films" I have met—are very keen to secure the co-operation of the author, and welcome his suggestions, I am not so sure that the author can give any very material assistance unless he is soaked in the technique of picture-play making.

The author is in very much the same position as a man who has an "idea" for an invention without having the mechanical experience to carry his idea into practice.

*He knows the result he wants to get, and, watching the trained mechanic putting together the machine which will produce that result, he is apt to interfere at the wrong moment, offer suggestions which the mechanic knows are altogether impracticable, and to get a little hurt when his views are ignored. To my mind it is very much the best to leave a story in the hands of the scenarist.*

What seems to me to be infinitely more important than a good understanding between author and director is a more loyal co-operation between the scenarists and the directors. Though I have been most fortunate in this respect, it is nevertheless a fact that more stories are mangled by bad scenarists than by bad production. Very often this is due to the insistence of the director on his own scenario, and the average director is not a good scenarist. I say this in spite of the fact that the scenario of "The Four Just Men" was brilliantly made by the man who produced it.

*It is much easier to get a good director than a good scenarist because the four hundred years old stage has been a school for the one; the other is tackling a new form of literary expression and has only the experience of the past ten years to guide him—or her.*

If a scenarist knows his business, then the director who told Temple Thurston that his work stopped at the studio door was absolutely justified. If an author knows enough about the technique of the picture play to produce his own scenario, then the director is also justified. He may not be wise to dispense with the services of the man who knows the story "backwards," but there is certainly a lot to be said for his point of view.

Very often the interference of the author at a critical moment is quite enough to rattle a director to such an extent that he makes a fair film when he might have made an excellent one.

He is working for his climaxes in his own way, very often ignoring the author's method of developing the story in order to get a punch which the writer has missed. Along comes the author with a suggestion which may anticipate and therefore spoil the film climax without in any way improving the story which is being told. I have seen this happen, and I never bother directors, realising that the production of pictures is a nerve-wracking, energy-sapping job.

NEXT WEEK: *A Director replies.*

# FRONT COVER BIOGRAPHIES

## X—DAWN MEREDITH

This dainty young artiste, although still very youthful, has a career that goes back well into the past, for it was when she was but five years of age that she first put her feet to the ladder of success, up which she has been ascending with remarkable rapidity ever since.

At that early age she took the first prize in a Beauty Competition, and with this impetus behind her it is a matter of no very great surprise that to-day finds her being starred in a film romance.

After hard study of the science of dramatic technique and equally hard work in the practical exhibition of that science, Dawn was not long in making a great success on the speaking stage, her most recent appearance being at the Adelphi in "High Jinks."

Her chief film appearances have been with the Kenneth Graeme Film Syndicate, for which she plays stellar roles. Her most important parts have been in "The War at Walleroo Mansions," "The Mesmeric Portrait" and "The Great Hunger Duel."

She is now playing feminine lead in "M'Lord of the White Road."

# CAMERAMEN AT WORK

Quite a number of press photographers are seriously considering taking up kinematography. Things have been pretty bad on Fleet Street of late, and associating with cameramen, as they do, the press photographer finds himself wondering how he would manage with such a job. He has seen the topical cameraman at work. There seems to be even less in it than there is in still work.

Although the two jobs seem very much alike, they are, in reality, very far apart. They are totally different.

For instance, the press photographer arrives at a town to photograph Lord Puff presenting the local Boy Scouts with plum cake. The pressman returns to his office with a photo of the actual ceremony—that is, the presentation of the cake—and there the matter ends. The pressman is satisfied and so is the editor, and bang goes the photograph into the paper.

The topical cameraman is different. Would he dare return to his editor with a few feet of film of the presentation ceremony?

The answer is no—most emphatically no!

He must write up a little scenario in his mind: "Lord So-and-So arrives. He drives through the town. He inspects the Guard of Honour. He presents the local Boy Scouts with plum cake." Then follow a few of the minor incidents, such as a close-up of small scout, complete with cake and large smile.

He takes it back, and his editor is given something to work with; he cuts it, makes it into a little story, and it is included in the Pathopical Film News. Meanwhile the cameraman is sent off to the Canary Isles to film the opening of the new picture house.

This is just one instance of the different ways they work. A good picture, from a pressman's point of view, might be useless to a cameraman. Then there is no need to go into the technical details, which prove that still and kine. photography have hardly any connection with each other.

There are many ex-pressmen now in Wardour Street, and if you ask any one of them what they think about it, they will give you some idea of their early struggles.

* * *

The next meeting of the K.C.S. will be held on September 8.

* * *

I saw I. Roseman last week. He is looking well, after his trip to Austria, where he has been filming for B. and C.

* * *

Congratulations to Neal Gemmell, who was married a few days ago. He is the brother of "Jock" Gemmell of Pathé's.

* * *

If the proposed cricket match between Pathé Editorial and Topical Budget Editorial materialises there promises to be some striking scenes.

* * *

A. St. Brown, of Gaumont's has been holiday making on the banks of the Thames.

**WHEN YOU SEE—**

a scene introduced by opening curtains—the climax scene of a love tale fading from a full moon to a romantic crescent—a keyhole, telescope or binocular mask, which presently enlarges to show the whole scene—a group in which first one, then another person, stands out more distinctly than the rest—

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# High Lights

## Intimate Studio Gossip

After a great rush and a deal of trouble, Hugh E. Wright has reached Torquay to play in a Harma film. It appears that John Payne, of Bramlins, spent nearly all last week trying to get Hugh on the 'phone, and at last located him at Huddersfield, where he was playing at the Theatre Royal. Then Hugh took up the rushing hard business; he got to Torquay just in time for the scene-shooting. He had not been there long before he had trouble with the police. In one of his scenes he is a nigger minstrel, and had just got going when the Inspector asked him for his licence, and a good deal of talky-talk had to be gone through before he was allowed to proceed with his part.

* * *

Repeatedly I am being provided with instances of the urgent need for that Film Artistes' Association. Only a few days ago a lady *à la* Bond Street, drove up to one of our biggest studios in a most luxurious car. She wanted to do film work. Then she saw the rest of the cast. And, in her best Vere-de-Vere accents, she wanted to know: "Have I got to mix with these horrible creatures?"

* * *

There are limits to even the success of a screen artiste. Clive Brook must take care. I think his swift flight to stardom (done in the course of eighteen months) is phenomenal, and he is hereby congratulated. But that is no excuse for writing novels! And that is what he is guilty of. Before the war he contributed regularly to a number of weekly magazines, and now he has completed a story which he hopes will be filmed. Clive is of opinion that there is a tremendous future for the journalists in this country who write specially for the film. I thank him.

* * *

If this journal can claim to preach any gospel, it is the gospel of optimism. Recently we were emphasising that the alleged slump was not so real as was suggested, and this view is confirmed by Hepworths, which is following the renowned example of Johnny Walker. Hepworth has five new pictures ready for exhibition, and will hold two Trade shows on September, two in October, one in November and one in December. Each of these new films will be released, in accordance with the Hepworth policy, at least four months after date of Trade shows (in some cases less), and all the Hepworth directors are at the moment working on more new productions, which will be ready for exhibition when the other five have been shown. Hepworth has created a record this year by turning out better and more productions than ever in the course of its previous history.

* * *

Sir William Martin, presiding at the Sir Walter Scott Club anniversary gathering in Glasgow, remarked that one could name recent novels produced by highly gifted writers which appealed to the basest part of human nature, and such novels, when picturised, were offensive to all right-minded men and women. Why (he asked) should not Sir Walter Scott be seen more often on our picture-house programs? The query is quite pertinent. Why have not some of the Waverley novels been adapted for the screen? There is material in plenty waiting for the director who is bold enough to tackle the historical novel, and no author lends himself so readily to film production as Sir Walter Scott.

* * *

It has frequently been pointed out that there is the making of a stirring, romantic and dramatic film in the picturesque adventures of Prince Charlie. The Scott novels (their copyright long since expired)—"Kenilworth," with its tragic ending; "Peveril of the Peak," with its Manx scenery; or "The Lady of the Lake," one of the loveliest scenic idylls in the English language—are all screenable.

* * *

For some time Manchester has had a studio of its own. Pictures have been taken there by the Manchester Producing Company, and now Ocean Photo Plays is making good use of the place for its interiors of "Silence of the Storm," for which the company went to Teneriffe for its outside scenes. We saw the cast hard at work during the past week, and a right merry band it was.

* * *

Captain Calvert, whose passion for correct detail is well known, has again being going through a concentrated course in another profession to get the atmosphere right for a scene in "Roses in the Dust." This scene takes place in an operating room, and Calvert spent an afternoon at one of the hospitals picking up details. Moreover, he has persuaded a surgeon and a sister to go down to the studio to advise on the taking of the scene, in which the sister will actually appear. During his visit to the hospital operating theatre, the surgeon put Calvert under chloroform, to give him some idea of the sensation produced, so that Calvert can impart this information to the player who appears on the operating table in the scene—Gordon Craig.

* * *

Man in his time plays many parts—and so, it would seem, does woman. Zoe Palmer had no sooner finished playing the gaoler's daughter in the "Black Tulip" than she was wanted for the rôle of a vicar's daughter. From the halter to the altar, if I may so put it.

**"MEGAPHONE."**

OUR LETTER LIST.

Letters await the following at the offices of this journal. A stamped addressed envelope should be sent with applications. No charge is made for the use of this service.

**Helen Blizzard,**
**Jack Daring,**
**Christine Silver,**
**Daisy Burrell,**
**Lillian Braithwaite,**
**Langhorne Burton,**

## ON THE FLOOR

### With GEOFFREY MALINS

Exactly why it is we are at a loss to say, but the fact remains that Geoffrey Malins impresses one when his work in the studio is under observation. There is nothing of the blustering, boisterous methods of the old-time director about him. His instructions are given to his artistes in a voice so low that no one but the artiste can hear; and these instructions, one is forced to conclude, judging by the results, are the quintessence of vivid and graphic expression.

In reviewing the work of Mr. Malins, we do so without allowing the question of his magnetic influence to intrude (although his unquestioned control of the human material in the studio makes this difficult). The first thing of which one is conscious is his quiet air of perfect confidence. There is never a moment's hesitation. He gives one the impression that he knows what it is he wants, and how to get it. And with unerring movement and method he goes straightway and secures the effect he desires.

Between shots Malins is quietly busy (his *quiet* method of work must be emphasised) arranging for the next scene, and we noticed that this was done in collaboration with Rafael Sabatini, the author, and Germain Burger, the cameraman. Malins regards it as a law never to trespass on the domain of his cameraman; he tells him his idea for the scene, and leaves it to the cameraman to arrange the system of lighting.

From our observations we should be inclined to the opinion that Malins is a specialist in dramas; he is a master hand at extracting the last drop of emotionalism from his artistes.

# Where they are and ——

**Henderson Bland has arrived back in town from location. He has been working for Stoll in "Gwyneth of the Welsh Hills."**

Ivo Dawson has given his exclusive rights to Norris and Clayton.

Leaner de Cordover is to direct the productions for African Films.

Eddie Earle has been engaged as chief cameraman to African Film Productions.

S. W. Northcote is directing the production of "Silence of the Storm," for Ocean Photoplays, and is using the studios of the Manchester Producing Co.

Alex Fraser and Jerrold Robertshaw are appearing in "The Bonnie Briar Bush," with the Famous Players-Lasky (Norris and Clayton booking).

Robert Michaelis, Clare Greet, Joe Nightingale and Stanley Holloway, who appear in "The Rotters" (Ideal) were booked by Norris and Clayton.

Hayford Hobbs is the star in the latest African Film Production, and his services have been retained to play lead in the second production, which is to be "Sam's Kid." Unfortunately Mr. Hobbs was knocked down by a tram and sustained injuries to his back; he is now convalescent and hopes to be quite fit in time to start on "Sam's Kid."

Marie Francis has been selected by Einar Bruun to play in his present picture.

Leon Britton, late of Goldwyn, is Production Manager in African Film Productions.

Terry Somers is responsible for the sets in "Silence of the Storm" (Ocean Photoplays).

Eliot Stannard, and not Kate Gurney, was responsible for the scenarios of "The Gay Lord Quex."

William J. Elliott wrote the scenario of "General John Regan" (Stoll) and also "The Experiment."

Pauline Johnson will be fixing up in the next few days a contract with a big film company for twelve months.

Florence Turner made a successful personal appearance at Devonport, and has also promised to be present at the big Kinema Carnival at Brighton on August 31.

William J. Elliott was responsible for the scenario and adaptation of "The Hound of the Baskervilles," and not Daisy Westlake, who, we understood from the *Stoll Editorial News*, had written the scenario

Joan Morgan, Langhorne Burton, Stewart Rome, Gregory Scott, Milton Rosmer, Clive Brook, Evelyn Brent, Poppy Wyndham, Pauline Peters, Mary Odette and Edna Flugrath have promised to be present at the big Kinema Carnival on August 31.

Lewis Gilbert is playing in Stoll's "Gwyneth of the Welsh Hills."

Manlin Valmour is in the cast of "Silence of the Storm" (Ocean).

Fred Morgan has a leading part in Ocean's "Silence of the Storm."

A. B. Imeson has a prominent part in "Silence of the Storm" (Ocean).

Gabrielle Glynn is playing feminine lead in "Silence of the Storm" (Ocean).

Ernest Milborne is cranking for Ocean Photoplays on "Silence of the Storm."

Milton Rosmer is again among the Cumberland Hills; this time with Maurice Elvey in Stoll's "A Romance of Westdale."

F. Manning Hayes is now at work on "Four Men in a Van." This follows appropriately on his work in "Three Men in a Boat," in which Lionelle Howard was starred.

Donald Searle, who has recently terminated a long engagement with Gilbert Miller as stage manager for the St. James's Theatre, has just been engaged by Hugh Croise to play "Buggins" in "Four Men in a Van." He played the part of "Slightly" in "Peter Pan" for many seasons, apart from producing and stage managing the same play in 1919-20. He has had a varied film and stage career, commencing at the age of 10 by playing the "part" of hind legs of a crocodile; he came to the "fore" in record time by playing the front legs later.

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# A BRITISH ——

*Out of the hurly-burly of the film upheaval one thing stands out: that technical and artistic excellence is an absolute necessity if British films are to compete with success in the world's markets. A very high level of quality has been attained by British directors who have been able to expend large sums of money on equipment, but financial considerations are forcing directors to consider how they can get the best results without the huge expenditure hitherto unavoidable. They are more than ever realising that it is necessary to proceed on scientific lines, and in this connection some novel and interesting ideas are held by J. C. Elvy, A.M.I.E.E., M.I.E.S., on the subject of studios, lighting equipment and research.*

I am strongly of opinion, he said to our representative, that the latest equipment, the most up-to-date methods, and the benefit of scientific research are absolutely necessary to the British director who proposes to compete in the world's markets. Many directors have thoroughly realised this in the past, but have found the expense too great. For this reason there are numerous producing companies which have never been able to produce a really satisfactory picture, and in the present circumstances there is practically no chance of them ever doing so.

In this country it is essential that the question of artificial lighting should receive the most serious scientific consideration, and the object should be, as nearly as possible, to reproduce the conditions of "diffused sunlight" by artificial means. It is possible to obtain such conditions in London, and it is my aim to realise this possibility.

It was generally conceded that "The Bigamist," produced by Messrs. George Clark Productions, Ltd., approached the ideal in technical excellence. It is not, however, necessary to travel all the way to Nice to attain that standard and to excel it.

With these ideals in view, a syndicate is now in course of formation for the purpose of building a studio in the heart of London, which will incorporate all the latest ideas, and will be at the disposal of any director who wishes to have the very best in every department.

The proposed studio will have the very latest and most perfect equipment it is possible to obtain. It will have a developing and printing plant of the highest

# what they are doing

Jean Cole is in "Silence of the Storm."

Bertram Burleigh has a big part in "How Lord Kitchener was Betrayed."

Harold Forrest has been engaged to play in "Silence of the Storm" for Ocean Photoplays.

Mamie Lister has been provided with a place in the cast of Ocean's "Silence of the Storm."

Jack Mullins is now at Manchester playing in "Silence of the Storm" for Ocean Photoplays.

Colette Brettel has been booked by Fryer and Rodger to play for M. Zililean in his forthcoming Italian production.

Annette Benson has been booked by Bramlin's for a part in "Three Live Ghosts," which George Fitzmaurice is to direct for F. P.-Lasky.

Maurice Elvey is in Keswick with the three artists who practically form the whole of the cast of the Stoll picture, "A Romance of Westdale."

Peggie Hathaway has been fixed for a part in Screenplay's version of the *John Bull* story, "How Lord Kitchener was Betrayed" (Bramlin's booking).

Anna Q. Nilsson, the famous American star, has arrived in this country to star in the George Fitzmaurice production, "Three Live Ghosts" (F. P.-Lasky).

Stewart Rome was advertised to make a personal appearance at the North Staffs Kinema Carnival, but was prevented at the last moment, much to the disappointment of a crowd of 5,000 people.

Clive Brook is in the lead of "The Experiment" (Stoll).

Dennis Wyndham is male lead in "The Eleventh Hour" (Stoll).

Henry Victor plays juvenile lead in "Bluff" (Granger-Binger).

Gerard Ames is going to be filmed in the screen version of "Raffles."

Lewis Willoughby is playing the leading part in "Bluff" for Hardy Films.

Lionelle Howard terminates his engagement with Thompson this week after playing lead in several of its productions. He is now on the free list.

Frank Lilliput is playing a prominent part in "Silence of the Storm" (Ocean Photoplays).

Lawrence Anderson (son of the late May Anderson) is playing a leading part in "Bluff" (Hardy).

Queenie Thomas is to star in two productions which Bertram Phillips is to direct for British and Oriental.

Dawn Meredith is playing lead in the Kenneth Graeme production, "The Adventures of Mr. Pusher Long."

Zoe Palmer had no sooner finished playing in "Black Tulip" than Granger-Binger re-engaged her for a part in its next production.

**Pauline Peters is now in the Highlands, where she is playing the leading part in "The Lilac Bonnet" (Progress).**

Carlotta de Felice, the Vitagraph player, is in this country to do film work. Her agents, Norris and Clayton, are in negotiation with a leading firm on her behalf.

Dalton Somers has just fulfilled his first engagement with F. P.-Lasky, playing one of the Elders of the church in "Beside the Bonny Briar Bush" (Donald Crisp production).

Olive Sloane writes from Paris to say that "The Crime of Lord Saville," in which she is starring, will be completed in the course of the next three weeks by Le Grand Productions.

Frank J. Woolf was born in London and educated at City of London School as a schoolmaster for the L.C.C. He taught instead at Clarke's College and Pitman's Schools until he joined the Army in 1915. From 1909 he was a free-lance writer on matters theatrical and kinematographic, contributing continuously to the *Era*, the *Performer*, the *Kine.*, and other London entertainment journals. For four years the London representative of the New York *Star*, he now holds a similar post with the New York *Dramatic Mirror*. He is now controlling the publicity for B. and C.

# STUDIO CITY

grade, and a research department—employing the keenest brains available—that will keep the studio right up-to-date, and will bring all the resources of science to bear on the problem of technical perfection. A stock of furniture and "props" will be on hand that will make practically any interior a simple matter.

It will possess floor space sufficient to enable several directors to work simultaneously, and each director will be so segregated from others that he will not be interrupted by noisy operations near by.

We already have great assets in this country—the freshness and beauty of our countryside and our "diffused sunlit" skies. Combine with these a production studio in the London area, embodying the best features of the greatest American studios, and we shall be in an enviable position as compared with all competitors, despite import duties and other restrictions.

*The scattering of studios miles away from the Metropolis to dodge the fog fiend is unnecessary. Make your studio "fog-proof." With the class of building which has been taken over for film production, fog has always been a serious bugbear. Such buildings should never have been contemplated for studio work, not even as a temporary expedient, and should be abandoned even now by those who aim at perfection.*

So far from belittling the efforts of the pioneers of the film industry, I am anxious that the business shall not be wrested from them by outside competitors. Every point, therefore, that can make towards perfection should receive the closest study. Too often one sees, through faulty lighting, distorted features, uncanny "sightless eyes," limbs like ex-ray photographs of misshapen bones, and so forth. All this can be remedied provided the fundamental laws of illumination receive their due meed of attention.

These and many other important details are to receive the closest technical supervision at the hands of the studio's band of experts. There is no reason why, with such a scheme in operation—with the accompanying low production costs, British productions should not be able to maintain the highest technical standard, and with the close attention of the director to scenario, story and artistic treatment, they should not secure first place in the race for supremacy.

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**MILTON ROSMER**

*Starring in*

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"Demos," "The Diamond Necklace,"
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# AVIATION IN FILMS

*by* F. L. WILLS, Managing Director, Aerofilms Ltd.

Productions adapted from modern stories and scenarios must in the the majority of cases be "before times," at any rate "right up to date," so as not to be "out of date" when released, or during circulation, which might easily be a year or two after the completion of the production. With the continual growth and popularity of aviation it now becomes absolutely necessary for it to take its place in every modern production.

Scenarists should bear this fact in mind, whether they are adapting a so-called "modern" work, in which case it is often necessary to bring the incidents up to date, or composing a modern story.

The man who should watch these points is the director, in whose hands the final decision rests. He should take it upon himself to see that aviation gets its proper place and introduction into all modern dramas, serials and comedies.

In the film stories of the past all kinds of transport have been used, such as motor-cars, special trains, etc., but to-day we must remember that a special train costs £1 per mile, whilst an aeroplane only 1s. 3d. per mile, which is only slightly more than the cost of running a car, and therefore the advantage of the speed obtained by employing aircraft necessitates its introduction.

Apart from all the thrilling aerial incidents that can be invented for the serials and actually carried out by aircraft and recorded by pictures taken from accompanying machines in the air, there is still another use aviation can be put to in connection with the films, and that is the making of Aerial Travel and Interest Series.

The United Kingdom is favoured with a wonderful amount of ground scenery, but it is not all adaptable to aerial kinematography, as unless there are outstanding features, such as large buildings or rugged coast and mountainous country, such films become very uninteresting. Many good aerial films have been produced, and there is still an abundance of suitable subjects to be photographed and filmed, even twice over in varying conditions of summer and winter, but of course the foreigners win again by the unequalled scenic effects to be secured in their countries through the nature of the land.

Thanks to aviation, the air-film takes its place in the commercial work of the trade. Propaganda and business films are becoming more important to the promotion of the world's trade every day. A section of film, taken from the air, of a manufacturer's various works in different parts of the country, whilst the machine is circling them, makes a most interesting prologue to any such film.

It introduces the novel side of film-producing as well as illustrates the enterprise of a firm, and also makes the usual monotonous type of film much more interesting.

The British film manufacturer up to the present is introducing aviation into modern film productions at a very slow speed. He has something to learn from America, which anyone will observe is more advanced, according to the new productions that have arrived in this country during the last two years. Let us hope the British director will not realise this too late to bring his modern productions up to date.

# RELATIVE VALUES

*by* BANNISTER MERWIN

Is there such a thing as a good scenario? *I doubt it.*

The only satisfactory scenario is one which is accepted with enthusiasm by the director for whom it has been prepared. If the director is pleased with the script, the scenarist should feel that his work has been accomplished successfully.

*It is a rare thing for two or more directors to like the same continuity. There is no real standard of criticism for continuities, aside from such obvious necessities as smoothness of connection. In the absence of a standard, the director's taste, no matter how whimsical, is the ultimate basis of criticism. Ergo, satisfy the director.*

Some producing firms have established the system of giving their directors ready-made continuities with instructions to produce them undeviatingly. Result, uninteresting machine-made films.

The best continuity scenario is made by the writer who works in collaboration with the director. One cannot put into a script everything that ought to be shown in the completed film, but if the writer frequently discusses his work with the director while the work is being done, the director is much more likely to absorb the writer's full meaning.

But here we realise the further responsibility that lies upon the writer. He must know "the floor." Unless he understands production he cannot produce a fool-proof continuity.

The satisfactory scenarist must have tact, a clean-cut mental organisation, imagination, originality, and as thorough a knowledge of production as the directer himself. Not a small equipment. But, then, the story and continuity are the most important part of the picture.

At the risk of being challenged, I will state the values of a film as follows:—

| | | |
|---|---|---|
| Story | 25 | per cent. |
| Continuity | 15 | ,, |
| Acting | 15 | ,, |
| Photography | 15 | ,, |
| Production | 30 | ,, |

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# KINEMA ARTISTES' EYES

*An interim report has been made by the Governmental Committee appointed to investigate and report on the causes of blindness, including defective vision, sufficient to impair economic efficiency, caused by studio lightiug. The report is as follows:—*

Sir Anderson Critchett, Bart., honorary ophthalmic surgeon to the Actors' Association, gave evidence as to five patients, one actor and four actresses, who had recently consulted him on account of eye trouble following exposure to the intense light used in studios. The cases reported all occurred in October and November, 1920. The symptoms described were those of conjunctival inflammation, causing pain and photophobia, and in one of the cases there was stated to be some degree of retinitis; in all, the injury was transient, and in the most severe of them recovery was complete by February, 1921.

Alfred Lugg, Secretary to the Actors' Association, gave evidence to the effect that transient attacks of pain and inflammation of the eyes have of late occurred frequently among actors and actresses engaged in film production, and that a number of artistes suffer from bloodshot eyes attributed to the strong lights used. He stated that transient eye injuries from this cause are well known among film actors in America. Other witnesses stated that the attacks of inflammation do not occur immediately, but within a few hours after leaving the studio, the sufferer awaking from sleep the same night with pain and smarting in the eye, lachrymation, photophobia, and a feeling as if the eyes were full of sand. These symptoms yield to simple remedies, and last, at most, a few days.

We regard it as established that, as a result of their occupation, injuries to the eyes of a transient, and in most cases trivial nature, have recently occurred among kinematograph artistes. We have had no evidence that serious or permanent injuries have arisen from this cause.

As regards this country, practically all complaints of which we have heard date from the last three months of 1920, and such injuries as have occurred coincide with the introduction and injudicious use of certain very powerful arc lamps of the searchlight type, largely imported from America.

As to the types of lamp used in kinema studios, we have taken the evidence of Leon Gaster, Honorary Secretary of the Illuminating Engineering Society; Ruthven Murray, M.I.C.E., who has made a special study of the supply of energy to and lighting of kinema studios; Maurice Elvey, chief director, and Paul Berger, chief photographer of Stoll Picture Productions, Ltd.; a deputation from the Incorporated Association of Kinematograph Manufacturers, Ltd.; L. V. Cargill, F.R.C.S., who has made a report to Stoll Picture Productions, Ltd., on the alleged danger from the lamps used, and Mr. Lamplough, director of research for Chance Brothers, Ltd.

The evidence of these witnesses is to the effect that—

(1) Injuries to the eyes have occurred in kinema studios from the use of unscreened arc lights

(2) No injuries have occurred from the use of adequately screened arc or mercurial vapour lamps.

(3) The use of unscreened arc lamps in these studios is not necessary.

On this evidence we offer the following observations:—

(1) and (2). Before the use of these exceptionally powerful unscreened arc lights for film production in this country cases of injuries to the eyes from electric lights in studios were, so far as we have been able to learn, unknown; they certainly must have been very rare. Many artistes, directors, photographers and electric lighting operatives have worked for several years in British kinema studios without ever experiencing the least inconvenience to their eyes.

About May, 1920, new patterns of arc lamps of the searchlight type were imported from America, and have since been used in several British studios. In some instances, during the latter months of 1920, the diffusing glass screens with which such lamps are ordinarily provided were not used; such injuries as have been reported to us occurred in these circumstances.

Unscreened arc lamps are, in our opinion, liable to cause injury by reason of the unimpeded access of ultra-violet rays to the eyes. The danger is increased according to the proximity of the eyes to the lights and to the duration of the exposure.

In one studio visited by us goggles were provided for the artistes as a form of protection, but they did not appear to be generally worn, nor, indeed, did their use during the actual production of films appear to be practicable.

In certain types of arc lamp commonly used in kinema studios, the cores of the carbons emit irritating vapours composed of suspended particles and products of combustion. Danger might arise from this source, but it is unlikely to be serious unless the lamps were very close to the artistes.

It is possible that danger might arise from the artistes looking directly at the lights, even if these were properly screened, owing to the intensity of the luminous rays. Permanent damage to sight has been caused, for example, by viewing eclipses of the sun with the naked or inadequately protected eyes. There is no evidence that any such injury has been caused in kinema studios, and we are of opinion that suitably enclosed and screened arc lights are not likely to be dangerous apart from culpable temerity on the part of the artistes.

(3) The evidence of electric light experts and photographers is to the effect that not only is the use of unscreened are lights unnecessary for the purpose of film production, but that better photographic results can be obtained when filters are used. The screens ordinarily used are of spun glass, which diminishes the glare, and cuts off the greater part of the dangerous ultra-violet rays.

The Incorporated Association of Kinematograph Manufacturers, Ltd., an association which comprises practically all the film-producing firms in this country, is so much impressed by the evidene of danger to the eves from unscreened arc lights that it has given its assurance to the Minister of Health that: ". . . . in no case will any member of the Incorporated Association of Kinematograph Manufacturers, Ltd., from now onwards, and has been the case for some weeks past, permit any open-arc lights to be used in their studios for general illumination without glass filters, and the Association is willing to be responsible for its members in that respect, undertaking to notify to the Ministry any studio among its members unwilling to abide by this condition."

In consideration of the fact that the directors and photographic experts have definitely stated in evidence that such unscreened arc lights are not necessary for film production, and that the Incorporated Association of Kinematograph Manufacturers, Ltd., has given the above quoted assurance, we are of opinion that their undertaking should be accepted, and that further action is unnecessary for the present.

At the same time we realise that the industry is in a state of development. Research is required to determine what types of lamp are best adapted to the purposes of film production.

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# THE PULSE OF THE STUDIO

## PRODUCTIONS AND WHO IS WORKING ON THEM

**J. Stuart Blackton.**
ADDRESS: Bush House, Melbourne Place, W.C.2.
STUDIOS: Now using Stoll's at Cricklewood.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
STUDIO MANAGER: Challis N. Sanderson.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
CAMERAMAN (Black and white): Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinel.
TYPE: Ten-reel drama.
STAGE: Seventh week.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: The Broadway Rooms.
FILM: "2.—0" (Two—Nothing).
DIRECTOR: Victor W. Rowe.
STAR: Jock McPhail.
SCENARIST: Victor W. Rowe.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: Casting.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Seventh week.

**Gaumont.**
ADDRESS: Lime Grove, Shepherd's Bush.
STUDIO MANAGER: B. H. Bromhead.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Eighth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Bluff."
DIRECTOR: Geoffrey Malins.
STARS: Marjorie Hume, Lewis Willoughby.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Fourth week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: "Love in the Hills."
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Sixth week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: A. Kendrick.
STAGE MANAGER: J Barnard.
FILM: "Married Life."
DIRECTOR: Georges Treville.
CAMERAMAN: Geoffrey Barkas.
STAGE: Second week.

FILM: "Single Life."
DIRECTOR: Edwin J. Collins.
STAGE: First week.

---

FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAGE: Casting.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Sixth week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "The Adventures of Mr. Pusher Long."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Comedy.
STAGE: Nearing Completion.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.
BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.
BRITISH PHOTOPLAYS, Watcombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
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GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.
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HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.
IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52, Shaftesbury Avenue, W.1.
ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.
J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).
LAMBART FILMS, Carlton House, Regent Street, London, W.
MASTER FILMS, West House, Broom Road, Teddington. 'Phone: Kingston 1617.
MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.
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STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.
SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.
THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.
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ADDRESS: Carlton House, Regent Street.
STUDIOS: London Kinema Studio Tuileries Street, Hackney Road.
FILM: "Romance and Reality."
DIRECTOR: Captain Harry Lambart.
STAR: Cora Goffin.
SCENARIST. Captain Harry Lambart.
CAMERAMAN: C. T. Crapper.
TYPE: Drama.
STAGE: Seventh week.

**Progress.**
ADDRESS: Shoreham.
FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Eighth week.

**Regulus Films.**
ADDRESS: 48, Carnaby Street, Regent Street, W.1.
SECRETARY: J. G. Dickson.
FILM: "Teddy Laughs Last."
DIRECTOR: Milton Elmore.
STARS: Teddy Hayes, Audrey Edwardes.
SCENARIST: James G. Dickson.
CAMERAMAN: E. Coble.
TYPE: Two-reel Comedy.
STAGE: Cutting and Assembling.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Second week.

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FILM: "Gwyneth of the Welsh Hills."
DIRECTOR: Martin Thornton.
STARS: Eille Norwood, Madge Stuart.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Third week.

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FILM: "The Eleventh Hour."
DIRECTOR: George Ridgewell.
STARS: Dennis Wyndham, Madge White.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Second week.

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FILM: "The Experiment."
DIRECTOR: Sinclair Hill.
STARS: Evelyn Brent, Clive Brook.
SCENARIST: William J. Elliott.
STAGE: Fourth week.

**Zodiac.**
FILM: "Walter in the Studio."
STAR: Walter Forde.
TYPE: Two-reel Comedy.

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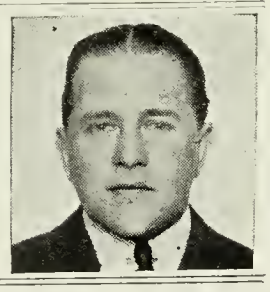

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*Photo*] [*Arbuthnot*

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Vol. 1. No. 13

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Sept. 3, 1921

*What the Future Holds.*

THAT the British film industry has now reached a crucial stage in its existence is self-evident. And it is with no mystic sense of the prophetic that we state that the future of this industry is dependent, in a very real sense, on the actions of the present. The world (including America) is satiated with the typical American film. And it is the country that can provide the films that do not slavishly conform to the accepted American standard that will obtain the supremacy which is now the Americans'. It is quite conceivable that America itself will be again that supreme producing country; for the Americans are cute enough to know just when to stop giving the Public what it has had enough of. On the other hand, there is every reason to believe that it will be British productions that will dominate the screens of the world. And we, for our part, have full confidence that this will be the case. But it all depends on the present moment. We must readjust our sense of values. And in so doing the first thing that will be scrapped will be our inherent conservatism and our narrow localised patriotism; we must recognise that there are countries other than the British Isles. It is hopeless to attempt to capture the world-market with films that have an England-Only appeal. Such a limited appeal will get an equally limited measure of success. For this reason we are anxious to see British directors studying the preferences and prejudices of the Public of the various countries of the world. And in estimating these tastes they will be in a position to make films that will have an appeal that oversteps the frontiers of the British Isles.

* * *

*New Zealand's Demands.*

IT will be discovered that the reason that certain British productions have penetrated, successfully, foreign markets is that they did not have a circumscribed appeal. All the markets of the world are eagerly waiting for that class of film that will appeal to its Public. And if in the end the German or the French or the American films capture these markets it will only be because they have not been made with the vision rivetted, wholly and solely, on the country of origin. In our Overseas Dominions there is an articulate demand for British pictures. Only a few weeks ago the Film Renters Association of New Zealand conferred with the Minister of Internal affairs (W. Downie Stewart) on this matter. E. J. Righton, one of the renters said that the public response to the British made films had been disappointing to the exhibitor. It was stated that 83 per cent. of the films shown in France and 93 per cent. of those shown in England were of American manufacture. About 50 per cent. of the British output was reaching New Zealand but that did not represent 50 per cent. of the films shown in these islands.

* * *

*A Preferential Tariff?*

THESE film renters said that they were willing to take British films if they were suitable, but "there was not a sufficient supply of suitable films to meet the demand." That is an important statement in view of the fact that only one or two of the New Zealand renters are American agencies while the great majority are open traders and that these had repeatedly made representations to British manufacturers as to the kind of pictures demanded. The deputation said that more British films are being shown there now than before the war and the upshot of the conference is that it is not unlikely that there will be a preferential tariff in favour of British films. This policy—if it comes to pass—is very generous; charitably generous in fact. But it does not adequately relieve the situation. It may have the every opposite effect.

* * *

*Benefits of Competition.*

TO give British films a bias in their favour may be putting a mild handicap on competitors, but it does not follow that this will be to the ultimate benefit of the British film. The reverse may be the case. For there is a positive rather than a negative aspect in competition. Opposition is a constructive force. It inevitably involves an ever-upward tendency in quality.

* *

*Entertainment Values.*

BRITISH producing concerns must face the fact that there is only one key to the door that opens up the markets of the world: intrinsic value in the goods offered. And as the goods in question are films, the key to the situation is their real entertainment value. No amount of preferential tariffs will ensure for the dull uninteresting picture a rich reward. Even a picturesque film may be destitute of real entertainment value. Directors and producing firms hold the future of the British industry in their hands. If they will make photoplays instead of films—pictures that are entertainments instead of being five thousand feet of celluloid—then nothing can prevent the abdication of the American film in favour of the British.

* * *

*Defeat is Inexcusable.*

IF we allow some other country to obtain this supremacy no one will be able, with any degree of honesty, to provide excuses that will hold water. We have the brains in this country.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Street of Adventure"** (*Astra*) is a screen setting by Kenelm Foss of Philip Gibbs' well-known novel of Fleet Street life. Its chief appeal will be to Londoners, for, with two small exceptions, the whole of the incidents take place in and about newspaperland. The old "Cheshire Cheese" with the flash back to Dr. Johnson's day is a happy idea, but only one of the touches employed to get the atmosphere. Lionelle Howard as Frank Luttrell is best in his cub stage, but throughout conveys the suggestion of sentiment and even ingenuousness which are characteristic of the young reporter in the book, although conspicuously lacking in most pressmen's real life. Irene Rooke and Margot Drake give fine portrayals of the parts of two women journalists, and H. V. Tollemache is very successful as the poseur, Codrington. A most interesting screen debutante is Peggy Bayfield, who has a really powerful part, and one regrets not to see fuller use made of her dramatic power and of the highly-charged atmosphere when she is found in the hero's chambers. Frank Canham's photography is satisfactory without being striking. Those members of the public who have a vivid recollection of the novel will probably disapprove of the way in which the end is twisted to afford a conventional happy ending. The original tells very feelingly of the vain struggle to secure that financial backing which would keep the paper going, but Foss, in the interests of what he considers the average kinemagoer's taste, has changed all that.

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# High Lights

## Intimate Studio Gossip

Who'd be a director these days?

And who'd be the Clerk of the Weather? This legendary gentleman has a thankless task so far as the Stoll directors are concerned. There's Sinclair Hill praying for heavy rain after dark for one of his scenes and Martin Thornton waiting patiently (or impatiently) at the foot of Snowdon for the rain to give over so that he can get his exteriors. As Pearkes Withers would say, Snowdon is now being rained on.

* * *

Sunlight arcs were used on the moors near Oxshott for the filming of "Frailty" to suggest moonlight. After working for some hours in these bright rays, the artistes all suffered from night blindness when the lights were switched off. They floundered about the moors on the way back to the stations, and tripped over shrubs and stepped into ditches with painful consistency. Those who work continually in the powerful rays of Sunlight arcs become quite sunburnt. I wonder what is the opinion of the artistes as to the physical effect of studio lighting?

* * *

Mercy Hatton is contemplating a merry holiday on the Continent in a few weeks' time. At the moment, however, she is busy stitching away at her flat in Cricklewood, making many little garments for the starving kiddies in Russia. Whenever there is any trouble at hand, or any charity which requires assistance, Mercy is always one of the first to volunteer her services. She has been very busy film-making all this year, and the autumn will very probably see her rehearsing for a new theatrical production. Incidentally, I think, she has been aptly christened.

* * *

Than making pictures in a popular seaside resort at the height of the summer season I can think of no more difficult job on earth. At almost every turn holiday-makers, with nothing particular to do, and plenty of time in which to do it, are encountered in battalions, and anything doing in the way of free entertainment furnishes an enormous "draw." Einar J. Bruun, who is directing "The Corner Man" for Harma at Torquay, has made this discovery at the cost of several feet of film. Desiring to "shoot" scenes on the sands, crowds of visitors, in various stages of dress and undress, persisted in "coming in," with the result that several unrehearsed incidents got into the film. But Mr. Bruun smartly out-manœuvred the crowd on the second day. Rigging up a "dummy" camera, he sent one of his company to take imaginary "shots" of two of his artistes and a numberless host of would-be screen "stars" at one spot on the beach, while a few hundred yards away A. G. Frenguelli was simultaneously and unhampered getting on with the real stuff!

* * *

In *Loew's Weekly* (an American theatrical paper) I read that "The efforts which foreign directors, and particularly the English, have made to equal America in the quality of picture productions have been handicapped considerably by one thing—the lack of stars. They have plenty of good actors and actresses, who play their parts unusually well on the screen, but this isn't enough alone to make a star in the accepted sense of the word. With the single exception of Pola Negri, Europe has been unable to produce one player who the public will pay to see, either there or here, while American stars are all the rage in every country in the world where pictures are shown. England's problem is a big one. There Norma Talmadge, Douglas Fairbanks, Mary Pickford, Charlie Chaplin draw as they do here. No English star attracts a shilling to the box-office."

* * *

Now I want this to go back to America as my cool and calculated opinion: that the writer of the above has lost grip of himself and his pen. Or else someone has been pulling his pedal extremities. I can assure him that we possess in this country native stars who are (in exhibitorial lingo) good box-office attractions. There are exhibitors here who make it a policy to screen British pictures to the exclusion of American, *and they are not losing one penny.* If America is unwise enough to live in the fool's paradise created by writers like the above it is welcome so to do. The awakening is inevitable.

* * *

I do not think that the filming of real street scenes at night is a worn-out development in British film production, although one or two companies have filmed real interior night scenes in hotels and, on one occasion, even on a tube railway platform. The experiment of Hardy in obtaining these scenes at Kilburn and the Cadogan Hotel, Chelsea, is therefore interesting me considerably. Should it be successful, its promoters are confident that they will have secured some of the most remarkable lighting effects ever seen upon the screen.

* * *

Now that natural colour-photography is within the realm of practical politics, I can see possible disadvantages. For instance, suppose and artiste, while in the middle of a scene, hears or sees something in the studio (not an unheard-of occurrence) that causes her to blush, will that ultra-truthful camera register the signs of her confusion?

**"MEGAPHONE."**

### OUR LETTER LIST.

Letters await the following at the offices of this journal. A stamped addressed envelope should be sent with applications. No charge is made for the use of this service.

**Helen Blizzard,**
**Jack Daring,**
**Christine Silver,**
**Daisy Burrell,**
**Lillian Braithwaite,**
**Langhorne Burton,**
**Teddy Hayes,**
**Victor McLaglen,**

## ON THE FLOOR

### With PERCY NASH

Percy Nash at work is certainly an interesting sight. Standing well in the background, he quietly gives his instructions as the characters walk hither and thither in front of the camera.

He is not exactly a hustler, but is more inclined to go in for quality rather than quantity. Before each shot is taken he walks on to the floor and gives each one of the artistes his instructions and takes great pains to drive the idea of the thing home to him.

He never seems to tire, he works away, and by the end of the day he seems as fresh as at the beginning.

Percy Nash does not believe in bullying his artistes, he thinks that directors who work by shouting at the leading lady only get bad acting and bad pictures.

His favourite picture he produced in Rome a few months ago. He is now back in England directing "The Betrayal of Lord Kitchener."

# Where they are and ——

Nick Dean is in the cast of "The Night Hawk" (International Artists).

Mary Odette is now working on her part in "No. 5, John Street" (Thompson).

John Gliddon (International Artists) is back in London with his "Night Hawk" Company.

Dawn Meredith has been engaged for the part of Lady Gloria in "M' Lord of the White Road" (Kenneth Graeme).

Milton Elmore has left the staff of Regulus Films, for which he has been directing the production of "Teddy Laughs Last."

Kenneth Friese-Greene, son of the late pioneer in kinematography, is now on the free list, and open to fill vacancy as cameraman.

Marion Ferris, who starred in "The Right Element" and "Bonnie Mary," was married to G. H. Turner on Saturday, August 20.

Kenneth Graeme has completed "The Adventures of Mr. Pusher Long." and is making preparation for the production of "M' Lord of the White Road."

Ivor Novello has returned to the stage, his name being associated with two new musical shows, which will be produced at the Adelphi and the Prince of Wales's in October.

Margot Drake is adding to her laurels by her work as Simonetta, the leading part in "Carnival," in Matheson Lang's first touring company. Her latest screen appearance is in "The Street of Adventure."

Queenie Thomas is to star in a group of films to be directed by Bertram Phillips, for British and Oriental Films.

**Barbara Everest is now resting after her work in an important part in "The Bigamist" (George Clark).**

Sir Harry Lauder may soon be seen at work in a studio.

Martin Thornton's next Stoll production is "The Lamp in the Desert."

Hugh Croise is to direct the production of "Four Men in a Van," for Direct and not for Titan.

Tony Fraser has been engaged by Stoll to figure as a Waziri spy in "The Lamp in the Desert."

Germain G. Burger is cranking on "Bluff" for Hardy, on the board of directors of which he has a seat.

George Ridgewell has now finished "The Eleventh Hour" for Stoll, and is about to start work on "The Lost Leader."

Constance Collier is on holiday at Banff, where the Committee of the Banffshire Horticultural Society persuaded her to open its annual show.

Gerald McCarthy has returned to London from Holland, where he has completed his part of Cornelius Van Baerle in "The Black Tulip" (Granger-Binger).

Hilda Bayley is now appearing in the leading part in "Out to Win" at the Shaftesbury Theatre. As soon as that contract expires she may return to the screen.

Robert English has been engaged by Stoll to play the name-part in "The Lost Leader." His last part was that of Sir Theodore Cannynge in "The Truthful Vine."

LETTERING SPECIALIST

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Phillip Simmons is in "The Experiment" (Stoll).

Valia Venitskaya is playing the heroine part in Stoll's "A Romance of Westdale."

Dennis Wyndham plays Jeff Ironside in "The Experiment" (Stoll).

George Roberts is under contract with Union Films Liverpool) as scenario editor.

C. H. Croker King is playing the part of Phil in Stoll's "The Experiment."

Beatrice Chester is in the cast of "The Experiment" (Stoll).

Paul Burger is chief cameraman and photographic manager at Stolls' Cricklewood studios.

Elizabeth Brandt, who is travelling in Sweden as the representative of International Artists, has undergone a successful operation on her right eye.

# IMPROVING—— IN THE

*by* ARTHUR

It is now recognised as an axiom by intelligent employers in all classes of business that the better the treatment of the employee, the better the result in the quantity and quality of the work performed.

I would assert further that this principle applies with much greater force than usual to those who are engaged in any form of creative work, as distinguished from mechanical routine. My own experience, which, I think, tallies with that of most of my colleagues who act for the screen, is that, other things being equal, I work twice as well in those studios where a comfortable and friendly business spirit prevails, as contrasted with an atmosphere of aloofness, distrust, and muddle.

The best firms recognise that courtesy and decency are also good business. After all, actors are human beings exploited largely for their personalities, which should therefore be given every chance. I am glad to say that most of the leading studios in this country are now conducted under conditions vastly superior to those of ten or even five years ago. I can assure those responsible that we who remember the early days very much appreciate the many improvements.

There is often room for a little more consideration, however, and perhaps some standardisation. For instance, the actors' meal-hour is not easy to regulate; yet in one important studio everybody ceases work at a fixed lunch-time; and this is not a dark studio either, where this is easier to arrange. Cannot this lead be followed? How infinitely preferable to the haphazard hanging about,

# what they are doing

A. J. Hitchcock designs the art titles for the F. P. Lasky Studios, Islington.

Al Moses is cranking for George Ridgewell in the Stoll production, " The Eleventh Hour."

Benedict James is responsible for the scenario (original) of Granger-Binger's " Bluff."

Lennox Pawle and Gerrald Lawrence, who are appearing in Stuart Blackton's picture, were booked by Norris and Clayton.

Henderson Bland, who has just returned from Wales, where he has been taking a leading part in " Gwyneth of the Welsh Hills " (Stoll), will shortly be seen on the " legitimate " stage, and in his own play, entitled " When Friends Fall Out," which was successfully produced at Brighton last June. In addition to his many film successes, he is well-known as a poet of no mean order, and has further added to his laurels as actor, poet and playwright.

**Cecil Hepworth has plans in hand for the production of two new films at the Walton on Thames studio.**

Lewis Dayton and Forrester Harvey have recently been engaged by Bramlins to play for the Progress Films, and are at present on location in Scotland.

Clare Greet has been booked by Bramlins to play a leading part for Famous Players-Lasky, under the direction of George Fitzmaurice, in " Three Live Ghosts."

Captain Harry Lambart, of Lambart Films, has just returned from Paris with his company, having successfully pulled off some stirring episodes in his production " Romance and Reality," which takes place in the streets of Paris.

Victor W. Rowe is in Glasgow arranging to produce several two-reel Scotch domestic comedies from the pen of Chas. H. Milligan, the well-known Scotch author. Victor Rowe, who has been born and bred to this class of work, having commenced at the old Gaiety Theatre under the late John Hollingshead, served under the late D'Oyley Carte, Sir Augustus Harris and Charles Morton at the Palace Theatre. Leaving the Palace he entered the kinema industry, and, besides owning several dramatic theatres, he produced some very successful films for Walturdaw. His production of " The British Bulldog Saving the Colours " broke all records for the number of copies sold during the open market period. His first production in Glasgow is entitled " 2—0," or " Football Daft," a Scotch domestic comedy, and it is Mr. Rowe's intention whilst in Scotland to produce two-reel comedies dealing with the domestic life of that country.

Ida Lambert is in " The Corner Man."

Albert Ward, the director, is on the free list.

Maudie Dunham is the star in " Bluff " (Granger-Binger).

Sydney Folker is working for Harma in " The Corner Man."

Hugh E. Wright is starring for Harma in " The Corner Man."

A. G. Frenguelli is cranking for Harma on " The Corner Man."

Percy Standing has been playing the part of the father to Maudie Dunham in Granger-Binger's " Bluff."

Bernard Dudley has finished the direction of Harma's " Love in the Hills," which he is now editing.

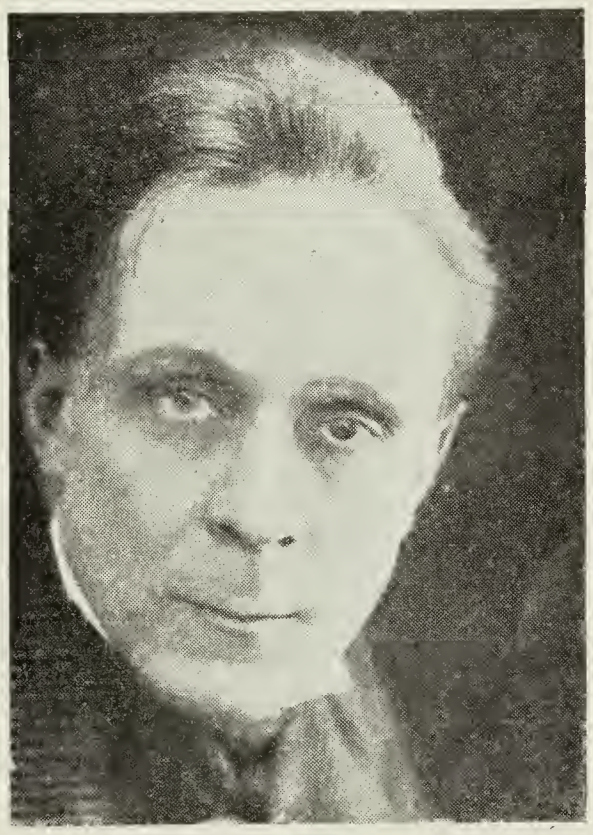
Eric Barclay has been provided with an important part in " The Corner Man" (Harma), which Einar Bruun is directing.

Duncan McRae, the director of Alliance and Ideal fame, is now on the free list. He can be communicated with c.o. this office.

Henry Victor has returned to London from Haarlem, where he has been working for Granger-Binger as juvenile lead in " Bluff."

Captain Calvert is finishing " Roses in the Dust " (Gaumont), and is proceeding to cut and assemble the negative ready for the trade show on September 22.

Henry Vibar, having finished in the production of " Mr. Justice Raffles," for Cecil Hepworth, has been engaged by Henry Edwards for a leading part in his next picture.



**Thomas Bentley is now at work at the Ideal Studios on the preparations of filming " Pickwick Papers."**

## CONDITIONS STUDIOS

### WALCOTT

and the hastily snatched indifferent meal which too often is the rule!

Dressing-room accommodation, ventilation and heating in some of the lesser studios still leave much to be desired. Another legitimate complaint is keeping artistes waiting for their money long after they have finished. I know of managers and others who positively find a joy in keeping actors waiting hours unnecessarily.

" Calls " which are made as the result of an assistant's carelessness and then cancelled are indefensible; they often mean the loss of a real day's work in return for expenses.

*There is one little innovation I should like to see adopted by certain directors which would cost absolutely nothing, yet would be valued by many of us more than more tangible improvements. I mean an occasional word of thanks or approval to the actor. This means so much more than anybody but the actor realises. Even criticism is better than silence and obliviousness. There is so much in studio life which is unavoidably dreary and monotonous, that a little word now and again is the best safeguard against apathy and discontent.*

And now let me say candidly that the worst enemy of improved conditions is a certain type of artiste. He turns up late consistently because he is not always wanted on the floor at once; he leaves nothing as he finds it; he monopolises lunch-tables at the expense of those who are wanted immediately after lunch; and, generally, by abusing his privileges, makes the whole profession suffer for his shortcomings. The actor must realise that he, as well as the director, has his responsibilities.

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# FIGHTING IN FILMS

*by* REX DAVIS

"*Will you give us your views on Fight Films?*" With pleasure I will; but it gives me furiously to think that *I* should be paid the compliment of being asked—when one realises that every fighting fellow in the fistic firmament has featured in fight films—forgive the alliteration—

REX DAVIS.

from the man-destroying Dempsey, and Carpentier, right the way down to Wilde, the wee Welsh Wizard; and as the Americans would say, and then some. I can only conclude you want the views of an actor that fights—as distinct from a fighter who acts.

I well recollect, of course, before the heavy-weight battle of all nations, taking a little boxing scenario, and going with my boxing partner to try and get rid of it—the management that ultimately took it said it didn't think the public would ever care for a boxing match on the screen.

The first real fight film of importance in which I was associated was "The House of Temperley," and looking back it is with pride one remembers the team work in this film—the co-operation of all concerned, and I have often thought of the kind help I received from Charlie Mitchell, the last of the knuckle fighters, and his anxiety to keep me correct in old knuckle-fighting data—poor Dick Burge, too, was so helpful, and encouraging. Alas! both these grand old battlers have answered the last call of "Time."

After "The House of Temperley," the boxing film vogue began. From the four corners of the earth they came—and "the cry is still they come." About that time I remember Freddie Welsh showing me, with great surprise and glee, a wad of bank notes he had received for his picture rights of a fight.

I believe Bombardier Wells was the first mitt artist to become film artist, and one could well believe, if he had had screen experience, with his highly-strung temperament he would have developed into an excellent "artiste." Screen experience in these days when the "type" is asked for! Perhaps experience may be a superfluous commodity. It makes one think of the housemaid who having given dis-satisfaction, her mistress returned the compliment by giving her notice, and in expediting her departure said, "You will find it hard to get employment without a reference," to which the housemaid retorted, "Garn! if all else fails, I'll go on the pictures."

I would always disagree with the director in producing a fight who would say "go right in and mix it—make a fight of it and we'll shoot." That, to my way of thinking, results in a maximum of danger with a minimum of effect It can only halve the result—and double the risk. I feel sure every screen fight should have all the appearance of unpremeditation, but at the same time the assurance of complete and mutual understanding must be there.

It goes without saying, in all screen fights the result is a foregone conclusion—therefore it resolves itself into a matter of how—and when. So the intelligent anticipation of the public must be gradually tuned up till the big moment of the fight is subtly telegraphed to them—and these see with eye-lashes, so to speak, the advent of the real punch that makes the fake fight so much more real looking than the real fight.

I know this sounds paradoxical; but in seeing a film of a real fight, one realises this. Suddenly one notices one of the boxers sag at the knees, or suddenly go down, without one knowing why—or seeing where, when and how he was hit. That's where I humbly submit the actor that boxes should score—the consideration of the place—and position—the angle—the relation to the situation above all the eye to the dramatic effect—that is what I thing go to the successful working capital of a screen scrap; for I speak as one having authority when I say *the hardest punches are those that are never noticed or are cut out altogether*!

Sir Conan Doyle once said to me in speaking of boxing, "It's a man's game and takes a game man to play it.". Perhaps our friends of the fancy will allow those engaged in fake fighting films to take a *little* of that flattering unction to their souls; for be it a ring-fight, or an all in rough house scrap to those that say: "Oh! there's nothing to it—all fake." I would answer very feelingly, "He jests at scars that never felt a wound."

## TO KINEMA ARTISTES

This journal has been launched solely in the interests of all who are concerned in the production of British films. It's success hitherto is due to the support accorded by certain sections of studio workers, but to develop the plans we have in mind for it we must secure the support of *every* film artiste. Become a regular subscriber—five shillings is the cost of a quarter's subscription.

# SUBTLETIES AND SLEDGEHAMMERS

Last week a super turned up at the F.-P. Lasky Studios with a certificate from her doctor "that I can't act." But why trouble the doctor so unnecessarily?

* * *

What the film industry wants in the Press are critics who have not sworn to reduce the temperature of enthusiasm to zero.

* * *

We are told by a leading exhibitor that "the Americans are bent on capturing the British film market." Then we must catch 'em bending, that's all.

* * *

Is it better to beat the other fellow's record or to beat your own?

* * *

"Ladies, as film pupils, are very apt, to say the least," says a "fan" paper. We have always found them apt to say the most.

* * *

Remember, the Israelites would never have reached the Promised Land if, when they crossed the Red Sea, they had stopped to fish.

* * *

"After this slump the British film industry will have a great difficulty in settling down," remarks a trade paper. And a greater difficulty in settling up.

* * *

It is better to listen and to learn than to talk and get tangled.

* * *

"At the conclusion of the showing of a German picture in America," says a daily paper, "there were mingled cheers and boos." It is not only German pictures that have an association of ideas with boose.

* * *

It is the old hen that lays the egg—but the cock does the crowing.

* * *

Now that the Lord Chancellor has forbidden a theatrical manager to christen his play "Mecca," we fear to refer to 85, Long Acre as the Mecca of the Film Trade. (But it *is*. —ED.)

* * *

Laugh, and the world laughs with you.
Grouse, and the world laughs *at* you.

* * *

Wonders will never cease. Up to the time of going to press Mr. Justice Darling has *not* asked: "And who *is* this Florence Turner?"

* * *

The true friend to the British director is frank—flattery is acceptable to fools.

* * *

In the *Musical Mail* a writer is asking when some British film star will compose a song. Well, to be brutally candid, no one has got much to make a song about.

* * *

A certain film actor who used to boast that his little wife was "a sweet, pensive girl" is now living apart from her. Did the pensive girl become expensive?

* * *

One of our "penny popular periodicals" says that "film actors are romantic and usually marry at first sight." Some of the actors' wives we know suggest that if their husbands had looked twice they'd be single yet.

* * *

One British film producing company announces that its chief director is to make a film "with six stars." Directors, other than "chiefs" are content with Three Star.

* * *

"Marriage is a lottery," remarked a he-star to us the other day. And we notice that he's sharing his ticket with one or two leading ladies.

# PLEASURE AND BUSINESS

The path of the screen actor is not always laid in pleasant places, but those members of the International Artists' Company who were down in Torquay filming the "The Night Hawk" have little to complain of.

Last year, Alan Butler, Governing Director of the Company, acquired the Admiralty motor launch No. 209, a trim vessel of 48 tons, 440 h.p. and capable of 15 knots. Picking her up at Southampton en route for Torquay, Mr. Butler brought her into the harbour there, after four days' rough weather in the Channel, and placed her at the disposal of the company as an extra means of transport. The other Sunday he invited them to join him on a picnic run to sunny Salcombe.

On board were Mr. Butler, Walter d'Eyncourt, John Gliddon (director of productions), Malvina Longfellow, Mary Brough, Nadja Ostrovska, Sydney Seaward, Francis Innys, Edward Sorley, Frank Gray, Alec Hunter, N. Dean, Fred Cremlin, and Will Howse, Cameraman.

A large crowd, armed with cameras, on the jetty watched the *Sylvia* leave the outer harbour. An overcast sky and a choppy sea were not in the scheme of things, but they made—at first—no difference to the high spirits of the guests.

After passing Start Point, the wind freshened, and the *Sylvia* opened out to 15 knots. Dropping anchor in Salcombe, the company settled down to lunch, provided with that kindly forethought which Mr. Butler has shown to the artistes at all times.

A swimming match was the next important incident. There were six competitors, and they set out the fifty yards to a neighbouring yacht, round it, and back to the launch, in capital style. Mr. Butler, who is a strong swimmer, was an easy winner, with Will Howse second.

Frank Gray, who probably because of his imposing height, weight and girth (he is stated to be the tallest man on the British screen) was entrusted with many duties on board, thanked Mr. Butler on behalf of the company for his kindness, in an aptly-phrased little speech.

The *Sylvia*, by the way, has recently been painted black—she was previously white—in readiness for her part as the police-boat which, in Eden Philpotts' story "The Haven," the book of the picture, detects "The Night Hawk" fishing in prohibited waters. Her powerful searchlight will be used in this incident. In spite of the fickle weather, much progress has been made, and John Gliddon appears to be satisfied with the taking so far. The company's mobile lighting equipment is a new wonder for the countryside.

# LINES OF PROGRESS

*by* BARON HARTLEY

It is a generally recognised fact that the film industry is still quite young and that vast developments await us. One can adumbrate some of the lines on which we may progress; for instance, the oft mooted educational film is yet to be put on a firm basis.

I think we are waiting for a safe film base before it becomes a proposition in which the capitalist would interest himself. Then we can imagine every school throughout the country with its projector in the classroom, each publisher of text books issuing films applicable to them, films made on similar lines to those produced by the Army Kinematograph Training Branch, when I had charge of this department, straight photography combined with explanatory animated diagrams.

Geography, nature study and history immediately suggest themselves as amenable to film treatment, mechanics, chemistry and even mathematics could be dealt with with a little ingenuity. Of course educational films have been produced, but what is bound to come is a great and definitely organised service, a *sine qua non* of which is proper projection equipment in every school, so that the demand will justify the capital expenditure on the film library.

Another development which the trade is witnessing now with somewhat mixed opinions is the advertising film. Some of these are of a spoof nature; that is to say, the story does not let-on until the end that it is an advertisement. I would prefer to let people know that the film is an advertisement straight away, because they may resent being "had."

As a medium for publicity, the film must be acknowledged as paramount. There can be no getting away from it, and this is one of the arguments against it put forward by its enemies, together with the stock phrase that "People pay to see the pictures and not advertisements." *Cannot the same thing be said about the Press?* And so far as I am aware, no exception is taken to advertisements in the papers; indeed, the advertisement pages contain a very great deal of interest and profitable study.

Akin to the advertising film is the salesman's film, which he carries round to his prospect's office in a portable projector to give a demonstration of goods which are of too bulky a nature to carry in a sample bag, or to tell the story of how his goods are manufactured.

All eyes in the Kinematograph world have been focussed on the amusement side of the trade. Occasionally a few glances have strayed to other sides, but only casually comparatively.

For the sake of the men and women to be, for the sake of vast crowds of industrial workers looking for the coming return of the old prosperity of the country, let us see that the film is used to its fullest extent in schools and in business, not at some time in the dim future, but *now*.

It is not in my province to discuss technical possibilities, such as colour and the combination of sound and picture. This is for such experts as Colin Bennett, who writes on such subjects so ably week by week in the *Kinematograph Weekly*. I am convinced that they will come eventually. Stereoscopic kinematography is, of course, out of the question without special apparatus for each member of the audience to separate right and left eye images.

BARON HARTLEY.

## DEATH OF P. COOPER HEWITT.

We regret to announce the death in Paris, on August 25, of Peter Cooper Hewitt, the son of A. S. Hewitt, a former Mayor of New York and Member of Congress, and grandson of Peter Cooper, a well-known philanthropist, who founded the "Cooper Union," the scene of many historic meetings in New York.

Peter Cooper Hewitt inherited a very large fortune from both his parents, but in spite of the many advantages which his wealth gave him in the social set of which he was a distinguished member, he devoted himself to scientific research, in which field he achieved an international reputation.

Although he is perhaps best known in Europe in connection with the development of the application of Mercury Vapour apparatus, viz., the Cooper Hewitt Lamp and the Mercury Arc Rectifier for the conversion of alternating to direct current and for the manufacture and sale of which he founded in collaboration with George Westinghouse the Cooper Hewitt Electric Company of New York and the Hewittic Electric Company of London yet he was a contributor to scientific discovery in a diversity of fields, from wireless telegraphy and telephoning to a special process for the electrical welding of steel.

In 1903 the degree of Honorary Doctor of Science was conferred on him by Columbia University.

Mr. Cooper died at the American Hospital at Neuilly, Paris, from pneumonia, following an operation for intestinal trouble.

# AUTHOR AND DIRECTOR

*"The director told me his idea of the relationship between author and director. So far as I can remember his words, he said: 'Your work stops at the studio door. When you have handed in the script of your scenario you have done all that is required of you.'"*—

E. TEMPLE THURSTON.

**Wilfred Noy (Director).**

Provided the author knows the technique of making a picture, I should welcome his co-operation from its inception until the last scene is shot. On the other hand, if he does not, it may be better to say good-bye to him after the scenario has been thoroughly agreed between you and proceed alone with the actual making.

It is quite likely that he will not follow your ideas, or understand your methods, and will hamper you with impossible suggestions, also queries, which take time to explain, act as an irritant and check the flow of ideas. In short, I think that the author is more often than not better advised to leave the producing entirely to the director, unless he has himself as good a knowledge of his medium.

**Gerald de Beaurepaire** (*Scenarist*).

I heartily agree with all that E. Temple Thurston said about the relationship between author and director. The director is quite right, if when the author has carefully gone over the scenario with him, he (the director) intends to follow the continuity faithfully. If the director does *not* intend to follow the scenario faithfully, he has no right to pass it for production. If he thinks he can do better than the author, then it is up to the director to prepare his own script.

If a director, having at first accepted a scenario, finds in the course of production that an improvement might be effected somewhere, then let him consult the author about it, and act upon the final opinion of the author, whether negative or affirmative, for the author knows the story better.

*It all depends upon whether the director thoroughly understands his script, and as it is very likely that, in the course of production, he may find himself at sea, he will do well to keep in close touch with the author and act unfailingly on the author's opinion as far as the story is concerned. A director should understand how to set and how to light his sets, etc. Let the director fully comprehend that the author is responsible for the story, and the director must follow the author.*

I think that most of our really successful directors are following this plan; and since it is a curious fact that, however well a scenario may read and produce, it may fail, and however unsatisfactorily it may sometimes read, and even seem to produce, yet it may succeed in the eyes of the public, who are the final judges, the soundest plan is to find the best author or continuity expert possible and pay him a decent fee!

NEXT WEEK: JUSTIN HUNTLY MCCARTHY

***New Series.***

# MY PROUDEST PRODUCTION

## No. I.—By Denison Clift.

The picture of which I am the most proud I have not made yet.

(And probably never will.)

Its title will probably be "Love and Millions."

(Exhibitors tell me that love and millions are all their audiences care about.)

There will be any number of "great" scenes. By "great" scenes I do not mean those moments of spiritual struggle between two souls at grips, but "great" scenes—scenes with thousands upon thousands of extra people running around loose, tremendous cabaret scenes, mobs, burning buildings, automobiles dashing off dizzy cliffs, cowboys shooting up a town, red revolution surging through thronged streets.

(Such things, I am told, "make pictures.")

And there must be gowns on beautiful women—costly, bewitching Paris creations.

(The feminine element, I am told, care only to feast its eyes upon Lucille and Paquin.)

And of wickedness there must be full measure: naughtiness and sex and mirrored bedrooms.

(The rustics of the countryside are crazy to see what goes on in the big cities.)

And when this picture is finished it will bring me a fortune. It cannot miss.

(*Every* exhibitor is ready to book it for a run.)

No. II.—*by* PERCY NASH.


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# ON OUR BLACK LIST

*There are numerous instances that come under our notice that do not redound to the credit of the film Industry. These we make a note of for our own personal information. We assure our readers that we are keeping our eye on the folk whose identity is carefully hidden in the following paragraphs.*

The studio manager who intends to introduce a system of half-pay for artistes who are "called" but who do not go on the floor.

* * *

A certain "producing company" that is really a fee-snatching agency for screen-struck fools.

* * *

Two casting directors who are acting as agents' agents.

* * *

A certain scenario editor who "steals the thunder" from MSS. submitted by scenarists and uses it for his own scenarios.

* * *

The director who accepted a large sum of money from a gentleman to whom he gave a big part in his production.

* * *

The director who is splitting commission on artistes' salaries with a certain agent.

* * *

A casting director who penalises girl artistes if they refuse to fall in with suggestions and are not strictly in the continuity.

* * *

An artiste who is dishonouring his contract with a certain director.

* * *

Three directors who are meditating the establishment of a bogus school of kinema actors.

* * *

A bunch of bogus schools which we propose to expose in a subsequent issue.

# FRONT COVER BIOGRAPHIES

## XI.—VICTOR McLAGLEN

Eighteen years ago the subject of our front cover photograph fought his first fight, and since then he has fought his way through life, into the film world and to the pinnacle of success. All his life Victor McLaglen has been an athlete; he has made a keen study of the science of physical culture.

Victor is not an actor-boxer, but a boxer-actor. His study of the art of fisticuffs plus his histrionic abilities, he claims, have secured for him his success on the films and will continue to do so in the future.

He was the first to fight Jack Johnson after that boxer had won the world's championship from Tommy Burns. He also ran a school of physical culture in Washington for some years, giving instruction in boxing, wrestling and fencing (for the last named he holds several medals).

In the very earliest days of the war he joined up. He was in South Africa at the time, so he travelled back to this country and enlisted in 4/10 Middlesex, and was soon appointed Assistant Provost Marshal. It was as A.P.M. that he organised boxing tournaments in Bagdad.

It is interesting to note that he is one of eight brothers, all of whom served in the Army, seven of whom held commissions and none of whom is under 6ft. 3 in. in height.

Victor McLaglen has travelled extensively, having visited 23 countries in the world and becoming thoroughly acquainted with foreign life and customs. His great hope for the future is that some firm will recognise the wonderful screenable facilities of Bagdad and go out there to film a photo-play and that he may be included in the cast.

His first film appearance was in "The Call o' the Road," when his work received general praise. His latest part is an exceptionally good one in the Blackton production, "The Glorious Adventure." In this, by the way, great demands are made on his physical strength, for in one scene he lifts up Gerald Lawrence and throws him over his head over a wall—and Gerald weighs 15 stone!

Victor McLaglen keeps himself in good fettle by a vigorous course of exercise. Every morning he practices training, taking long walks and "laying-into" the punching bag. He speaks very highly of Stuart Blackton, whose producing methods he admires greatly, and pays atribute to Mrs. Blackton, whose function at the studios is to "oil the wheels" by the "personal touch."

His varied career in the past (he has been all things, including a prospector for silver in the far north of America) appears to be finding its culmination in screen work, for Mr. McLaglen expresses his determination to remain a film actor permanently.

# MEN BEHIND THE CAMERA

V. **Theodore R. Thumwood** assures us, despite the fact that he has no very clear recollection of the event, that he made his appearance on the stage of life in 1891. It was in 1905 that he took to kinematography. This was with the Clarendon Film Co., with which he completed seven years' service in 1912, during which time he secured much valuable knowledge of the art. On leaving Clarendon T.R.T. he went to J. H. Martin, and for three years concentrated on the photographic work in connec- with trick-comedy films. In 1916 he joined the Army and served with the Royal Engineers until the Armistice. For some time now he has been with Master Films, and has cranked on "The Channings," "Hard Cash," and "The Haigh Serial." His private address is "Pembroke," Cheam Common Road, Worcester Park.

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# YOUR CORNER

## LETTERS TO THE EDITOR

### A BOUQUET.

I congratulate you on having published the best journal for those connected with film studios.—*Alec Alexander, Jun.*

### AND ANOTHER.

I think your little paper fills a long-felt want, and I have pleasure in wishing the venture the success that it deserves.—*Edward D. Roberts.*

### AND ANOTHER

I have just read your very excellent journal, *The Motion Picture Studio*, and hasten to congratulate you upon supplying the general public with a paper that it has wanted for years, and I feel sure that you will attain the great success that you so richly deserve by supplying this much-needed want.—HAYFORD HOBBS.

### A DENIAL

My attention has been drawn to a paragraph in the August 20 issue of *The Motion Picture Studio*, in which it is stated that the old Cairns studios at Torquay have been taken over by a company calling itself the British Photoplay Productions.

I must tell you at once that there is no foundation whatever for such a statement, and the publication of it is calculated to prejudice the arrangements being made by myself and my colleagues. No negotiations whatever have taken place between the British Photoplay Productions and myself. I am personally responsible for the letting of the Watcombe Hall studios, and I have certainly not given permission to any official of the company to rent the studios—or even to view them.

It is significant that such an announcement should appear at a time when British Photoplay Productions are appealing to the public for capital, and it is doubly essential, therefore, that there should be no misapprehension. At the moment the studios at Watcome are actually to let—but they are nevertheless still the Cairns' studios.—F. DALLAS CAIRNS.

With regard to the "synopsis only" policy referred to in your Scenario Number, it was only to be expected that directors would take this wrong turning, but I was surprised to find editorial support of the policy. The subject is too deep to enter thoroughly here, but perhaps you will allow me to briefly outline my views.

This policy is not only detrimental to the art, but is illogical. Is there much difference between adapting a book (admittedly an impracticable process) and adapting a synopsis? There may be useless material in a novel—although nowadays authors certainly write with an eye to screen "rights"—but that disadvantage is more than balanced by a wealth of atmosphere and characterisation not to be found in a synopsis. Not that I am defending adaption: I only conclude that to adapt a bare plot is almost as foolish.

Our greatest literary genius was not Shakespeare the plot writer (as a matter of fact, he did not write them), but Shakespeare the scenarist. Where would he have been if only the synopsis of a play had been required? And where would have been authors (now famous) if publishing houses had kept "a staff to do the writing part"? It is not a matter of technique. The expression of drama in a series of pictures, and written down in that same order, is material enough for any scenario; studio terms are mere additions for the convenience of practical workers, and have no direct bearing on the photoplay itself. Is an author expected to supply instructions for the printing and binding of his book?

There are only perhaps half a dozen film writers in the world able to express themselves as subtly as can book writers. And there will never be more unless all people so inclined are allowed to flood the market with *scenarios*, to think and *think only* in a coherent series of scenes, until out of the mass is sifted the genius, as gold is sifted from the earth.—ERIC E. PARIS.

# KINEMA CLUB FORMING

Rapid progress is being made with the preliminaries of the formation of the Kinema Club. Last Thursday at a representative meeting of artistes, directors, scenarists and cameramen the following committee was elected by ballot: Eille Norwood, Rex Davis, Sydney Paxton, Arthur Walcott, Bertram Burleigh, Duncan Ma'Crae, George Ridgewell, Fred Paul, Adrian Brunel, Bannister Merwin, G. Woods-Taylor and another Cameraman, and two members of the Press.

A meeting of this committee was held at the editorial offices of *The Motion Picture Studio* on Monday last, when the questions of the name and character of the Club were fully discussed as well as the qualifications for membership.

The course of events is as follows: This committee, which is temporary and advisory, is to thresh out the details of the scheme and drew up a full and concrete plan for the formation of the Club. This plan is then to be laid before a General Meeting of all artistes, directors, scenarists and cameramen for approval. This General Meeting will then appoint a management committee and the necessary sub-committees required.

In the meantime we have been asked to invite readers to submit suggested names for the Club and any other suggestions that they may wish to make for the helpful guidance of the Advisory Committee. Should any reader know of suitable Club premises he is asked to communicate with the Hon. Secretary, c.o. this office.

The General Meeting must be a huge success, and must be as large in numbers as in enthusiasm. As it is desired to notify all who are interested we print on this page a formal request that should be torn or cut out, signed and posted to the Hon. Secretary, c.o. this office, so that invitations can be posted. The form gives space for the reader to introduce the name of any other member of the profession who is interested, but there is no reason why only one such name should be sent.

.....

I desire to be advised of the date of the GENERAL MEETING of the KINEMA CLUB.

*Name*.....

*Address*.....

Will you also send notice of the Meeting to

*Name*..... *Address*.....

Who, I think, will be glad to attend.

.....

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# — DO YOU KNOW? —

Why A. J. Hitchcock, the F. P.-Lasky title writer, hates "rags and boots"?

* * *

The exact word that Geoffrey Malins said when the wasp stung him? And—

* * *

If it is the first time he has been "stung"?

* * *

If Bernard Dudley is not doing exceedingly well as a director?

* * *

What Harold Preston said when the studio lighting set fell on him at midnight? And—

* * *

If it was his subsequent remarks that turned the Cooper-Hewitts blue?

* * *

Whether International Artistes ought not to be congratulated on its smart publicity stunts in Devon?

* * *

The name of the producing concern that will picturise "Rob Roy"? And—

* * *

If there is any reason why *both* Gaumont and Titan should not do it?

* * *

Who has made Mercy Hatton an offer to go on the stage? And—

* * *

Whether it is not a fact that if she accepts it will mean a real loss to the films?

* * *

If the circumstances that led to Victor McLaglen being in the Blackton cast does not justify him claiming that his face is his fortune?

* * *

That the safest way to get the MOTION PICTURE STUDIO regularly is by signing the subscription form?

* * *

Why Stewart Rome failed to turn up at the North Staffs Kinema Carnival?

* * *

That the plans for the formation of that Kinema Club are now well in hand, and—

* * *

That all that is necessary now is to ascertain the measure of support it will receive?

* * *

Who stole Evelyn Brent's satin slippers from the Bray Hotel?

* * *

If a new Scottish producing company is soon to start? and—

* * *

Whether Sir Harry Lauder is to be the chairman of the company? and—

* * *

If he has still got his eye on "Hunky Dory"?

* * *

Why Malvina Longfellow asked Frank Gray not to stand too near her on the boat?

If Maurice Tourneur is to come to this country to film "Lorna Doone"; and—

* * *

How many more "Lorna Doones" there are to be?

* * *

The name of the studio that now gives artistes half-pay if they come on the floor wearing make-up but are not required to work after all?

* * *

How Milton Rosmer enjoys mountaineering?

* * *

If John Gliddon succeeded in finding "the ugliest man in Devon"?

* * *

How Madge White enjoyed her horseback ride in "The Eleventh Hour"?

* * *

How Francis Innys is progressing as a water-whistling soloist?

## STUDIO SPORTS

The return cricket match between Hepworth and a team from its London offices was played at Walton-on-Thames last Saturday, August 27. The match resulted in a win for the visitors.

Prior to the game a visit was paid to the Oatlands Lodge Estate. During the match itself tea was served on the ground by several of the ladies from the Hepworth Studios, and before the return journey commenced H. Stephens, as captain of the visiting team, expressed thanks for the splendid reception which had been given to his party. Henry Edwards (looking fit and bronzed after his recent tour abroad) and Gwynne Herbert were very interested spectators of the game

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| | |
|---|---|
| T. Kimberley, b Parmenter ... ... | 24 |
| B. Leeson, lbw, E. Andrews ... ... | 0 |
| A. Herbert, b E. Andrews ... ... | 0 |
| H. Stephens, c and b Parmenter ... | 7 |
| W. Gray, c Parmenter, b T. Nightingale | 5 |
| —. Richardson, st Lean ... ... ... | 20 |
| R. Atherton, b Lean ... ... ... | 3 |
| G. Turner, b Lean ... ... ... ... | 3 |
| W. Dillestone, c Revis, b Nightingale ... | 1 |
| P. Kimberley, c Dewhurst, b Lean ... | 1 |
| J. Cleveley, not out... ... ... ... | 0 |
| Extras ... ... ... ... | 7 |
| | 71 |

HEPWORTH.

| | |
|---|---|
| A. Parmenter, c and b Herbert ... ... | 1 |
| G. Dewhurst, c Leeson, b Herbert ... | 5 |
| E. Andrews, b Leeson ... ... ... | 0 |
| T. Nightingale, not out ... ... ... | 19 |
| G. Lean, st Richardson, b Herbert ... | 13 |
| P. Nightingale, b Herbert... ... ... | 0 |
| H. Andrews, b Herbert ... ... ... | 14 |
| L. Revis, b Herbert... ... ... ... | 2 |
| L. Nightingale, b Herbert ... ... | 0 |
| F. Woodley, run out, .. ... | 0 |
| L. Gilbey, b Herbert ... ... ... | 0 |
| Extras ... ... ... ... | 2 |
| | 56 |

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# THE PULSE OF THE STUDIO

## PRODUCTIONS AND WHO IS WORKING ON THEM

**J. Stuart Blackton.**
ADDRESS: Bush House, Melbourne Place, W.C.2.
STUDIOS: Now using Stoll's at Cricklewood.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
STUDIO MANAGER: Challis N. Sanderson.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
CAMERAMAN (Black and white): Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinel.
TYPE: Ten-reel drama.
STAGE: Eighth week.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: The Broadway Rooms.
FILM: "2.—0" (Two—Nothing).
DIRECTOR: Victor W. Rowe.
STAR: Jock McPhail.
SCENARIST: Victor W. Rowe.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: First week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Eighth week.

**Gaumont.**
ADDRESS: Lime Grove, Shepherd's Bush.
STUDIO MANAGER: B. H. Bromhead.
FILM: "Roses in the Dust."
DIRECTOR: Captain Calvert.
STARS: Iris Rowe, Gladys Mason.
CAMERAMAN: Basil W. G. Emmott.
SCENARIST: H. Morgan.
STAGE: Cutting and Assembling.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Bluff."
DIRECTOR: Geoffrey Malins.
STARS: Marjorie Hume, Lewis Willoughby.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Fifth week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: "Love in the Hills."
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Cutting and Assembling

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: A. Kendrick.
STAGE MANAGER: J Barnard.
FILM: "Married Life."
DIRECTOR: Georges Treville.
CAMERAMAN: Geoffrey Barkas.
STAGE: Third week.

FILM: "Single Life."
DIRECTOR: Edwin J. Collins.
STAGE: Second week.

FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAGE: Casting.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerard Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Seventh week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "The Adventures of Mr. Pusher Long."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
TYPE: Comedy.
STAGE: Cutting and Assembling.

FILM: M'Lord of the White Road.
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.

**Lambart Films.**
ADDRESS: Carlton House, Regent Street.
STUDIOS: London Kinema Studio Tuileries Street, Hackney Road.
FILM: "Romance and Reality."
DIRECTOR: Captain Harry Lambart.
STAR: Cora Goffin.
SCENARIST. Captain Harry Lambart.
CAMERAMAN: C. T. Crapper.
TYPE: Drama.
STAGE: Eighth week.

**Progress.**
ADDRESS: Shoreham.
FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Finishing.

**Regulus Films.**
ADDRESS: 48, Carnaby Street, Regent Street, W.1.
SECRETARY: J. G. Dickson.
FILM: "Teddy Laughs Last."
DIRECTOR: Milton Elmore.
STARS: Teddy Hayes, Audrey Edwardes.
SCENARIST: James G. Dickson.
CAMERAMAN: E. Coble.
TYPE: Two-reel Comedy.
STAGE: Cutting and Assembling.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Third week.

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Casting.

FILM: "The Eleventh Hour."
DIRECTOR: George Ridgewell.
STARS: Dennis Wyndham, Madge White.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Third week.

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
STAR: Robert English.
STAGE: Casting.

FILM: "The Experiment."
DIRECTOR: Sinclair Hill.
STARS: Evelyn Brent, Clive Brook.
SCENARIST: William J. Elliott.
STAGE: Fifth week.

**Zodiac.**
FILM: "Walter in the Studio."
STAR: Walter Forde.
TYPE: Two-reel Comedy.

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.
BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.
BRITISH PHOTOPLAYS, Wateombe Hall, Torquay. 'Phone: Torquay 886——Cairnsfilm, Torquay.
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.
HARMA CLARENDON CO., 16, Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.
HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.
IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25—— Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52, Shaftesbury Avenue, W.1.
ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.
J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).
LAMBART FILMS, Carlton House, Regent Street, London, W.
MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.
MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.
PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.
REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.
SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.
SCREENPLAYS. LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.
STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.
SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.
THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.
TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.
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# The MOTION PICTURE Studio

Vol. 1.—No. 14. Saturday, September 10, 1921. FOURPENCE

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*'PHONE : WESTERN 1936.*

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Vol. 1. No. 14.

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Sept. 10, 1921

*Filial Affection.*

FOLLOWING our remarks in the last issue we now learn from our Australian Correspondent that the House of Representatives has passed a resolution the effect of which is that duty on imported films should be British preferential one penny per lineal foot, Intermediate threepence per foot, general tariff threepence per foot. The chief effect of this will be that British films are given a bias in their favour and American films will find a three-to-one handicap. This, of course, is gratifying but is only the to-be-expected action of the son in favour of the mother. But even filial affection will not solve a problem the only solution of which is based on the law of the survival of the fittest. We make no apology for reiterating the contention that it is merit that tells in the competitive system.

* *

*Merit.*

THERE still remains open to British directors the opportunity to seize the chief markets of the world by the sheer force of superior merit. A correspondent writes from Montreal and says: "Some of the best British-made films have appeared in the Dominion during the past six months and I feel confident in stating that British-made films are growing with demand. I have noticed several letters to the editors of local newspapers asking for information *apropos* British film artistes, which is a healthy sign." This letter is typical of scores that we receive from readers in the Dominions, all of which go to prove that there is a real and articulate request for films from the Home Country so long as their only virtue is not the country of their origin. If there is any personal qualification that we can lay claim to it is that we have a perfectly robust belief in the possibilities of British producing concerns. In this country there are picturesque locations, there are talented artistes, there are the cleverest cameramen in the world, there are gifted directors, there are clever scenarists and there is the money. The sooner all these factors are introduced to each other the sooner will the day of supremacy of British films dawn.

* * *

*Extended Usefulness.*

ELSEWHERE in this issue "Megaphone" refers to the generous tribute paid by America's studio magazine *Camera* to the MOTION PICTURE STUDIO as a means of bringing British artistes to the eyes and the knowledge of the American film people. We have now been in existence for fourteen weeks and in that short space of time the MOTION PICTURE STUDIO has established itself on the pedestal that was waiting for it. The past has convinced us that the British film industry has welcomed the MOTION PICTURE STUDIO as its own official organ, and now we are contemplating ways and means for developing the paper and extending its scope and usefulness. To this end we draw readers' attention to the fundamental fact that the more support they give this journal the greater are our possibilities for increased usefulness. It is intended to make the MOTION PICTURE STUDIO not only a journal of interest but a ready reference book and directory at the disposal of directors and artistes. This is a natural effect of an action that can be performed only by artistes.

* * *

*Helping Casting Directors.*

THE advertisement pages for the display of artistes cards and photographs are to become the casting chart for the directors, many of whom have said: "I shall be glad when more artistes' cards are in your pages as these save me a great deal of trouble when I am casting." Artistes, therefore, will find that these cards are their perpetual representatives in the offices of the directors, and the more cards there are the more will directors refer to this feature. Artistes must attend to the publicity side of their work more. H. P. Evans, writing from Canada, says: "I confess I am greatly disappointed with the shyness of the British artistes in advertising themselves; if they want to win out here they must let Canada know more about themselves; in short, beat the Yankees at their our Game." We pass this good advice on to artistes without comment beyond asking them to refer it with the remarks of *Camera* respecting the "location of the missing."

* *

*Three-Reelers Wanted.*

THOSE who carefully watch the trend of events have come to the conclusion that a new standard of films is required. In America only about one per cent. of the kinemas screen two five-reelers on each program; in this country the practice is far more general. And now there is evidence of a change in the demands of the public, so that it is safe to predict that spectators will soon refuse to sit through two five-reelers. Thus is presented the opportunity to the enterprising director to anticipate the public demand by making three-reel dramas that, with the five-reel feature, would go to make up the ideal program. And we are forced to confess *en passant* that there are not many five-reelers that would not be improved by being brought within the span of three thousand feet.

* * *

**ON behalf of all engaged in British productions we extend a very hearty welcome to Charlie Chaplin on his return to his native land. We all recognise him as a Prince of Artistes and are proud of him as a product of our country.**

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"Wild Heather"** (*Hepworth*) adapted from the stage play by Dorothy Brandon, is chiefly a picture contrasting three brothers, a "gentleman's gentleman" out of work, a flirtatious and awkward shop assistant, and a typical strong and proud mechanic. The great attraction is the amusing situation brought about by these three strapping men inheriting a beautiful and refined little stepmother. What chiefly makes the situation great is the fine acting of all concerned, G. H. Mulcaster, Hugh Clifton, George Dewhurst, and Chrissie White. There is no doubt that Chrissie White's art has developed in a wonderful way lately. She is now among the world's great screen artistes. The well-chosen cast includes such long standing Hepworth favourites as Gerald Ames and Gwynne Herbert, while Marion Dyer, James Carew, James Annand and Eileen Dennes all do good work. Critical people could find many little faults in the plot; but there is plenty of humour and the sentiment is thoroughly true and healthy. Cecil M. Hepworth's production is the work of a true screen artist.

**"The Black Tulip"** (*Granger-Binger*) is an unusually interesting study. At first sight a picture of Dutch politics of the 17th century, which is the background of the story, would not suggest a strong appeal to the average British patron, but the dramatic and romantic masterpiece of Alexandre Dumas would have a powerful interest in whatever setting. And the treatment of the theme, with the tulip fields of Haarlem in full flower, the graceful old-world costumes, the gripping tragedy of the fall of the De Witts is exceptionally good.

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Kinedramatist,
Stoll Picture Productions, Ltd., Cricklewood.

IRENE MILLER,
Novelist, Journalist, Scenarist,
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CYRIL E. MURRELL,
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ADRIAN BRUNEL,
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19, Randolph Crescent, W.9 ('Phone : 5280 Paddington).

RICHARD GARRICK,
Pathé Consortium Cinema Service Artistique,
39, Rue du Bois, Vincennes, France.

ALBERT WARD,
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# High Lights
## Intimate Studio Gossip

It will interest those artistes who are in the A.A. to know that the result of the ballot on the the question of federating with other theatrical trades unions resulted in the principle of federation being thrown over. Only a small proportion of the members had voted, the ballot papers returned totalling 774 out of a membership of some thousands. The voting was as follows:—In favour of federation, 119; against, 568. F. B. Gray and several other members spoke in support of federation with Labour, and hoped that it would not be long before the members changed their mind on this point.

* * *

One thing that Kenelm Foss has done is to get all Fleet Street talking by his "Street of Adventure" (which should not be confused with the Street of Ad-Venture, which is, of course, Wardour Street). Even the *Times* devotes a whole leading article to the matter. 'Tis true that Kenelm's idea of a journalist (as shown in this film) is somewhat of a caricature, but that does not excuse the waste of so many pots of good Swan ink. So the *Times* tries to ridicule the kinematograph itself. Mildly, I admit, but none-the-less surely.

* * *

"But the public," it says, "may be given credit for not taking such scenes too much in earnest. . . . The kinematograph, for all its technical excellence, cannot really be a complete substitute for a play or novel. It has to rely for its effect too exclusively on a single sense, that of sight; conversation, which is the life of the drama, has no place in it. . . . Kinematography is largely a process, well enough in its way if it faithfully records a historical scene." But then, who takes the *Times* seriously?

* * *

A hearty welcome back to Zena Dare, the musical comedy star of not so long ago, who has been persuaded to come out of retirement and take a photoplay engagement. Her marriage to the second son of Viscount Esher was a social event in 1911. She will be seen as Tilda, the strapping flower-girl heroine of "No. 5, John Street," which is now being directed by Kenelm Foss.

* * *

Repeatedly the Trade papers in America are making eulogistic references to the MOTION PICTURE STUDIO, and the latest to hand is a lengthy leading article in *Camera!* the American studio paper. It starts: "Ordinarily statistics for statistics' sake absolutely fail to appeal to our imagination, but occasionally they suggest things and at other times they are downright enlightening. The compilation below, for which we are indebted to London's MOTION PICTURE STUDIO, is of such value. It tells us what England is doing in the production line; it also locates some of our missing friends. We feel that the various interests attached to each consideration justify the space we expend upon it." Then follows our "Pulse of the Studio" information written up very fully for the benefit of the American market.

* * *

Incidentally, I would draw attention to the significance of this to our readers, and especially our advertisers. The American film people say that the MOTION PICTURE STUDIO "locates some of our missing friends." Those who wish to keep under the eye of the American producing units can only do so adequately by means of this journal, which is widely circulated in the American studios.

* * *

At a "Gymghatta" (which is a portmanteau word, composed of the most salient syllables of the words Regatta and Gymkhana), to be held on the Thames at Shepperton, on September 17, one of the events is a stage *versus* screen race, in which George Barrett and George Mozart will race William J. Elliott, the well-known scenarist, and W. Saunders (Stoll's). The Gymghatta will commence at 2 p.m., and a large attendance is expected. Full particulars, list of events and prices of admission to lawn, etc., may be obtained from the Hon. Treasurer, Malcolm Rafferty, Esq., King's Head Hotel, Shepperton, Middlesex.

* * *

It is rather belated, I fear, to welcome Dennis Wyndham back to the screen, but rather than "never" I do it "late." He is now with Stoll playing for films after a year's further experience of the stage. In recounting the parts he has played during the last twelve months, Wyndham says he thinks he has created a record. "I have been associated with seven theatrical failures in twelve months," he laughs; "the longest run was three weeks, the shortest three nights."

* * *

Margaret Shelley, who has been playing the part of Winnie Chigston in "The Rotters" for Ideal, and also for J. Stuart Blackton in "The Glorious Adventure," is shortly going abroad to play. She has done some very good work on the stage in the West End, notably as the Irish girl in "The Very Idea," and in "The Betrothal," also in "The Misleading Lady." The beautiful old house and grounds photographed in "The Rotters" is Miss Shelley's own property, which she kindly lent to Ideal.

## OUR LETTER LIST.

Letters await the following at the offices of this journal. A stamped addresed envelope should be sent with applications. No charge is made for the use of this service.

**Jack Daring,**
**Christine Silver,**
**Daisy Burrell,**
**Lillian Braithwaite,**
**Langhorne Burton,**
**Clive Brook,**
**Henry Edwards,**
**Teddy Hayes,**
**Victor MacLaglan.**
**Kenneth Friese Green.**

## ON THE FLOOR
### With ALBERT WARD

With a long and varied experience of the legitimate stage, and imbued with all the best traditions of drama, it is not surprising that Albert Ward should find as much success with the shadows of the screen as he did with the substance of the stage.

His knowledge of acting often prompts him to show the artiste "how it should be done," and many are the juveniles who wished the leading lady could be as responsive, and the leading lady wished the director was the juvenile, after Albert Ward has shown them how.

He contrives—very successfully, too—to hold the scales between the man above him and the man under him; and, if at times he seems over-earnest with his artistes, it is but the outcome of a desire for success, and he is a strong enough director to speak generously after to those that have worked for him.

He believes more in the team work than the individual effort, and he prefers a well-balanced cast to a single-star film. A worker through and through, he looks for reciprocity from all concerned in the production, neither asking for nor expecting more than he personally is prepared to do. He is conscientious to a degree. Before directing a big fight film he was seen at the Lewis-Basham fight.

Combination, co-operation, and "all pull together," and a good working capital of tact, are some of the predominant characteristics that go to the picture directorate of Albert Ward.

"MEGAPHONE."

# Where they are and ——

**Paul Burger is chief cameraman and head of Stoll's photographic department at the Cricklewood Studios.**

Bannister Merwin is about to start work on a production.

Johnny Butt plays Troddles in "Four Men in a Van" (Direct).

Percy Nash is now busy on "How Kitchener was Betrayed," the *John Bull* story.

Harley Knowles has nearly completed casting for "The Bohemian Girl" (Alliance).

Arthur Walcott is on the free list now that Broadwest is closed. Letters care of this office will find him.

Hugh Croise wrote the continuity of "Four Men in a Van" for Direct, and will direct the production.

Rex Davis has been booked by George Pearson to play an important part in the next Welsh-Pearson production.

Aubrey Smith has been cast for the very strong part of "The Chief of the Gypsies," in "The Bohemian Girl" (Alliance).

Denison Clift is very busily engaged preparing the continuity of his next Ideal production, "The Old Wives' Tale," which he will commence to direct on September 22.

Frank Woolf, the well-known publicity expert, has returned to London from a holiday, and is now open to accept commissions to conduct artistes' (and others) publicity. Letters care of this office will find him.

TITLING
SPECIALIST
is open to undertake one or two commissions for special film work
G. T. SHEARMAN, Bentinck Road, Nottingham.

Langhorne Burton was one of the film stars at the Brighton Kinema Carnival.

Sidney Morgan is directing the production of "The Lilac Sunbonnet" (Progress).

William Shenton will be responsible for the photographic work on "The Old Wives' Tale" (Ideal).

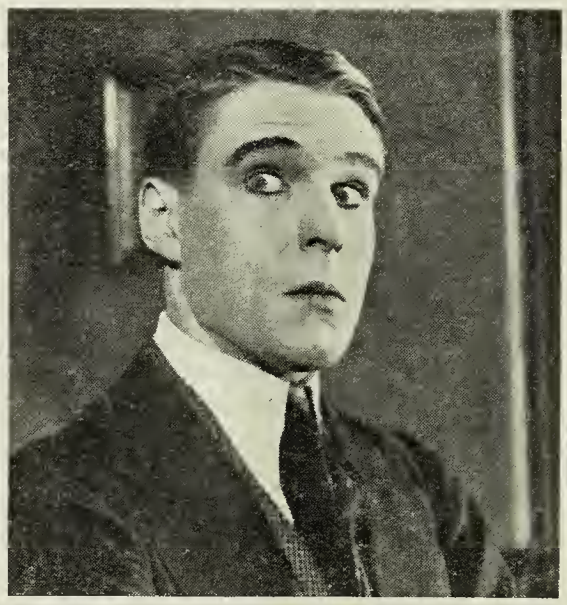
John Robertson is back from France, and is directing the production of "Perpetua" (F. P.-Lasky).

Pauline Peters has returned to London from Scotland, where she has been acting in scenes for "The Lilac Sunbonnet" for Progress.

Joan Morgan was one of the film stars to make a personal appearance at the Brighton Kinema Carnival. She is now starring in "The Lilac Sunbonnet" for Progress.

Dick Webb has just returned to London from France, where he has been working on exteriors for F. P.-Lasky. He has had a busy time following a series of scenes in "Perpetua."

H. Lisle Lucoque is directing the production of "Where the Rainbow Ends," a British Photoplay production which Fleet Photoplays expect to be ready for trade-showing in November, and for release a month later.



**Walter Forde has now completed his group of comedies, which will be Trade shown shortly.**

Donald Searle plays Buggins in "Four Men in a Van."

Ion Swinley is in the cast of "How Kitchener was Betrayed" (Screenplay).

Frank Granger is cranking for the Hugh Croisé production "Four Men in a Van" (Direct).

Fred Paul, Screenplay's director, is playing the part of Lord Kitchener in "How Kitchener was Betrayed," which Percy Nash is directing. Fred's resemblance to "K. of K." is familiar; he played the name part in "The Life of Lord Kitchener."

Peggie Hathaway is in the cast of Screenplays' "How Kitchener was Betrayed."

Wallace Boscoe has been engaged by Screenplays for "How Kitchener was Betrayed," the *John Bull* story.

Ethel Callanan has been booked for a part in the film version of the *John Bull* story, "How Kitchener was Betrayed" (Screenplays).

Winifred Evans, who is in the cast of "Paddy, the Next Best Thing" at the Savoy, has been engaged for an important part in "How Kitchener was Betrayed" (Screenplays).

# QUALIFIED——

## VERSUS

*by* HARRY

The status of the scenarist will be assured when the men on the business side of the industry realise that in his work lies the only hope of getting production costs down to a reasonable figure—and a figure which can be estimated with some hope of accuracy in advance of production. The economies which the most efficient director can hope to achieve during production are negligible; the economies which a scenarist can effect before production are incalculable.

In my capacity of film editor, I have frequently cut out over a thousand feet in a five-reel story, eliminating whole scenes which cost hundreds of pounds to stage. Thus, one-fifth of the money and work put into such a film is thrown into the gutter. How much greater economy could be effected if it were planned in advance!

The mental make-up of the scenarist must of necessity be different from his brother the novelist. He must possess creative power (imagination), but he must also have considerable organising powers. He must be a business man as well as an artist. The possession of this double qualification is not so rare as most people think. A real organiser—not a card index expert—is necessarily imaginative; he cannot be one without the other.

The work of the scenarist must be governed by local circumstances; for instance, he must not call for railway collisions and wrecks at sea if his studio is working on a narrow margin.

*Uneasily conscious that his story is too slender to bear analysis, the average film maker will camouflage it with expensive sets, gorgeous clothes and breakneck "stunts," ignoring the fact that all these things have been done before—done to the point when they have become tedious to kinema audiences, who are no longer impressed by*

# what they are doing

Henderson Bland was one of the artistes representing Stoll at the Brighton Kinema Carnival.

Maudie Dunham recently concluded her two-year contract with Samuelson, and is now a free-lance.

Manning Haynes plays "The Would-be-Witty Wilkes" in Direct's new production, "Four Men in a Van."

Bertram Burleigh has been engaged to play a leading part for Screenplay's film version of the *John Bull* story, "How Kitchener was Betrayed."

## —SCENARISTS NOVELISTS

### HUGHES

*lavish treatment of a poor story. They want a good story, simply told; that—and nothing more.*

Given a good story, the scope of the scenarist in the matter of economical production is limitless. If it is an original one, of his own creation, he is not hampered as he always is when adapting a novel, when, to placate the author, he is obliged to include scenes which were better omitted. Expensive sets can be dispensed with by finding alternative (and equally logical) backgrounds for his action; and tedious or obvious action can be implied, rather than shown, by sub-title. Hundreds of pounds might have been saved on any British production which you care to think of, if only the scenario had been carefully worked out, revised and re-revised, before a foot of film was used.

Three solid months of hard work are none too long for the writing of a scenario. Let us assume that the cost of such a careful piece of work is £250 (£1,000 a year is reasonable minimum for a capable scenarist). Is it not worth while paying that figure for a script which not only tells a story, but tells it with a minimum of expense; which concentrates its action in the fewest number of sets consistent with a dignified standard of production; which foresees the separate problems of the casting director, the electrician, the cameraman and the director; which keeps in mind the costs of special wardrobes, properties, distant locations and "stunts"? And yet all this can be done without conveying, to eventual audiences, any suggestion of the existence of a policy of economy in the studio which turned it out.

Is this work within the power of the novelist to achieve? Of course it is not; so let the British film maker put back his novels on the library shelf and encourage, in his own interests, the work of the scenarist—the story-teller of the screen.

Sydney Paxton has been playing in Ideal's "Single Life."

L. Egrot, the cameraman, is back in Paris again for a time.

Gerald McCarthy has been playing in "Married Life" for Ideal.

Jose Bronks is playing for Thomas Bentley in "Pickwick Papers" (Ideal).

Zoe Palmer is still under contract to play leading roles for Granger-Binger.

Frank Goldsmith is playing in "How Kitchener was Betrayed" for Screenplays.

Jean Millar has been playing as star for the London Press Exchange Film Service in "Bristol."

Dorothy Drake is playing for Master Film with Fred Dyer, the ex-middleweight champion of the world (Norris and Clayton booking).

Elizabeth Arkell, who understudied Sybil Thorndike in "Three Old Women," at the Little Theatre, is playing with Master Films (Norris and Clayton booking).

Clive Brook, who has recently finished playing the leading part in "Sonia," is now snatching a few days' holiday on the East Coast. This is the first rest from filming Brook has had since he commenced his screen career eighteen months ago.

**A. E. Coleby has joined the Stoll directorial staff at the Cricklewood Studios.**

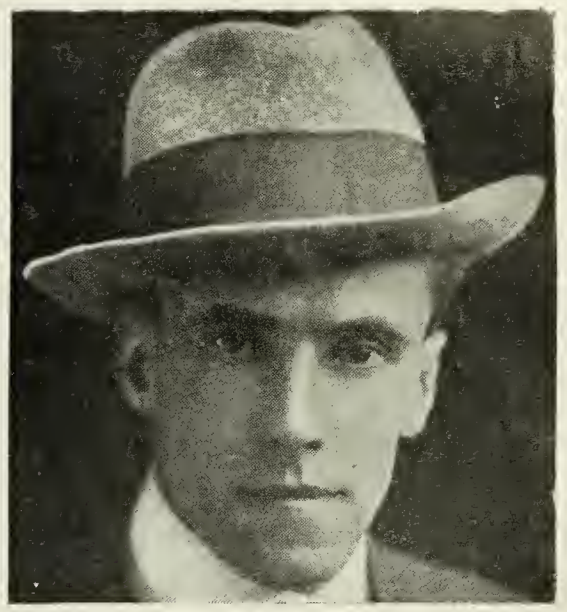
J. Edwards-Barber is in "Love in the Hills."

Roy Byford, who is playing for F.-P. Lasky, was booked by Norris and Clayton.

Victor McLaglen wishes all his communications to be sent c/o Norris and Clayton.

Roy Byford, who is playing for F. P.-the Hills" (Harma).

Constance Worth has been playing an important part in Harma's "Love in the Hills."



**T. Sloan is busy at the Islington Studios (F. P. Lasky) as assistant to Major Bell.**

Harley Knoles is away on location search and completing final arrangements for "The Bohemian Girl" (Alliance).

John Mackenzie is responsible for the photography in "Love in the Hills," which Bernard Dudley has directed for Harma.

Gertrude McCoy writes from Johannesburg to say that she is having a busy time in South Africa, where she is starring for South African Productions.

Margaret Hope has this week signed a contract with Stoll to play the part of Virginia La Monte in "Half a Truth," which Sinclair Hill is to direct. This follows her work in "Ally Sloper's Half Holiday."

Sinclair Hill's next production for Stoll is "Half a Truth," from Rita's novel.

Frank Houser is chief electrician at Stoll's Cricklewood studios, and has devised an ingenius arrangement for filming rain scenes.

Madge White had a nasty spill while doing a riding scene in "The Eleventh Hour" (Stoll) at Henley.

Malvinia Longfellow is back in London from Lecatun, in South Devon, where she has been playing Lydia in "The Night Hawk" (International Artistes).

Artistes, directors and others are warned that October 8 and October 22 are the only dates that front pages of this journal are vacant for some time. The two earliest applications secure them at our usual rates.

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# WHY SCREEN ARTISTES NEED A FEDERATION

*by* JACK JARMAN

It seems to me that to write on this subject is to invite a certain amount of captious criticism. But that is a natural corrollary. In the last few years, the Film business in England has grown to enormous proportions, the chief reason being attributable to the fact that British pictures, having attained a standard of perfection equal to that of American pro-

JACK JARMAN

ductions, there is a greater demand for them to-day by a big patriotic public, which is simply aching to oust the foreign element from this very promising industry of ours. In consequence of which many men and women who have lost their pre-war (or war-time) jobs have had to turn to a new walk in life, and film acting with its endless possibilities has appealed to them as being the most fascinating.

Then there is a big proportion of men who at the outbreak of war were mere boys with no vocation, who are trying their hands or rather their brains at the acting side of this business, and have been found to possess a remarkable temperament, and ability to become big artistes.

*However this may be, I am convinced there is, or will be in the near future, room for all. What business or profession, then, has more need of a Federation? It is a regrettable fact that on the producing side we seem to be a lot of stragglers—not an organised body with a strong foundation.*

Anything savouring of a union as we to-day know the word is distasteful, for it may imply endless dissension, disquietude, and even strikes, whereas a Federation will create equanimity, equability, and therefore, strength.

We do not have to look far to see the success of such an organisation. Take, for example, the V.A.F. I believe without it the majority of music-hall artistes would feel to a great extent like a ship without a rudder. In America where Kinema artistes had, I believe, a Federation for years—without it, possibly their second largest industry may not have been films—who knows?

In Germany they have a Federation which embraces all factions of the industry. I am much afraid this would not be a success in this country, for various reasons, the majority of which will be apparent to many! But on this point I dare not commit myself, and in any event it would take up a whole issue of *The Motion Picture Studio* to discuss.

I am speaking then only of the producing side when I say we want a Federation. How advantageous, for instance, to have a "headquarters" in town, where one might be 'phoned, wired for or written to, when not at home; for the secretary or responsible persons would always be acquainted with the whereabouts of artistes. Directors then who wished for the services of any particular artiste need only 'phone to the Federation and get whom they required; or in the event of the artiste being away on location or holiday—well, the Federation will be able to supply the necessary information. Even agents are unable to do this.

It is really surprising how little opportunity there is of being brought into direct contact with one's fellow artistes and, of course, the establishment of a Federation would eliminate this disadvantage

An old Regimental Sergeant Major of my acquaintance, whom I have *every* reason to remember, used to say, "A *h*army without discipline and *h*order *h*aint no *h*army at all, but a misguided and an 'opeless mob." I am unable to differentiate between that army of soldiers and our army of film-actors.

***New Series.***

# MY PROUDEST PRODUCTION

## No. II.—By Percy Nash

The picture of which I am most proud is "Temporal Power" (Marie Corelli), which was produced by me in Rome and rented in England by the London Independent Film Company.

My reasons are as follows:—

The settings were superintended by artistes.

The furniture was chosen by artistes.

All the characters were played by artistes.

I was not asked to accommodate a "lady friend" of the management.

Every detail was attended to by competent individuals.

The finances were supplied by people (they were not British) who did not ask me what the picture was going to cost.

The word "footage" was never mentioned. All that was required of me was to make a good picture, and under these conditions I claim that I succeeded.

NEXT WEEK, No. III. by G. Treville.

# MAKING COMEDIES

*by* DALTON SOMERS

The producing of comedy pictures in this country has been an undoubted failure, but the reason is not difficult to find, one word solves the question—money. Comedy should cost twice as much to produce as drama; the amount allowed to produce a comedy, as a rule, should not be enough to pay the artistes who are capable of playing comedy before the camera. But while we have Messrs. Sweater, Cheapener, Summatfornowt, and the cut-it-down studio manager, we shall never get British comedies.

Up to now the production of comedy pictures is an unknown business in this country; some blame the directors, but that is hardly fair. No one can make bricks without the needful straw, and to get comedy there are other things wanted beside money, and the next article is the exponent of comedy, the real live comedian, and he is rarely to be found among the cheap and nasty inexperienced studio hangers-on.

An actor has to serve many years on the stage before he can be called a comedian, and by the same token a kinema actor must have the same schooling before he can be expected to make a screen audience laugh. Is it likely that a capable comedian is going to hang around studios, to beg for work? There is plenty for him on the stage if he be any good, and with the others you can't get comedy pictures. When a comedian has a vacation he tries to fill it in by working for the pictures, but it is only a fill-in, he is back to the stage directly the opportunity serves.

Let some enterprising firm start a stock company and keep its comedians working week after week, and then see. What the directors do not know of comedy the actors will soon teach them.

There are very few authors who can write comedy for the stage, and fewer still who can write it for the mime. Most of the successful comedy on the stage is from the brain of the comedian who presents it, and so it will have to be for the screen.

I have in mind a firm which started with a fair amount of money behind it, and started three directors, each of them to direct drama and comedy (mistake number one—the man who can do both has not come to town yet). The firm engaged a second-hand clothes dealer who, off the floor, was very droll; he had had a little stage, or rather amateur-stage, experience, the rest of the company were freaks, types and beginners of all sorts.

The poor directors were expected to instill comedy into this crowd, with the usual result, although the directors were most capable men, one of them a comedian and stage director of many years standing and experience; but you can't inject theatrical brains or sense of humour, and the same applies to kinema work, the directors tried and failed. So did the company—not enough money!

I contend that actors and good, sound, experienced comedians are as necessary to produce comedy pictures as the director, who also must be an experienced comedian and know every trick of the craft.

It is a mistake to think that stage actors are no good for the screen. It is the other way about, the screen is no good for the actor. The stage is week in and week out, but the studio is week in and *two* months out.

To make English comedy, the director must, of course, be English bred and born and have made a careful study of English humour. What is the use of American, German or French wit to the Britisher?

# DO YOU KNOW?

If Eille Norwood is contemplating the possibility of even more extensive film work in the very near future? And—

* * *

Whether it will involve even more disguises than his Sherlock Holmes parts?

* * *

If Rex Davis continued his training in Paris? And—

* * *

Whether the fact that he is still hard at training is indicative of the character of his part in George Pearson's production?

* * *

The name of the next North British production?

* * *

If it is not good news that Edward D. Roberts intends to start his own productions?

* * *

That to ensure obtaining an invitation to the Kinema Club meeting you must send in the form found in this issue? And—

* * *

That the Club is going to be one of the best equipped and most useful of such institutions?

# AUTHOR AND DIRECTOR

*"The director told me his idea of the relationship between author and director. So far as I can remember his words, he said: "Your work stops at the studio door. When you have handed in the script of your scenario you have done all that is required of you."*—E. TEMPLE THURSTON.

**Justin Huntly McCarthy** (*Novelist*)

The director who told Mr. Temple Thurston that the author's work "stops at the studio door" made—or rather brayed—a remark that was even more flagrant for its folly than its impudence. Writers should unite against the grotesque assumption that their voice is to be silent concerning the treatment of their work by a new and still unsettled method of representation when they have never suffered it to be silent with regard to other and older methods of representation. The authors of plays, the authors of novels, must see to it that their interest in their own creations does not stop at the studio door.

**William J. Elliott** (*Scenarist*)

The type of director indicated by Mr. Thurston is, alas, all too common. Putting his inflated ideas of his own importance far before the artistic welfare of the work he is directing, and so obsessed by the notion that if he allows the author or the scenarist to have any say at all in the production once the scenario is completed his own position will be imperilled (in some myterious way), he consistently botches production after production through what one can only describe as sheer ignorance.

To him, and to him only, is due tha constantly recurring phrase in reviewt of English productions—"good photos graphy, capable acting, *but poor story-and continuity*"—for which the unfortunate scenarist gets the blame.

The production of an artistically (and therefore commercially) successful film is simply and solely a matter of unselfish team work on the part of all concerned in its production. The author of the original novel or play (presuming it to be an adaptation) should be consulted by the scenarist, and should assist (in a consulting capacity) in the preparation of the scenario. The scenarist should be "on the floor" during the whole of the production, with a brief not to interfere with the actual *producing*, but to look after the continuity, and see that it is not interfered with by cutting or interpolation during the actual "taking," and should afterwards be present while the negative is being cut.

Also, he should be allowed to *select his own locations and write his scenes to them*, instead of the usual practice of first writing scenes, and then endeavouring to find locations for them—which often means alterations to the script in order to make the action fit.

# RELIC OF CHARLIE CHAPLIN'S EARLY DAYS

*Just now, with all the claims (well-founded and otherwise) of all sorts of people to acquaintance with Charlie Chaplin it is of exceptional interest to hear of one really authenticated instance. Before he entered film work John Payne, of Bramlins, wrote, produced and acted in music hall sketches under the professional name of John M. Castle, and the above is a reproduction of a program at the old Royal Canterbury music hall for Monday, December 6, 1909, in which the two chief items are "Uncle's Socks," with John M. Castle in the lead, and Fred Karno's "Football Match," in which were Will Poluski, Gilbert Childs and—Charlie Chaplin! At the end of his turn John Payne offered Charlie the lead in his next sketch, but Charlie refused, giving as his reason his intention to go to America.*


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Mrs. Jenkins ... ...Miss ADA DUMVILLE
Milly ... ... Miss NANCY HARDING
Jim Oiley, Taxi No. 2,000..HARRY NORTON
Scene ... Mr. JENKIN'S FLAT.
10 JACK LORIMER, Scotch Comedian.
11 ANNIE PURCELL, the Favourite Comedienne.
12 SAM MAYO, "Standstill," Comedian.

Manager—Mr. ERNEST LEPARD

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(c) Persons must not be permitted to stand or sit in any of the intersecting gangways, and if standing be permitted in the gangways at the side and rear of the seating, sufficent space must be left for persons to pass easily to and fro.
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In addition to **Will Poluski, Junr.**, R. J. HAMER, FRED ONZELLA, **Gilbert Childs**, Misses MARY YOUNG and JESSIE GREY, FRED NEWHAM and **Charlie Chaplin.**
Scene 1 ... Training Quarters at "The Bull."
Scene 2 ... Exterior of the Football Ground.
Scene 3 ... ... ... The Football Field.
Manager for Fred Karno, T. Ellis Buxton.
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# FRONT COVER BIOGRAPHIES

## XII.—FLORA LE BRETON

At the age of 16 Flora Le Breton started her career by taking up Mabel Russell's part (at a few days' notice) in "London Pride," at Wyndham's Theatre, with Gerald du Maurier—a coster play. At this time she had just left the Academy of Dramatic Art, where she took the Scholarship and also the Silver Medal.

After that she acted on the West End stage in various musical plays. These included the parts of the comedy flapper in "Flora," at the Prince of Wales; "The Very Good Lady," in which she scored a success as Little Mariha; in "The Officers' Mess," at St. Martins; and a series of comedy parts in the popular revue "Bran Pie," at the Prince of Wales

Then followed a tour through Canada in "The Maid of the Mountains," opposite Fred Wright, and on her return toured the London music-halls with Jack Esmond (son of H. V.) in "Eliza Comes to Stay." It was while on the boat *en route* from America that J. Stuart Blackton met her, and immediately engaged her for the comedy part in "The Glorious Adventure," in which she has been playing for the past five weeks.

Incidentally, we might add that she achieved fame on the screen for her work in the title rôle of "La Poupée," which was recently shown to the Trade.

It is pleasing to know that she has no desire to qualify as "The Second Mary Pickford," or "The Second Anybody Else." She has already become fixed in popularity as "The First Flora Le Breton."

# KINEMA CLUB

Further meetings of the Formation Committee have been held, and the full scheme will be ready for submitting to a mass meeting of all artistes, directors, scenarists and cameramen, which is being convened in the immediate future. In the meantime, a Panel of Patrons (ten in number) is to be formed, and ladies and gentlemen who are interested in the British film industry are being invited to become patrons, as it will be necessary to have financial backing to the extent of £1,000 before the club can be launched. We do not doubt for one moment but what there are ten public-spirited ladies and gentlemen who will consent to become patrons of the club. It is essential that the hon. secretary is provided with the names of all who are desirous of attending the mass meeting, and to this end we again publish the invitation form, which readers are requested to sign, cut out and send along to him, care of these offices.

# YOUR CORNER

## LETTERS TO THE EDITOR

### The Club to the Rescue.

As an artiste, may I congratulate you on your efforts towards a Kinema Club that will be a very necessary help to us all.

Your MOTION PICTURE STUDIO is the only paper I have come across that tells the truth and points out the numerous unfairnesses and lack of talent, etc., we have to put up with in the Trade at the moment. One gets so tired of the directors' friends being "starred" almost before they are screened and of reading all the paid-for publicity they get. This the public takes in, and as a result looks for something wonderful from the production, which generally gets a bad slating in the decent papers and helps to decide the people not to go to theatres where British pictures are being shown.

It is all so heart-breaking for the few of us who are willing to work with all our power and energy to add our mite to the film Industry's progress, so the fact that a club is being formed to help work things out a bit is absolutely wonderful and gives one a whole lot of new enthusiasm.—IRENE CRAVEN

### Artists to Assist Charity.

I notice in THE MOTION PICTURE STUDIO a paragraph to the effect that a carnival was held at Brighton, and that many well-known English film stars were in attendance in aid of the local hospital, and another paragraph to the effect that another carnival was recently held in the Midlands.

While quite appreciating the need of the above hospitals, I think that the majority of the London hospitals are in the same position of being without funds, and I think—a view that is shared by many interested in the kinema—that if such an event could be held in London it would be well patronised by everyone. There are numerous places in and around London where it could be held, and with a small charge for admission, the sale of autographed photographs, etc., would bring a good sum of money in for any hospital concerned.

I would be glad if you would use the medium of your paper to see how the kinema world holds with the idea. Should such an idea materialise, I should only be too pleased to give my services in any direction that they might be required.—HU. FORSTER.

### "The Lilac Sunbonnet."

In THE MOTION PICTURE STUDIO you had a photo of Pauline Peters, announcing her as playing the lead in "A Lilac Sunbonnet." The artistes in the picture are Joan Morgan (lead), supported by Arthur Lennard, Lewis Dayton, Pauline Peters, Kate Phillips, Charles Levey, Nell Emerald, Forrester Harvey and Warwick Ward.—SIDNEY MORGAN

I desire to be advised of the date of the GENERAL MEETING of the KINEMA CLUB.

*Name*.....

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# GENERALITIES OF SUCCESSFUL PRODUCTION

*Coming to this country with lengthy experience as the director of fourteen American features, George A. Beranger, a D. W. Griffith graduate, is able to write with authority on the ethics of successful film producing. We commend his views to all our readers.*

No. I.

Of the elements that constitute a combined artistic and financial achievement in the making of a motion-picture play, were one to write a treatise on the subject, there would probably be about ninety-five, each demanding earnest consideration. All of these assimilated into the subconsciousness by practical experience, together with an enthusiastic regard for and practice of the potentialities that are the psychology of a great success, would, upon due opportunity, make the director an emancipator of his art from the struggles that now encompass it, and would turn on the steam towards making the industry of motion-picture production the sound and unprecedentedly remunerative business it has the undeniable possibilities of being.

Apart from one's personal tricks of trade, there are numerous generalities to speak upon, which should be precepts with everyone connected with motion-picture production; business-sense and the knowledge and closer observance of elemental technicalities cover them all.

*In the first place brains far more than money make good pictures. Money cannot buy the things in any good picture that "get under your skin." "Over the Hill," produced for a "fig," literally, but teeming with substance, is an illustration of this claim. The picture ran a whole year in New York.*

Lavishness, unwarranted, fails miserably in its mistaken potence, yet thrills when warranted. Simplicity, hand in hand with sincerity and the height of effort in common artistry, will ever reign supreme in achieving results; but coupled with the misuse of, or obvious incapacity for, these, presents squalor and nothingness, yet only a shade worse than any example of unwarranted lavish expense. *The audience does not go to the motion-picture theatre to see, but to "feel."* Of course, what they do see must harmonise with the elements that make them "feel"; but it is not seeing that keeps the spectator glued to his seat, it is feeling the portent of the forces presented him.

The director without the qualification of judicial economy or the capacity for ingenuity that makes him enthusiastic in its practice, is a weak pillar in the business structure, for it must never be forgotten and will soon be fully realised, that motion-picture production is a serious business, and the sooner the matter of judicial economy becomes ingrained, the better for us all. It is far from meant that a director should be restrained in effecting what would be a genuine potentiality in his picture, or that elements structural to the theme or forcefulness should be denied opportunity, but rather that a co-operative and sympathetic mutual broadness of vision and close good judgment should exist between the director and executive.

Of the common generalities: 1, the vehicle; 2, matériel; 3, personnel; 4, photography and technique; 5, peculiar elements of appeal.

Regarding *the story*, the fact will ever remain, "The play's the thing"; but, no matter how wonderful the "play," there are evils galore to make it rank and awry during the course of its translation into celluloid: Colourless presentation; slighting of opportunities afforded: obviousness of development; disregard and ignorance of the tricks of tempo; and lack of knowledge of the structural essentials. The great aim to "keep the spectator in his seat from start to finish" by the mute forcefulness of the command in what moves before him must be the basis of all our convictions and every move.

Bearing in mind that, after all, the things that make the "greatness" in a picture are not bought, the *matter of "matériel"* (equipment, settings and the like), is one which with practically all directors is the point of greatest concern financially. For a setting to be appropriate there are matters of greater import than expense, and, as it happens, each is an arbiter of economy; these are necessity, simplicity, thematic synchronisation and the appealing means of illusion by suggestion. For an object to invite attention we all know that surrounding profusion detracts from it; and likewise observance of the laws of composition, depth and perspective encourage economy more so than do expense.

CONCLUDING ARTICLE NEXT WEEK.

# THE A.A. AND FILMS

That the film industry has thrown the whole of the theatrical business out of joint as far as the artiste was concerned, was the statement made by J. Grey at a meeting of the Actors' Association held on Tuesday. The statement rose out of a discussion on the possibility of enforcing a closed shop principle in theatrical ventures, and it was said by many members that the films were responsible for the influx of a large number of young people into the profession.

Mr. Grey said that the films were developing the "type" idea of acting, which was a bad one, and gave an instance of a young lady who had been engaged to play a part in a film production, although she admitted she had never had any previous experience. She had been engaged because she was the type that was required.

Another speaker, Mr. Terriss, said that he had recently been introduced to a film director with the object of securing an engagement on the films. When he was asked what he had done, he gave details of his stage experience, and was stopped by the director, who told him to try and forget he had ever been on the stage and they might be able to do some business with him.

Further discussion arose on the question of a kinema crowd call, and a member said many actors had waited for hours before they were told that the call was postponed. He had heard that this particular firm had done this kind of thing regularly, and that the whole business was a fraud. It was done to blind the authorities and to make them think that the firm was running an agency. He heard that these films were always postponed and eventually cancelled, and he stigmatised it as "a wicked business." Could not the Actors' Association do something in the mater? he asked.

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# THE PULSE OF THE STUDIO

## PRODUCTIONS AND WHO IS WORKING ON THEM

**J. Stuart Blackton.**
ADDRESS: Bush House, Melbourne Place, W.C.2.
STUDIOS: Now using Stoll's at Cricklewood.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
STUDIO MANAGER: Challis N. Sanderson.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
CAMERAMAN (Black and white): Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinel.
TYPE: Ten-reel drama.
STAGE: Ninth week.

**British Photoplay Productions.**
ADDRESS: 28, Devon Chambers, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Commencing.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: (*pro tem.*) 132, West Nile Street.
FILM: "Football Daft."
DIRECTOR: Victor W. Rowe.
STAR: Jimmy Brough.
SCENARIST: Jas. H. Milligan.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: First week.

**Direct Film Traders.**
STUDIO: Ebury St., Victoria, S.W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
TYPE: Feature Comedy.
STAGE: First week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Ninth Week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Bluff."
DIRECTOR: Geoffrey Malins.
STARS: Marjorie Hume, Lewis Willoughby.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Sixth week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: "Love in the Hills."
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Cutting and Assembling

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: A. Kendrick.
STAGE MANAGER: J Barnard.
FILM: "Married Life."
DIRECTOR: Georges Treville.
CAMERAMAN: Geoffrey Barkas.
STAGE: Fourth week.
FILM: "Single Life."
DIRECTOR: Edwin J. Collins.
STAGE: Third week.

---

FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAGE: Casting.

---

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Dennison Clift.
CAMERAMAN: William Shenton.
STAGE: Preparing continuity.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerald Ford Buckle.
CAMERAMAN: Will Howse.
STAGE: Seventh week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: M'Lord of the White Road.
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
SCENARIST: Gerald Ford Buckle.

**Lambart Films.**
ADDRESS: Carlton House, Regent Street.
STUDIOS: London Kinema Studio Tuileries Street, Haekney Road.
FILM: "Romance and Reality."
DIRECTOR: Captain Harry Lambart.
STAR: Cora Goffin.
CAMERAMAN: C. T. Crapper.
TYPE: Drama.
STAGE: Cutting and assembling.

**Progress.**
ADDRESS: Shoreham.
FILM: "Mayor of Casterbridge."
STAR: Fred Groves.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Finishing.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

**Sterling Films.**
ADDRESS: 26, Dean Street, W.1.
FILM: "The Exclusive Model."
DIRECTOR: Georges Dunstall.
STAR: Molly Adair.
SCENARIST: Cyril E. Murrell.
CAMERMAN: Edward Groc.
TYPE: Two-reel comedy.
STAGE: Casting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Mauriee Elvey.
STAR: Milton Rosmer.
STAGE: Fourth week.

---

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Casting.

---

FILM: "The Eleventh Hour."
DIRECTOR: George Ridgewell.
STARS: Dennis Wyndham, Madge White.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Fourth week.

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
STAR: Robert English.
STAGE: Casting.

FILM: "The Experiment."
DIRECTOR: Sinclair Hill.
STARS: Evelyn Brent, Clive Brook.
SCENARIST: William J. Elliott.
STAGE: Sixth week.

**Zodiac.**
FILM: "Walter in the Studio."
STAR: Walter Forde.
TYPE: Two-reel Comedy.

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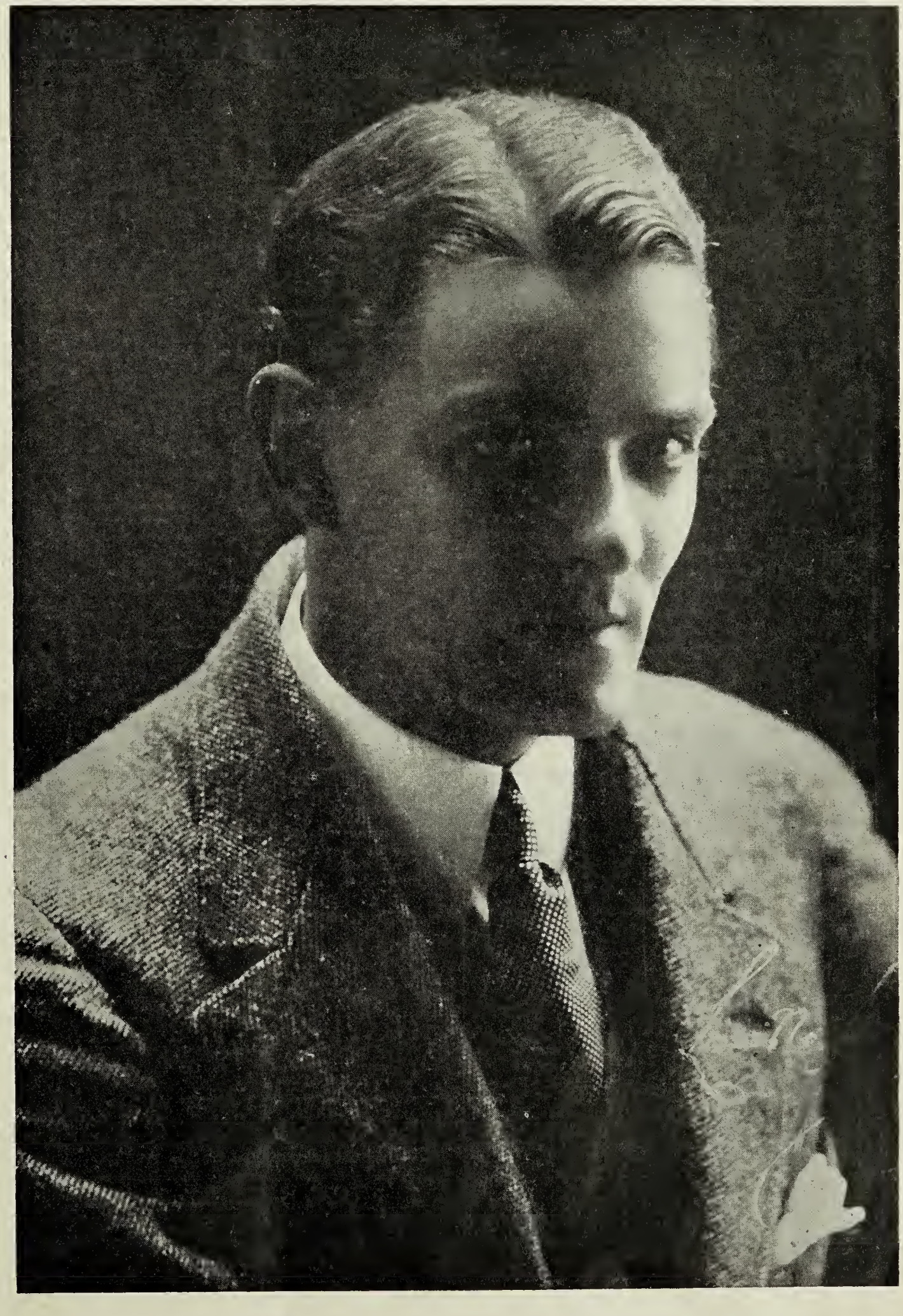

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Vol. 1. No. 15

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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Sept. 17, 1921

*Asking for It.*

USUALLY this page is devoted to the expression of our own views on current topics, but this week the floor is held by a well-known writer whose name we are for the moment keeping to ourselves. The views he expresses are strong—but on the whole we agree with them. Artistes, directors, *et hoc genus omne*, will have their own opinions, and it is in the hope of spurring them to express them that we print the following.

* * *

*What is Wrong?*

THE kinema is no longer a novelty. This is a trite saying, but it is none the less a true one. It is no less true that kinema patrons are developing a distressing shyness when invited to swell the box-office returns. Most true of all is the fact that, wide as the appeal of the kinema is, it is still to all intents and purposes confined to those who from the beginning have constituted the main bulk of the audiences. The more intellectual sections of the public are not becoming more tolerant towards the screen, but less so. The combination of these three facts constitutes a very serious problem for the Trade. Who is to blame? Is it director or exhibitor? Or is it the kinema itself that is wrong? Various panaceas are put forward from time to time. Perhaps the most popular at the moment is: Advertisement. "Boost your films," say the Wise Men, "and watch the crowds roll up!" Moreover another popular slogan lately has been "Fewer and better pictures." Better pictures? Certainly. Fewer pictures? Not if at the same time these pictures really *are* better. In that case we want, not fewer, but more, many more.

* * *

*Is it the Public?*

WHAT is the matter with the public, then? It is simple; it feels it is being fooled all the time, and it is beginning to resent it. The so-called "highbrows" could not be deceived for long: they tried it and quit early. The rest are just beginning to wake up. If the public had a single voice with which to express thoughts and feelings at present somewhat vague and ill-defined, they would turn round to directors and exhibitors and say something like this: You have kept telling us that the film is a new form of art, and we are beginning to realise that after all it is nothing but an industry. You have kept assuring us that all your films are "stupendous," "supers," "masterpieces of screen art," and we have seen for ourselves that 99 out of every 100 are machine-made and crude, devoid of artistry and interest. You have persistently fooled your public, and now we are beginning to find you out. That is all." The "highbrows" would put it quite differently, but they would express a home truth none the less. They would simply turn round and say: "*The film Industry is in danger of failing as an art, and therefore it is in serious danger of foundering as an Industry.*" This is solid truth. As an industry its only saleable commodity is entertainment value. Nowadays entertainment value spells Art. If the kinema Industry cannot produce Art it cannot sell its wares, for it has nothing anyone wants.

* * *

*Is it a Solution?*

WHAT is the solution then? It lies in one word—BRAINS. There is a widespread impression in this country that the kinema Industry is the only one that does not need brains; the truth is rather that it needs BRAINS more than any other industry in the land. The real difficulty is that brains cost money and that first-rate brains expect, quite properly, to receive big money. And until the Trade, in every department, assimilates this simple business proposition, it will languish, stagnate, and finally cease to count. The utter lack of imagination displayed is astounding. Big salaries will be paid to directors, studios will be equipped regardless (more or less) of expense—but there it ends. After that the constant cry is "Economise!" Apparently the general policy from this point onwards is to get a scenario written somehow, (fancy regarding it as a matter for congratulation, as happened not so long ago, that a complete six reel scenario was rushed together in well under 24 hours!) hurry together a group of actors (leave the casting largely to Providence), shoot the scenes at the rate of thirty a day, assemble the film anyhow, get the office boy to title it, and then hope to goodness that someone will buy it and the public will like it! Now this is all wrong, because the film *is* a new form of art. But in order for it to fulfil its destiny two things are needful—courage in experimenting, in breaking with tradition and trying out new paths, and a sane point of view with regard to what is extravagance and what is legitimate investment.

* * *

*Better Scenarios.*

ELABORATE settings, stupendous sets, all the trappings and decorations that too often pass for "technique" are sheer wilful extravagance if the basis of the film—the scenario—has been scamped. Spend £500 on securing a scenario that is a real story and not a few hints on film production, and more real value has been obtained than by the expenditure of twenty times that amount on building a set that would make even Griffith turn green with envy. As a matter of fact it would be cheap at twice that figure. We hear a great deal about "film technique," and most of it is the sheerest nonsense: for as a matter-of-fact no one has yet evolved any.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Temporary Lady"** (*Minerva*) is clean and pleasing comedy and is a welcome get-away from the crudities of slapstick. It can also boast quite an interesting story (Mill Wadham's scenario) with novel situations which, thanks to the careful direction, have been well developed. Photography is at times faulty, unfortunately, but the cast is of high merit. Miles Mander is a perfect male lead while Annette Benson's work in the name part is a polished performance. Arthur Claremont and Eileen Munro are the other two in the cast that are worthy of specil mention.

**"Miss Charity"** (*Master*) has the merits of being well acted and excellently photographed, with beautiful scenery. Marjorie Meadows acts with admirable artistry, while Dick Webb evidences considerable histrionic ability. Jimmie Read and Joan Lockton are also good.

**"The Croxley Master"** (*B.E.F.*) is an excellent boxing picture which will be improved by judicious cutting. Acting and photography are quite up to par and Dick Webb as the star is worthy of mention.

**"Her Greater Gift"** (*Globe*) has its strongest point in the excellent artistry of the two leads, Lewis Willoughby and Margot Drake, while the photography is of a high quality.

**"Land of My Fathers"** (*Glen*) is noteworthy for artistic camera work and the choice screen craft of John Stuart and Fred Rains, the latter submitting a flawless performance, while George Leyton is beyond reproach as Lord Beulah. But L. G. Egrot scores the greatest triumph by his superb photography.

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# High Lights
## Intimate Studio Gossip

Henry Arthur Jones, who, I suppose, has no reason to complain of his association with the film world, has been writing in the daily Press on the curious by-result of the war that a group of American film stars are to-day the best-known figures in England; but he hastens to point out that the reason to some extent is that "English film directors were cruelly disadvantaged by the war, and have scarcely yet recovered from its disabilities and restrictions."

* * *

Then he goes on to pay tribute to our directors, who have shown us "most interesting and conscientious work." At the same time, "our English firms seem at present to lack the dashing, devouring enterprise of the American directors." But I am not absolutely convinced that we are much the poorer for the absence of the enterprise that Henry Arthur Jones so aptly calls "devouring."

* * *

When he turns to the question of acting he begins to get really interesting. He truly remarks that "film acting, as distinguished from play acting, has not yet reached a high general level in England. For the most part our film actors are still *on* the stage rather than *in* the film. We have our accomplished and attractive English film actresses, whom I here salute and felicitate. But English actresses do not seem to take so naturally and incisively to the technique of the film." There seems quite a good percentage of truth in these criticisms, although I fully expect to find my readers rushing in the arena to cross pens with the novelist.

* * *

"The Lilac Sunbonnet" sounds a peaceful enough title for the latest Progress film, but Pauline Peters, who has just returned from Loch Katrine, where she has been playing in scenes for this, says that actions speak louder than titles. Her trip was a series of adventures. On the first day she lost her way on the moors. Then, one evening when work was finished, she and another actress playing in the film took a boat out on the Loch. They explored a backwater and suddenly found that they had entered the rapids. The boat whirled round and round, and both Pauline and her friend were drenched with water. They shouted for help, but no one heard them, and eventually they decided they could not escape being drowned. Luckily, however, a huge tree branch came rushing down stream, caught their frail craft and drove it stern on into the muddy bank. On the morning of their departure the car caught fire and they just escaped being badly burned!

* * *

One of the biggest sets yet staged in this country I saw at the F. P.-Lasky studio last week in the Drumtochty Castle banquetting scene in "Beside the Bonnie Briar Bush." Twenty pipers attached to the Scots Guards and the London Scottish stationed at Victoria Barracks, Windsor, provided the dance music. Asked whether he had ever done picture-work before, the gallant pipe-major modestly admitted that he and his men had "done a wee bit" in the official picture of the "Battle of the Somme," but this was his first "star" picture. And this particular scene was excellently acted, because the "players" (in two senses) were being absolutely (if rigidly) natural.

* * *

British productions are capturing the world's markets, as we have said they would. At the luncheon following the Press show of Ideal's "Battle of Jutland" film it was announced that the rights had been sold for five countries, including U.S.A.; and now I am informed by Mr. Welsh that the Welsh-Pearson film, "Squibs," has been sold for all the world with the exception of U.S.A. "The Puppet Man," which B. and C. has just finished, has been fortunate enough to get into the hands of F.B.O., which leading firm of renters, is very judicious in its selection of features. There is every appearance of a big pro-British tendency in the world's film markets.

* * *

According to the *Indian Film Gazette* J. Stuart Blackton has advanced the interesting theory that "people who are descended from aristocratic stock, such as Lady Diana Manners, whom he is introducing on to the screen, are born film artistes. Whilst developing their personalities and talents in the social world, they are fostering the very attributes which make for success in film acting." I am very much tempted to comment on this, but will refrain, except to suggest that in future a super-super production can quite easily be made by using an all-star cast—chosen from Debretts!

* * *

Eugene Brieux, the famous French dramatist, is of the opinion that the function of the kinema is to augment the theatrical stage. It "should show us that which the author, owing to the limitations of the stage, cannot show us." With which statement I thoroughly agree, but I do not like the notion of using the kinema to help the stage out. He adds that one day the film genius will come along and cause the film to soar to its zenith, but that genius must possess, he says, one quality: "He must never have been to a theatre." M. Brieux also says that what is retarding the development of the kinema is that "the theatre came first." I wonder what he really means?

**"MEGAPHONE."**

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## ON THE FLOOR
### With E. J. COLLINS

Edwin Collins is one of the pioneer directors, coming into the profession when it was in long clothes! He directed pictures with Crick and Martin long, long before such a word as "super" was ever known in connection with films.

Collins' first success was a boxing picture—about the first boxing picture screened in this country, called "A Sporting Chance." Since then much traffic has passed up Wardour Street.

Edwin Collins, an actor primarily, is very temperamental, and undergoes much mental wear and tear in his conscientious endeavour to get the best out of the artistes, the staff and—the weather!

He literally pours himself out over a production, during which time his horizon is bounded only by the work in hand. His artistic nature is easily affected by the ups and downs of a director's life. but with him the film is the thing, and the physical and mental output is only one of the necessary means with the end in view.

Unsparing about himself, he looks for the same from everyone else in the production by the artiste or artisan.

# Where they are and ——

**Joan Lockton has now finished playing female leads in "The Haigh Serial," which Edward R. Gordon has been directing at Masters.**

Nadine Marsh is in the cast of Temple Comedies.

Joe Bamberger is directing the production of Walter Forde Comedies.

Mary Odette is starring in " All Roads Lead to Calvary " for Thompson.

C. Hargreaves Mansell is playing for Seal in " Jessica's First Prayer."

Kenelm Foss is directing the production of " All Roads Lead to Calvary " (Thompson).

Frank Arlton is playing Tracey Tupman in " Pickwick Papers " for Ideal (Fryer and Rodger booking).

Frank Dane is playing St. George of England in " Where the Rainbow Ends," for British Photoplays.

Gareth Hughes has been named as a possible for the title rôle in " Peter Pan," which John Robertson is to direct for F.-P. Lasky.

Colette Brettel has been booked by Fryer and Rodger to star in an Italian production by Armenian Films, and she is now in Milan.

Isabel Jeans (daughter-in-law of the Bishop of Birmingham) has just finished playing the vamp part in "Romance and Reality " (Lambart).

Norah Swinburne has been booked by Fryer and Rodger to play lead in the Famous Animal Pictures for Haekenbach She has proceeded to Dresden for this engagement.

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Bertram Burleigh is leading man in " All Roads Lead to Calvary " (Thompson).

Phyllis Le Grand is leading lady in Temple Comedies.

H. G. Poulton has an important part in Temple Comedies.

Horace Corbin is playing for Ideal in " Pickwick Papers."

Harold Bastick is chief cameraman for the Walter Forde Comedies.

John Parker is chief cameraman to Kenelm Foss on Thompson Productions.

Hugh Higson has been booked by Fryer and Rodger for " Pickwick Papers " (Ideal).

Alice Crawford has now completed her contract with J. Stuart Blackton after a successful engagement.

John Zicchinis is playing Joe, the famous fat boy in " Pickwick Papers," which Tom Bentley is directing for Ideal (Fryer and Rodger booking).

A. Bromley Davenport has been engaged to play lead in the series of three reel comedies, which Bannister Merwin is to direct for Temple Productions.

Fred Le Roy Granville writes us from Arizona to say that he is making a picture with Peggy Hyland in the U.S.A. called " The Old Santa Fé Trail," and sends greetings to old friends in this country.

**Phillip Brain, who was assistant cameraman to G. Pauli at Broadwest's studio for fourteen months, has just successfully passed the final examination in photography by the City and Guilds of London Institute. He was in the Army for four years, and has only been engaged in professional photography since the war. In 1920 he passed the elementary examination, and also secured the bronze medal. In passing the final examination he is also awarded the silver medal.**

Minna Grey is in " All Roads Lead to Calvary."

John Miller is film editor to Thompson Productions.

Eileen Moore is now at Elstree playing for Ideal in " Pickwick Papers."

Grace Rose is assisting Kenelm Foss in the production of " All Roads Lead to Calvary."

Bramlins provided the full cast for " Love at the Wheel," which has just been finished at the Master Studio.

Edward R. Gordon is this week directing the 14th episode of the Haigh serial, entitled " The Case of a Packing Case."

# PUTTING—— ON THE

*There is a decided dearth of good comedies. This is a world-shortage, and America is as badly off as any other country. So that England has an equal chance with U.S.A. in this matter. Walter Forde, who has been starring in a group of British comedies, writes on this subject.*

We first start by writing the plot and a regular script and everything. When we are about half through the picture we generally re-write the plot and throw away the script!

The plot starts off with a thread of a story, just enough story to build gags into, and as we do not rely upon tricks or big effects to get my particular brand of humour over with our public, we must work out clever gags in sequences.

At last the story is whipped into shape, the sets built and the cast assembled. Believe me, the actors have to know their business to play semi-slapstick burlesque characters. Most of them are former Fred Karno boys, and they have had a thorough schooling through years of touring; they have got to be funny without trying to be funny. When we start shooting the trouble begins. It generally happens that the one particular gag we all thought so funny in the script is a wash-out when we come to play it. We take gag by gag, scene by scene, and get through a grilling day's work with many interruptions, through being forced to change make-up and re-make up again, powder my hands, etc.

As I do not use a moustache or anything of that sort on my face, it requires constant care to keep a smooth make-up under the hot glare of the studio lights, especially during " close-ups," when, of course, every little detail shows.

The next morning the entire cast, together with the director and cameraman are called into the projection-room to see the " takes " of the previous day, and sometimes it is heartbreaking to see the results on the screen. We took 22,000 feet to get 4,000 feet in our first two comedies.

# what they are doing

Fred Morgan has been provided with a part in " Pickwick Papers " for Ideal.

Eille Norwood has joined the Hardy Company, and is playing lead in "The Recoil."

Lawrence Anderson has been booked by Sidney Jay to play in "The Recoil" for Hardy.

Lewis Willoughby has been engaged through Sidney Jay to play lead in "The Lamp of the Desert," which Martin Thornton is making for Stoll.

Harry B. Parkinson has just finished directing one of the episodes of the Haigh serial, entitled " Lost, Stolen or Strayed," and is directing the last episode, " The Man Who Came Back."

## ——HUMOUR FILMS

All this takes time and money, but I have yet to see a good comedy turned out in a week. We can't do it, and we need to shoot this footage to get decent results. I think the failure of most British pictures is that they cannot afford to re-take the scenes, and they pass many a scene that could be improved upon by a re-take.

Then comes the final inspection of the finished film, when we discover that we have at least a thousand feet more than we need, and then we start re-cutting, and that's where everybody is sure that their own particular pet gag or " very best acting scene " is cut out and cast into the cutting bin to be forever forgotten

After we have cut everything we can all agree on, we try out the film on the directors of the company and their friends. Again we cut, re-write and change a few titles to make the story a bit clearer, and then we call in an outside film editor, who knows nothing at all about the film or story, and we pay him a fee for criticising the entire production from beginning to end. He often suggests certain changes that call for a re-take. These are done, a new print made, both for here and America, then we are in the hands of the press viewers, as it is upon their comments that we must stand or fall.

It takes us five weeks to make a two-reeler, and about three weeks more to get it ready for its final showing, and in our spare time we work on future plots. Work is the beginning, end and middle of the whole business.

I read with interest in this journal a few weeks ago, that one English director hypnotised his artistes and various animals appearing in his film production. I wished my director, Joe Bamberger, could do that as we spent two days trying to make a horse nod his head to say " Yes " when making " Walter's Winning Ways," and it only runs three feet on the screen !

Wm. Mathews is in the cast of " Pickwick Papers " (Ideal).

Geoffrey Malins will direct the new Hardy film, "The Recoil."

Mary Dibley has just completed a part for Stoll in "The Fruitful Vine."

Anne Esmond has secured, through Jay's Agency, a leading part in "The Recoil."

Charles Clifford is playing in " Pickwick Papers " for Ideal, and was booked by Fryer and Rodger.

Clive Brook has just returned to town from holiday. This is his first holiday since being demobilised in 1919.

Joan Griffiths plays Jessica in "Jessica's First Prayer," which is being made for the Seal Productions. Sidney Jay is responsible for the booking.

Fryer and Rodger has been responsible for introducing most of the cast of Ideal's " Pickwick Papers," and has now been commissioned to cast the star and other parts in a French production.

Evelyn Brent was recalled by wire from Bournemouth, where she was holiday making, and left London immediately for Holland, where she is to star in "The Silver Lining" for Granger-Binger. (Sid Jay booking.)

**Margery Meadow's latest feature is " Miss Charity," just presented to the Trade by Butcher's. She hails from America, and her first engagement was in New York, with Cosmo Hamilton's " Scandal," after which she was engaged for " The Dangerous Age." She then went to Los Angeles and played in pictures for Metro, Anita Stewart and Louis B. Mayer Companies, and finally came to England, playing with Owen Nares in " The Charm School." It was during the run of this play that Edwin J. Collins booked her for " Miss Charity."**

**George Dewhurst is still engaged at Hepworth's studios on scenario work, in addition to appearing in the cast of Hepworth productions.**

Ralph Foster appears in "The Recoil" (Jay's booking).

Dawson Millward has a prominent part in " The Recoil " (Hardy).

Peter Coleman will play in Seal's " Jessica's First Prayer."

Margaret Hope has been secured by Sidney Jay to appear in Sinclair Hill's next Stoll production.

Phyllis Titmuss makes her first screen appearance in "The Recoil." Sidney Jay has secured her services for Hardy.

Bert Wynne is taking his entire company to Shanklin, Isle of Wight, where he will direct "Jessica's First Prayer " for Seal.

Percy Standing will appear in Sinclair Hill's next Stoll production. Mr. Standing's engagement was negotiated by Jay's Agency.

Beatrix Templeton leaves for the Isle of Wight on Monday, with the rest of the Seal company. She has been engaged to appear in "Jessica's First Prayer " by Sidney Jay.

Sidney Jay has had working this week Sidney Paxton, Kathleen Vaughan, Ernest Thesiger, Gerald McCarthy, Clive Brook, Arthur Cleave, Lewis Willoughby, Percy Standing, Margaret Hope, Dorothy Fane, Evelyn Brent, Zoe Palmer, Dawson Millward, Phyllis Titmuss, Mary Odette, Minna Grey, Campbell Gullan, Cyril Raymond.

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# ARTISTRY IN LIGHTING

*by* M. P. PROUT

THE object of photographic lighting is to arrange our sources of illumination (primary, secondary and tertiary, etc.) in such a way that the modelling of the features, figures, furniture and backgrounds is brought out clearly, pleasingly and faithfully.

What one considers a sufficiency another may not, and a loss of modelling which one will not tolerate another will not miss or even detect.

I witness a great number of films—having attended over 300 Trade shows within the year—and I assert that I have never seen any dark studio work where the front lighting has not been sufficiently over-sufficient to seriously affect the modelling. Moreover, I receive reports on the photography of every film Trade shown which I cannot attend, and they tell the same tale.

Read this report of a recent film from one of the big producing concerns in America: "The star's face suffers continually. Not once has it any modelling, and often no detail is observable whatsoever." This "star" is the brightest in the American firmament. Shall we say 10,000 dollars for the star with perhaps 1,000 dollars to some bungling electrician or pseudo-photographer to render all her work of little avail?

The present system of lighting sets was evolved (or tumbled upon) by electricians or illuminating experts, with perhaps some photographers (amateur or professional), but they could not have had any serious knowledge of the principles of photographic lighting.

*It remains, in my opinion and in principle—notwithstanding its actinic strength—a glorified species of visual illumination, and I make the bold, but perfectly sincere, statement that, though the best of it can, by immaculate technical work, be made just possible, it cannot, contravening as it does most of the principles of photographic lighting, be good.*

This system has been followed without any serious alteration in principle, but with sheep-like fidelity in every dark studio in England and America.

Take for example a middle-class room by day and by night. I take it that what we are desirous of imitating are the *best* forms of natural and artificial lighting. Now the best lighted middle-class room I ever struck was in very fact lighted—why not?—by a skylight. The light in it was so good that it was hired by a celebrated portrait painter.

The best form of artificial illumination is what is known as "indirect." It is too expensive (especially with the cost of living "up" fourpence a bottle) to be much adopted, but it is the best. Now if these two "bests" be photographed it will be difficult to say which is which.

And why should there be any difference?

Should we not endeavour in lighting our rooms to copy as far as possible the light by which, through all the ages, our canons of art have been formed, the light by which those old seers, the authors of "Genesis," were able to see that some "were fair"—and some dark, doubtless—the same as now?

The whole thing is made clearer when we come to consider the function of spot-lights. These lights are used in extenuation of a faulty system—a system which involves the use of so much front and low angle light (from floor stands) and so close to the figures that its illumination (in accordance with the law of inverse squares) falls off so rapidly that the resulting flatness produces (in addition to an unpleasing lack or perversion of modelling) what, for want of a better word, we will call a very unstereoscopic effect.

Hence our halo-maker—or "makers," for I have counted as many as eight in use, following, with tolerable accuracy, the movements of various artistes—the air above their heads resembling the search-light effects of war-time nights—an effect, by the way, that I have never noticed in "natural lighting." Spot-lights do ameliorate this unstereoscopic effect, though that they effect any improvement in other respects can, I think, only be the opinion of a small minority.

***New Series.***

# MY PROUDEST PRODUCTION

## III.—GEORGES TREVILLE

The film of which I am most proud is "Chrysalis," a film written and directed by me some years ago, under conditions which would seem impossible to-day. It is because of these very difficultics,of the lack of the wherewithal, and of the absence of a well-equipped studio, that I am proud of "Chrysalis," for the result was successful far beyond my expectations.

The scenes were laid partly in Morocco and partly on the coast of Normandy and the scenario provided a fire on board a yacht, a shipwreck, episodes in the wilds of Africa, a miraculous catch of fish, and scenes of society life in France!

Nowadays such a film could not be produced for less than £50,000—the sum at my disposal was about 50,000 *francs!* This was in the bad old days of cheap film production.

The scenes in the African desert were taken in the wonderful sand dunes of the South of France, the oases were manufactured out of artificial palms, cactus and fig trees turned out by an excellent firm in Paris, and no one could have guessed they were not the genuine article.

The scenes of the stampede on the ship were taken on board the yacht of an English friend cruising in our waters, and the burning of the ship, most realistically achieved, was the sacrifice of a diminutive replica of the actual sEip beautifully made by a Parisian sculptor, who charged me 250 francs 45 centimes for that work of art!

And no one could have guessed the ship on fire was a mere toy.

The cast was almost entirely composed of pals of mine, who consented to act for my film on very special terms, and the play was arranged and directed in nine weeks—the duration of my summer holiday!

# SUBTLETIES AND SLEDGEHAMMERS

In a recently shown British film a girl elopes in her father's clothes, and the sub-title was, "She runs away in her father's suit." Would it have been better for the sub-title to have read, "Flees in father's pants."?

* * *

Poverty is better than debt. It is better to go without something than to go without sleep over something.

* * *

One titled gentleman in the producing business (identity thus revealed) received a 500,000-word synopsis from an embryo-scenarist and returned it with a note saying, "I lost no time in reading it." Now, what *did* he mean?

* * *

Arguments do not convince—co-operation is the thing that is needed in film production. Argument is an evidence of antagonism: the mulc nature in man. And mules kick, whereas horses pull together.

* * *

There is quite a miniature battle in progress at one studio where the studio manager forbids smoking while the juvenile lead persists in sucking his briar. Perhaps it will end in a draw.

* * *

Producing films is a risky business financially. Sometimes men will find themselves flat on their backs. But if they are wise they will find that in that position they are looking up.

* * *

The Chief Constable and everyone else at Brixham is flying into print in the local papers to marvel at the decrease in crime in the locality. But why marvel—has not the International Artists' influence been at work?

* * *

FOR THE TRADE.

When the clouds are dark and leaky,
And your courage dank and streaky,
When the world looks like a note that's overdue,
When your business takes to shrinking,
And your courage takes to sinking,
Remember that the fight is up to you.

* * *

Jumping from one job to another and another for a bit more pay proves nothing more than that you are a jumper.

* * *

When an unnamed assistant-director complained to his chief about his treatment at the hands of the firm, the chief said: "Don't nurse your troubles—go home and nurse the baby." But what's the difference?

* * *

There are heaps of In-a-Hurry-to-Die folk in the film business. Too much elbow lifting, lard on the liver, fat round the heart and money-mania are clipping the edges off the lives of many men.

* * *

We can never usually believe census figures. But when we go to any casting director's office we are forced to believe the reports about surplus women.

* * *

Coming back from France recently Rex Davis had a bad Channel crossing and was soon heaving. If the captain had had a heart he would have ordered the ship to heave too.

* * *

Producing units need to remember that the man on the treadmill discovered that activity is not always progress.

# FRONT COVER BIOGRAPHIES

## XIII.—LIONELLE HOWARD

It is well over ten years ago when the subject of our front cover this week made his screen début, so that he can claim to be one of the veterans of the British screen.

His first screen appearance in 1911 was in "Old St. Paul's" for Clarendon, and this was followed by "Southern Blood" and "Secret Life" for the same company. Then came a long run of successes in succession, seventeen well-known British features that have all had excellent runs, including such as "The Forest on the Hill" for Hepworth, and "Auntt Rachel" (just released) for Samuelson.

His most recent pictures are "Three Men in a Boat" (Artistic), "The Channings" (Masters), and a series of five-reel features which Kenelm Foss has directed for Thompson-Astra. These are "The Bachelor Husband," "The Headmaster," "The Street of Adventure," "Cherry Ripe" and "The Wonderful Year." His total number of screen appearances is now in the region of the century mark, and the parts are as varied in character, including "bad man," heroes and juvenile leads.

Lionelle Howard graduated on the stage with Charles Frohman, playing lead and principal parts in a whole string of comedies, etc., and eventually drifted into the stock company, playing at the Hippodrome and the Coliseum.

## EINAR J. BRUUNS AFFAIRS

On September 13 this debtor (against whom a receiving order was made on a cross petition in June last) attended before Registrar Hope at the London Bankruptcy Court for public examination on accounts showing unsecured liabilities £1,681 9s. and assets *nil*.

In reply to W. P. Bowyer, the Official Receiver, the debtor stated that he came to this country from Sweden in August, 1919, and up to April last had been in the employment of various film companies as a director, his earnings latterly averaging £1,500. He attributed his insolvency to extravagance in living. Between August, 1919, and June, 1921, he earned about £2,800, and his household and personal expenditure for the same period was £4,481.

The following are creditors:—Anderson and Sheppard, £150; J. Allen, £81; Baxter and Salem, £300; Broadwest Films, Ltd., £100; Bluebird Motor, Ltd., £10; Bradburys, Ltd., £25; Castle Hotel, Ltd., £60; D. Curet, £10; —. Debrie, £50; —. Delir, £75; Daimler Hire Co., £61; W. Dewsbury, £37; G. Fredrickson, £200; M. Elvey, £100; Humphrey Bros., £130; Mrs. N. Ritchie, £90; Turnham and Co., £50; Vineyard Motor Co., £40; Wilson and Gill, £10.

Partly secured creditor: Savoy Hotel, Ltd. (secured £60), £150.

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# GENERALITIES OF SUCCESSFUL PRODUCTION

*Coming to this country with lengthy experience as the director of fourteen American features, George A. Beranger a D. W. Griffith graduate, is able to write with authority on the ethics of successful film producing. We commend his views to all our readers.*

No. II.

The prime object of all theatricals is that of illusion. To create illusion we must convince, and to convince we must be sincere and observant of the laws of credence.

The *matter of cast*, the players and how they dress their parts, is half the battle. The characters must have clean-cut and decisive representations. It is all tommy-rot to imagine for a moment that an unsuited player can render himself suited by some mythic claim of extraordinary protean skill. Even when we portray squalor, we must paint it as would a great artist, in colouring that fascinates yet is neither gaudy nor overdone.

Both the male and female members of the cast must be attractive in physique and personality, and, however humble or otherwise, your heroine must be according to the particular character in hand, there should be no one else in the world quite like her in the matter of that physical and personal attractiveness.

Where the audience will in the majority forgive a little weak acting, few or none will forgive unattractiveness, unless, of course, the part specially calls for it. The prime demands of art, beauty and attractiveness, apply as much in motive to squalor as they do to luxury; and those who might unthinkingly contend that there can be no beauty in squalor are far removed indeed from any fine conception of art.

Again, clothes, apart from the matter of being appropriate to the character represented, must blend with the particular personality of the player to fine limits; and, particularly in the case of your heroine, always suggest immaculate sweetness. Where a like personality, either male or female, is cast to represent a character, the fact of the personality of the character being represented by a like personality will do wonders towards creating perfect illusion, for there is in such a case no energy on the part of the player in that respect to chance being obvious, and a great obstacle removed from the way of getting over his or her business in a manner that will readily and forcibly convince.

Photography can make or break the result of all the effort expended upon a production. Lighting is just as essential to the work as is a director's conception of the potentialities of his picture. It can turn a discrepancy in material into an advantage, it is a powerful medium towards a perfect thematic synchronisation, and a knowledge of its tricks allows of beautifying the ungainly, their ignorance making ungainly what is beautiful.

The system of "long-shot, medium-long-shot, three-quarter, close-up and insert" all have a relation with distinctive advantages lost when administered unsympathetically one way just as much as the other.

There is, perhaps, no sane person in the business whose very first concern does not embrace the *peculiar points of appeal* in the story in hand. A child will enthuse over an extraordinary small detail in a story, as will many grown-ups, and this fact while the foundation of a principle of skill saving many an otherwise colourless production, must be guarded against lest it blind one to the real emptiness of the story. There are really few stories worth while at all that do not present some possibilities for potentiality, and it is for us to recognise these possibilities and adjudge whether or not they warrant the story being made into a motion-picture play.

# NEGLECTING OUR SCENERY

Gibson Gowland, the actor who played the part of Silent Sepp in Stroheim's "Blind Husbands," is the latest arrival in this country from America. Unlike so many of our visitors here at present, he is an Englishman, and talks without the American accent.

It has always been my ambition, Gowland told a *Motion Picture Studio* representative, to appear in pictures in this country. I believe that there is a great future for the producing side of the business in these isles. The advantages this country possesses over all the others is very obvious. Why these advantages have not yet been made use of is beyond me. The stock phrase is the English climate, but you have good weather for six or nine months out of the year, and when the bad weather comes on, what is wrong going to the South of France?

So far as I can see, the English director goes about in fear and trembling of travel. In America (now note this carefully, because it has a lot to do with the excellent quality of the films being turned out by the States) a director thinks nothing of going, say, a thousand-mile journey for his exterior scenes.

In "Blind Husbands" everyone remarked on the wonderfully realistic scenes in the Alps. Some people refuse to believe that these scenes were actually taken in California. Yet such is the case. The location was discovered by Stroheim, 150 miles from Universal City, where the studio is located. The location had never before been used on a film. We had to take all our baggage to a little town near the mountain, and then we had to have an army of men down from Universal City to cut a trail four miles long through the wood at the foot of the mountain, or Pinnacle, as we called it. Every day we had to climb to the top of the Pinnacle, and by the time we got up there we only had an hour to 'shoot' in before starting for the base again.

I give you this merely to illustrate what can be done if a little trouble is taken. Not that one hundred and fifty miles is regarded as a long distance for a company to go for exteriors.

Why don't the English directors make a point of getting away from Hackney and Stepney when they want exterior scenes? Look at the scenery you have quite close to you. France, Germany, Italy, Algiers, or even Egypt. Why can't these places be used? They may be considered far off, but the English director, in order to make successful pictures, should get all idea of distance out of his head. Besides, he can go to Algiers, or wherever his exteriors are laid, during the months that it is too foggy to film in England.

I am going to make pictures here, of which you will hear more anon, and you can take it from me that I will see to it that the wonderful scenery which hedges us on all sides will be made use of.

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# CAMERAMEN AT WORK

George Woods-Taylor writes:—One of our members mentioned to me the terrific speed at which most of the films are run at numerous shows. As he truly says, "What on earth is the use of one perfecting himself in even a correct turning when the showman ruins the animation by running at nearly double speed?"

Recently, in a first-class London house, we saw a film through (of which we happened to know the exact length). The time worked out at 28 pictures per second; we checked the time through a second time, with the same result.

Might I suggest that a sub-title be included with, or after, the "Main," giving the time the reel should take to show. The patrons of the picture palaces would soon get into the habit of timing the films, and would only patronise those shows which ran to time.

* * *

The meetings of the Kine-Cameramen's Society will in future take place once a week. The next meeting is September 23.

* * *

I met an American director, who is staying in London at present. He wanted to know why we did not use the famous London fogs to better advantage. "In America," he told me, "we have almost as much fog as you get here in London, but we use it to better advantage than you do. Have any of the English cameramen ever tried to get effects with fog? You can get some very beautiful shots in a fog if you go about it in the right way. You can get a nice effect if you turn your camera round to face the sun, then get your reflectors at the back of the camera and play them on the artistes. The result is wonderful. The trees in the background look like etchings, and the whole picture looks far more beautiful than the effects obtained with the ordinary out-of-focus or 'fuzzy' picture. The fog can be used to advantage in other ways, such as night scenes, etc."

* * *

George Woods-Taylor has been busy with the ultra-rapid camera, doing some work for Pathé.

* * *

A report has come to hand that "Jimmy" Taylor, of Gaumont's, has married.

# MEN BEHIND THE CAMERA

**VI. Emile Louis Lauste** is a Parisian by birth, but was educated in the U.S.A. He was apprenticed to magic lantern and arc lamp work at J. B. Colt and Company, in New York, and joined American Mutoscope and Biograph Syndicate in New York in 1896, and travelled in 22 countries. Had been with Gaumont as topical and studio cameraman till the war, when he joined the French Army and won the Croix de Guerre in 1918. He has been chief cameraman to Welsh-Pearson for some time, responsible for the photography in "Garryowen," "The Old Curiosity Shop," "Mary-Find-The-Gold" and "Squibs." He is an enthusiastic laboratory worker.

**CAMERAMEN. . .**

JOHN J. COX
44, Barrowgate Road,
:: Chiswick, W.4. ::
'Phone: Chiswick 294.
Cameraman for Maurice Elvey, Stoll Picture Productions.

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Cameraman—AT LIBERTY
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JAMES E. ROGERS,
Samuelson Film Co., Ltd., Isleworth.
"Edge o' Beyond," "Aunt Rachel"
"Damaged Goods," "Nance,"
"Last Rose of Summer."
PRIDE OF THE FANCY," etc.

JACK H. ROSS,
Having just returned from a vacation in South Africa, is now AT LIBERTY.
"Good consistent Photography is essential to Production," therefore get in touch with me.
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# YOUR CORNER

## LETTERS TO THE EDITOR

### Invasion of the Studio.

As the drowning man clutches at a straw, so hundreds of people are clutching at kinema work. But it is a delusion and a snare. In this country there is not a tenth of the necessary work for those who have spent their lives on the stage, and adopted the movies for a living, it is a lucky and much wanted man or woman who gets 52 days work in a year.

My greatest friend has been through the business, having directed over 20 films and played in over 100, has not averaged 52 days' work yearly in the last nine years, and he is a great actor and a much-wanted type.

I hope this will serve as a warning to the proposed ex-officer agency, and also to the ambitious screen-struck, titled, and other amateurs, who not only deprive legitimate artistes of their daily bread, but ruin pictures by the glorification of their vanity and inability. It is no Eldorado even for the experienced, and without experience 99 out of every 100 are no good whatever.—FORTY YEARS AN ACTOR AND DIRECTOR.

### One of Many Such.

Permit us to say that we find the MOTION PICTURE STUDIO both useful and interesting.—FLEET PHOTOPLAYS, LTD.

### Waited for Years.

I congratulate you on the usefulness of your paper to all studio collaborators. It is the organ we have been waiting for for years without knowing under what shape it should come out, and one can predict that it will be the official paper of the Kinema Club, when formed—which, I hope, will be soon.—L. G. EGROT.

### Tuition Required.

As a premium-paying student I am desirous of learning all about film-acting and producing in England. I shall remain ever so grateful to you if you would put me in touch with some company or artiste who would not mind helping an Indian. Anticipating the pleasure of enlisting your sympathy.—W. N. W.

(Letters sent care of this office will be forwarded.)

### Sun-Light Arcs.

We have read the paragraph on Sun-Light Arc Lamps in your issue of September 3 with interest, and feel sure it will be agreed that if any source of bright light near which persons were working on a dark night be suddenly switched off that it would cause temporary night blindness, which is of very short duration and not harmful, but the last three lines of your paragraph are apt to convey that the use of sun-light arc lamps is harmful to the artistes. This is not so if the lamps are properly used with diffusing glasses, which are always supplied. We can only repeat what has been said on many occasions; that is, we believe that every lamp specially designed in America for studio use is fitted with a diffusing screen, and no injury ensues if these are used.—DUNCAN WATSON AND CO. (Sole European agents for the Sun-Light Arc Lamps).

### A Weighty Subject.

I read in the "Front Cover Biography" of your last issue that Gerald Lawrence weighs 15 stone. Now, it is very friendly and courteous of you to allude to me; and, believe me, I deeply appreciate it, but I do not weigh 15 stone—not even 14 stone—and I shall be glad if you will correct the impression you have created that I am on the way to be a rival to the fat man at Barnum's.—GERALD LAWRENCE.

# STUDIO SPORTS

### IDEAL v. REST OF TRADE.

After winning the *Kinematograph Weekly* Challenge Cup by beating the Pathé men—the cup-holders—by 228 runs against 56, Ideal challenged the rest of the Trade, with the following result:—

IDEAL.

| | |
|---|---|
| H. Wheddon, b Hindmarsh | 12 |
| F. A. Kendrick, b Hindmarsh | 28 |
| A. Walton, b Golding | 1 |
| G. Barkas, b Golding | 7 |
| A. Simpson, c Ham b Golding | 15 |
| F. Hunter, b Hindmarsh | 17 |
| N. Phillips, b Golding | 0 |
| V. Alder, b Golding | 13 |
| C. Marlborough, b Hindmarsh | 8 |
| A. Puddephat, b Hindmarsh | 14 |
| E. Evans, not out | 13 |
| Extras | 12 |
| Total | 140 |

Fall of wickets:—

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|
| 38 | 43 | 47 | 61 | 68 | 84 | 86 | 107 | 107 | 140 |

Bowling:—

| | Overs. | Mdns. | Runs. | Wkts. |
|---|---|---|---|---|
| Hindmarsh | 18 | 3 | 81 | 5 |
| Golding | 18 | 6 | 47 | 5 |

REST OF TRADE.

| | |
|---|---|
| S. Gunn, b Evans | 0 |
| J. Fisher, b Evans | 0 |
| P. Golding, b Evans | 4 |
| F. Smith, c Walton b Puddephat | 25 |
| H. Howman, b B. W. Evans | 4 |
| J. Cracker, b Evans | 0 |
| P. Hindmarsh, b Evans | 15 |
| C. Tokeley, b Evans | 0 |
| R. Fisher, not out | 5 |
| B. Ham, c Barkas b Puddephat | 7 |
| C. Kelly, b Puddephat | 0 |
| Extras | 2 |
| Total | 62 |

Fall of wickets:—

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|
| 0 | 5 | 14 | 22 | 24 | 47 | 47 | 53 | 61 | 62 |

Bowling:—

| | Overs. | Mdns. | Runs. | Wkts. |
|---|---|---|---|---|
| Evans | 16 | 8 | 19 | 7 |
| Barkas | 10 | 3 | 21 | 0 |
| Kendrick | 2 | 0 | 11 | 0 |
| Phillips | 2 | 1 | 5 | 0 |
| Puddephat | 3 | 1 | 4 | 3 |

All that is required, now that Ideal has beaten the Rest of the Trade, is to challenge the Rest of the World.

* * *

Will organisers of all social events run in connection with the British producing industry kindly advise us of the approach of such, so that they may be recorded in the studio's own journal?

The reign of King Cricket is practically at an end, and he is shortly to abdicate in favour of Football. Will sports secretaries kindly forward to this office news of the formation of football teams, and also future fixtures, which will be announced in these columns free of all charge.

* * *

Geoffrey Benstead, the film artiste, has offered to challenge any person to a billiards match, the proceeds to go in aid of any institution to be selected. Details of the match will be arranged when the challenge is accepted. Will those who are prepared to accept communicate with the Sports Editor?

### WALTURDAW v. HEPWORTH.

Walturdaw's cricket team entertained visitors from the Hepworth studios at its Sudbury ground last Saturday afternoon. A very exciting game resulted in a win for the visitors by three runs. A. H. Nye secured 26 runs for Hepworth, and Mr. Harris 22 runs for Walturdaw. The total scores were:—

| | |
|---|---|
| Hepworth | 71 |
| Walturdaw | 68 |

George Dewhurst was an enthusiastic cricketer for the visitors.

# CENSORS' CERTIFICATES

The following films have been submitted to, and passed by, the British Board of Film Censors, during the month of August, for exhibition in the British Isles, and have been passed as marked—"U" are passed for universal exhibition; "A" recommended more especially for adult audiences:—

"The Black Tulip" (Granger-Binger), "U"; "The Bigamist" (George Clark), "A"; "Demos" (Ideal), "A"; "The Fruitful Vine" (Stoll), "A"; "The Hound of the Baskervilles" (Stoll), "A"; "Wild Heather" (Hepworth), "U."

# KINEMA CLUB NEWS

Preparations are proceeding apace for the inauguration of the Club, and it is expected that this event will take place well before Christmas. The Formation Committee is approaching various ladies and gentlemen who are known to be keenly interested in the advancement of the British Film Industry, with the object of forming the panel of ten patrons, as it will be necessary to obtain financial backing to the extent of £1,000 before the Club is launched. It is importan that the Committee has the names of all who desire to be invited to the Mass Meeting that will be held for the purpose of explaining all about the Club, and for that reason we again print the form on this page, which should be filled in and posted to the Hon. Secretary, 85, Long Acre.

I desire to be advised of the date of the GENERAL MEETING of the KINEMA CLUB.

*Name*.....

*Address*.....

Will you also send notice of the Meeting to

*Name* ..... *Address*.....

Who, I think, will be glad to attend.

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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**J. Stuart Blackton.**
ADDRESS: Bush House, Melbourne Place, W.C.2.
STUDIOS: Now using Stoll's at Cricklewood.
FILM: "The Glorious Adventure."
DIRECTOR: J. Stuart Blackton.
STUDIO MANAGER: Challis N. Sanderson.
STAR: Lady Diana Manners.
SCENARIST: Felix Orman.
CAMERAMAN (Black and white): Nicholas Mursuraca.
CAMERAMAN (Colour): W. T. Crespinel.
TYPE: Ten-reel drama.
STAGE: Finishing.

**British Photoplay Productions.**
ADDRESS: 28, Devon Chambers, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: First week.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: (*pro tem.*) 132, West Nile Street.
FILM: "Football Daft."
DIRECTOR: Victor W. Rowe.
STAR: Jimmy Brough.
SCENARIST: Jas. H. Miiligan.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: Second week.

**Direct Film Traders.**
STUDIO: Ebury St., Victoria, S.W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
ENARIST: Hugh Croise.
TYPE: Feature Comedy.
STAGE: Commeneing.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Tenth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: First week.

**Harma.**
ADDRESS: Limes Grove, Croydon.
FILM: "Love in the Hills."
DIRECTOR: Bernard Dudley.
STARS: Marjorie Villis and James Knight.
CAMERAMAN: J. Mackenzie.
TYPE: Comedy drama.
STAGE: Cutting and Assembling

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwiek Papers."
DIRECTOR: Thomas Bentley.
CAMERAMAN: Wm. Shenton.
STAGE: Seeond week.

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Casting.

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
CAMERAMAN: H. W. Whadden.
STAGE: First week.

**International Artists Films.**
ADDRESS: 52, Shaftesbury Avenue.
STUDIO: B. & C. Studios, Hoe Street, Walthamstow.
FILM: "The Night Hawk."
DIRECTOR: John Gliddon.
STARS: Malvina Longfellow, Henri de Vries.
SCENARIST: Gerald Fort Buckle.
CAMERAMAN: Will Howse.
STAGE: Nearing Completion.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme
STAR: Dawn Meredith.
SCENARIST: Gerald Fort Buckle.

**Lambart Films.**
ADDRESS: Carlton House, Regent Street.
STUDIOS: London Kinema Studio Tuileries Street, Hackney Road.
FILM: "Romance and Reality."
DIRECTOR: Captain Harry Lambart.
STAR: Cora Goffin.
CAMERAMAN: C. T. Crapper.
TYPE: Drama.
STAGE: Cutting and assembling.

**Progress.**
ADDRESS: Shoreham.
FILM: "The Lilae Sunbonnet."
STAR: Joan Morgan.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Third week.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

FILM: "How Kitchener Was Betrayed."
STAR: Fred Paul.
DIRECTOR: Perey Nash.
SCENARIST: Norman Ramsay, M.A.
TYPE: *John Bull* story pieturised.
STAGE: Seeond week.

**Sea'.**
ADDRESS: Prinees Studio, Kew.
FILM: "Jessiea's First Prayer."
STAR: C. Hargreave Mansell.
DIRECTOR: Bert Wynne.
STAGE: Commeneing.

**Sterling Films.**
ADDRESS: 26, Dean Street, W.1.
FILM: "The Exclusive Model."
DIRECTOR: Georges Dunstall.
STAR: Molly Adair.
SCENARIST: Cyril E. Murrell.
CAMERAMAN: Edward Groe.
TYPE: Two-reel comedy.
STAGE: Casting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Fifth week.

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Casting.

FILM: "The Eleventh Hour."
DIRECTOR: George Ridgewell.
STARS: Dennis Wyndham, Madge White.
CAMERAMAN: Al Moses.
TYPE: Drama.
STAGE: Fifth week.

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
STAR: Robert English.
STAGE: Casting.

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exelugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARMA CLARENDON CO., 16, Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25—— Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

REGULUS FILMS: 48, Carlisle Street, Regent Street, W.1.

SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2156.

SEAL PRODUCTIONS.—Prinee's Studio, Kew

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

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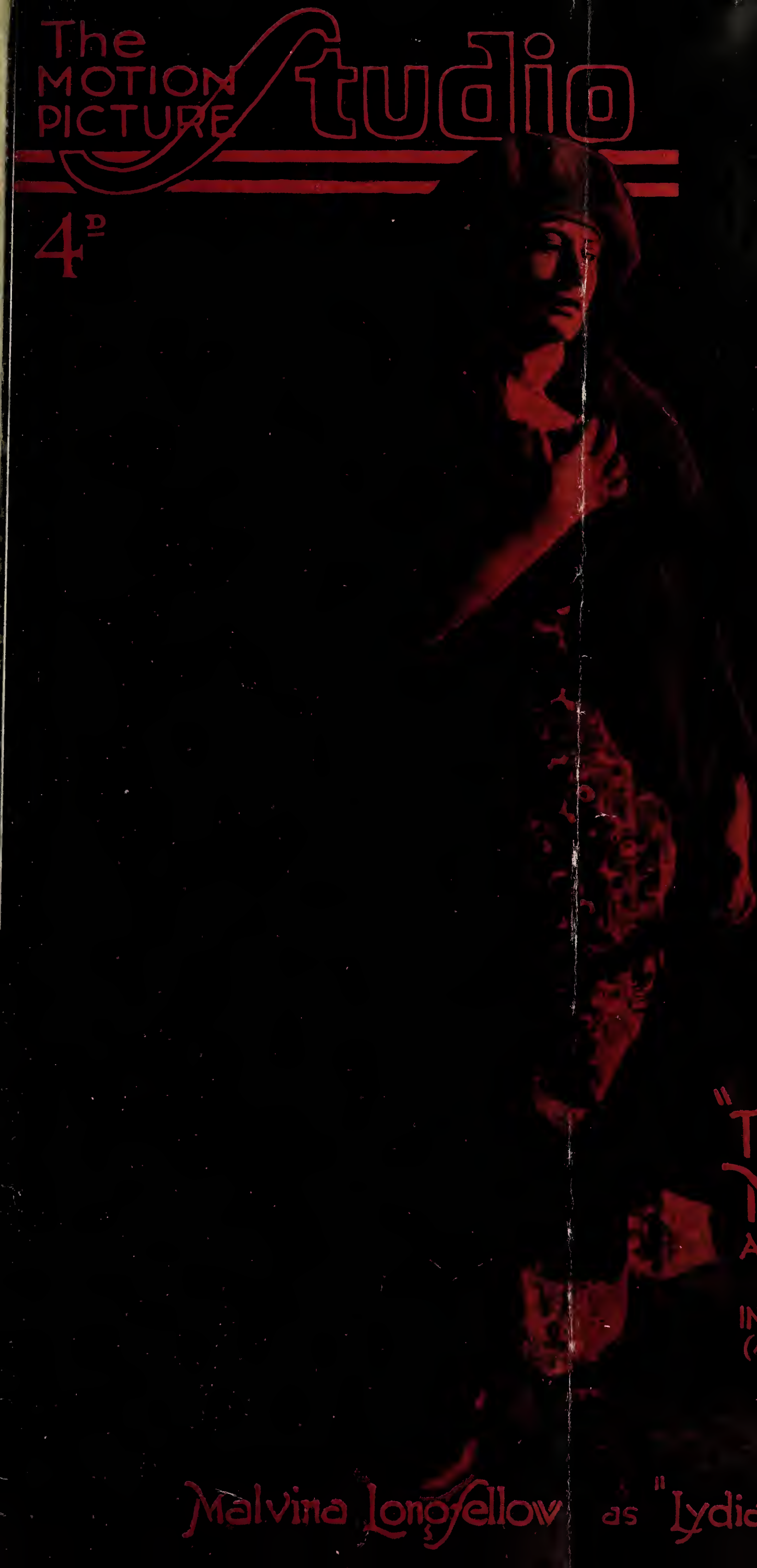

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Leads "Sonia," "The Knight Errant," "Demos," "Money," "Miss Charity," "Knave of Diamonds."

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### KATHLEEN VAUGHAN,

LEADS.

Latest Productions: "The Prince and the Beggar Maid" (Ideal). "Corinthian Jack" (Masters).

c/o Sidney Jay, 181, Wardour Street W.1.

### JOHN STUART.

Juvenile Leads: "Her Son," "Great Gay Road," "Lights of Home," "Land of My Fathers." Duane in "Belle of the Gambling Den" (Haigh Serial.)

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33, Acacia Road, St. John's Wood, N.W.8.

### MARY ODETTE

Latest Films—"Cherry Ripe," "The Wonderful Year," "No. 5, John Street" (Kenelm Foss Production). Latest Release, "With All Her Heart."

All coms.: Sidney Jay, 181, Wardour Street. Regent 4329.

### PHYLLIS SHANNAW.

Juv. Lead "Call of the Road," "The Right to Live," etc.

Will be shortly disengaged.

All coms.: SIDNEY JAY, 181, Wardour St., W.1. 'Phone: Regent 4329.

### JOHN EAST.

Character Comedy. Tele: Hammersmith 1138. 14, Iffley Road, Hammersmith, W.6.

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### SYDNEY WOOD,

Juv. Leads in "The Warrior Strain," "Her Penny," "Ever Open Door," "Bars of Iron," "The Flame," "The Will," "Double Event." "David and Jonathan," etc. Address - The Laurels Beverley Road, Anerley, S.E.

'Phone: Chancery 7080-7081.

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Latest Films "Carnival" (Alliance), "Corinthian Jack" (Masters), "Haigh of the Yard" (White).

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### ANN TREVOR.

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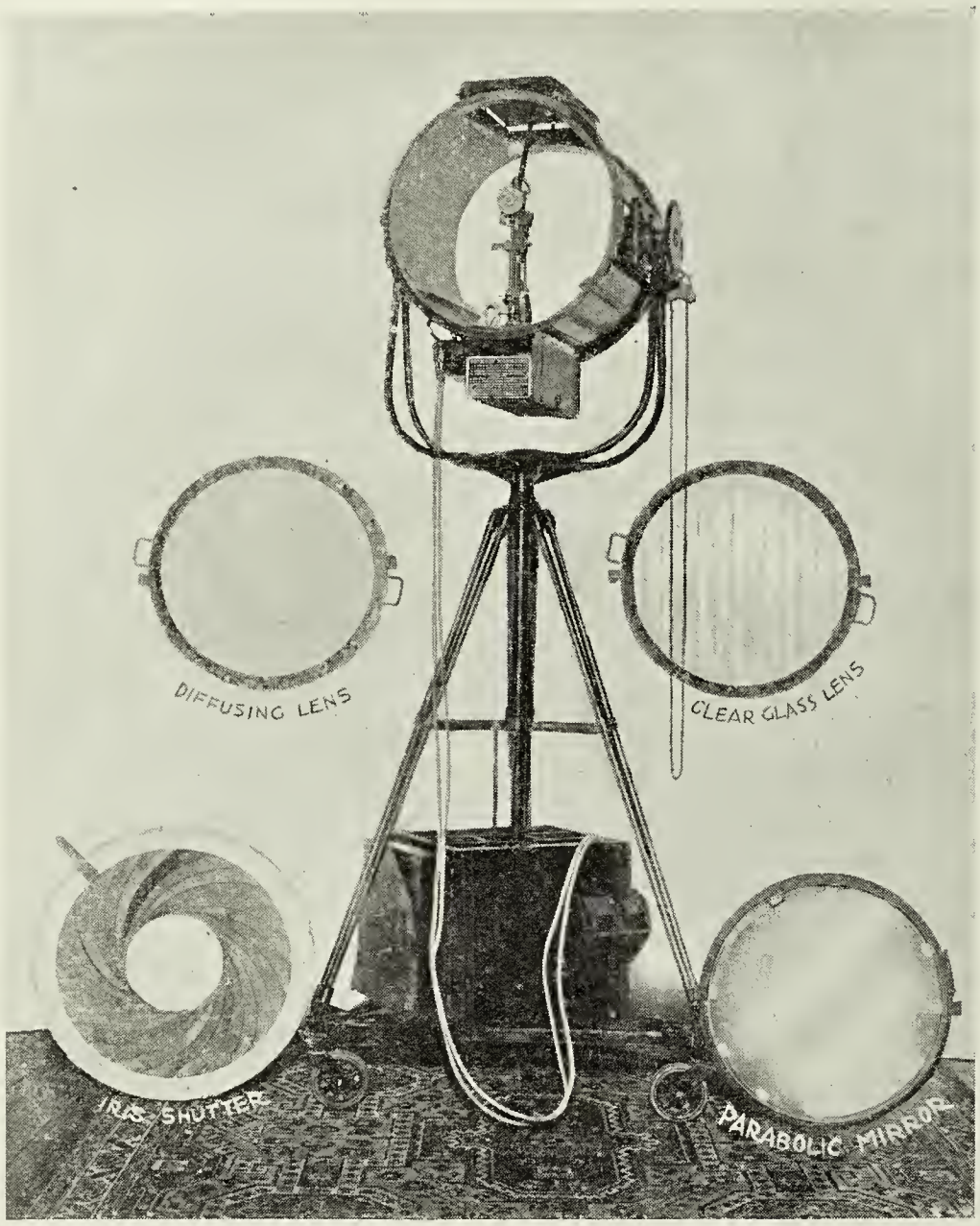


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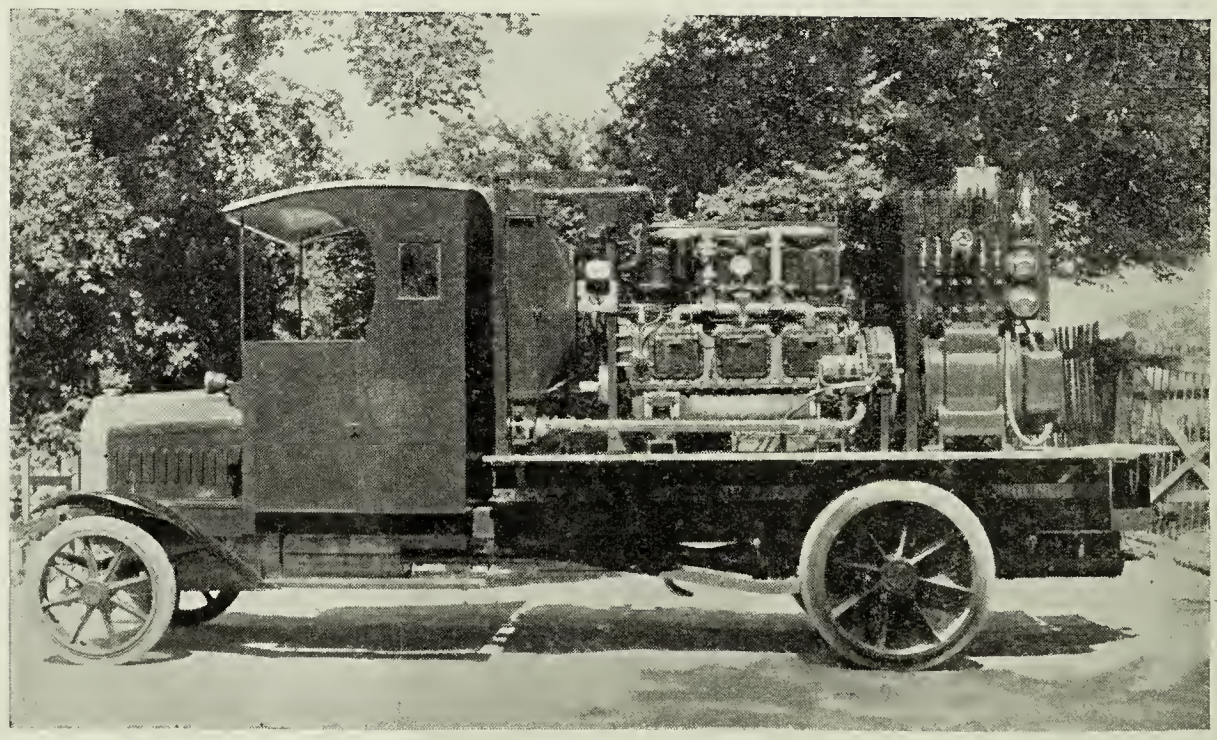

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Vol. 1. No. 16

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Sept. 24, 1921

*Scenarists' Complaints.*

IS there something peculiarly wrong with the postal service when it is entrusted with film scenarios, or is there a deeper reason why scripts are "lost" with so much frequency? Complaints from scenarists on this score are not an unusual feature of our mail-bag. Within the last few days, we have been asked for advice by several writers who have submitted synopses or scenarios, the delivery of which have subsequently been denied. In one case, the author mentions the names of two producing concerns—neither of which are now working—to whom he has delivered scenarios, and from whom he can now neither get satisfaction nor script. Two of the scenarists are in the same dilemma; they hesitate to submit the same material to other companies until they know what has happened to their missing scripts. One of the victims appears to be under the impression that if the story were accepted by a director, and someone else in possession of the missing manuscript used it, there would be complications.

* * *

*The Simplicity of Copyright.*

IT is possible that there might be, but they would not affect the author or the dtrector who had legitimately acquired the scenario. For copyright is—and has been for some time—a simple matter, though many writers seem quite hazy about the position. Briefly, anything written becomes *at once* the copyright of the author, and subsequent publication is not a necessary factor. A story, synopsis, scenario—in fact, anything written, is copyright immediately it is written. Now the most amateur author would not submit a scenario without retaining a copy, and—unless the story is machine made convention—there should not be overwhelming difficulty in proving authorship if someone used the scenario or made a colourable imitation of it. There is, in any case, no reason why an author, whose script has been "lost in the post" or is being sat on by a derelict producing concern, should not send a copy of it to another director.

* * *

*Coming to Judgment.*

ON another page will be found an article containing some violent opinions expressed by an Italian artiste. He attacks directors, artistes, and everyone alike connected with British productions. The casting is wrong, the acting is bad, the directors are incompetent, and the stories are non-existent, appears to be the sum total of this gentleman's observations. What, however, is wrong is that the British picture-makers are suffering from too many advisers and instructors, and too little financial assistance. And in the case of the critic under review, we cannot help pointing out that all the defects with which he discredits British films, are rampant in productions of his own country, only more so. The point he makes about the interference of the studio manager with the director's requirements, however, is open to more serious consideration. Unfortunately the studio manager in some cases is responsible to a narrow-minded and impoverished executive for the production of five-reel "supers" at the cost of two-reel comedies (which, by the way, is what frequently results from the attempt to save money). But reasonable economy and the ludicrous cheese-paring which goes on in some studios, are two very different matters, and while it is reasonable to prevent a director from being violently extravagant, it is not reasonable to expect him to direct crowd scenes with six people, because supers sufficient to form a real crowd would cost too much. This and similar curiously short-sighted expedients are, however, not unknown, and in this one respect the diatribes of our Italian contributor have some reason.

* * *

*Quaint Casting.*

THIS contributor's ideas as to how casting should be done are not a little amusing. First he says our directors have no idea of casting, then that they must not allow studio managers to interfere with them, and finally that the casting should be done mutually by the director, author, and studio manager. We are very much of opinion that such a system would not result in anything being cast, because the opinions of the three would in most cases be irreconcilable. The director and the author might agree, but the studio manager would probably consider cost first. The suggestion that casts should be advertised for is not practicable, unless studios were to engage a staff to deal with the letters and photographs. Even then they would probably want another staff to deal with callers, aspirants and cranks.

No—whatever may be wrong with British production our contributor's suggestions do not offer any solution.

* * *

*The Root of the Problem.*

WHILE we have often reiterated that the foundation of the film is the story, yet there is a factor which really determines the quality of the story, and that is—money! Unfortunately there has been a great deal of good money wasted in British productions, and the result is a hesitation on the part of financiers to invest capital in British films. This is deplorable and is at the root of many of the defects in our productions; much of the justified criticisms levelled by the Press at British pictures is due to the fact that our directors often have to work under the heavy handicap of looking at every penny before they spend it. But there are evidences of more new capital coming into the industry.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Penniless Millionaire"** (*Broadwest*) is film melodrama relieved by Stewart Rome's artistry. The technical aspects of the production are in the main disappointing, and the work of the cast, with the exception of the star, below the average. Photography fairly good.

**"Tilly of Bloomsbury"** (*Samuelson*) is a good general attraction due to the amusing situations and clever sub-titling. Continuity is rather weak, but acting is on a high level. Edna Best is excellent in the name part, while Tom Reynolds gives a performance where facial expression counts considerably. Rex Wilson's direction is highly commendable, and the photography well up to standard.

**"Vi of Smith's Alley"** (*Broadwest*) is one of the week's best, thanks to the perfect artistry of Amy Verity and the skill of the photographer. Violet Hopson doest not convince, but on Amy Verity's work is the stamp of high quality. Walter West has directed the production with obvious care, and the result is a fitting reward. Charles Barrett's story is not unduly original, but the continuity is quite good. Sydney Folker is excellent as Bill Saunders, and George Foley sustains the role of the father with great insight and histrionic ability. The scenic settings are picturequе, and all the scenes have been very skilfully photographed.

# High Lights
## Intimate Studio Gossip

THE Ideal Company commenced work on "Shirley" a few days ago and Keighley is being made the headquarters of the company while in Yorkshire, and the scenes will be laid in the Spen and the Worth Valleys. The original of Fieldhead was Oakwell Hall, Birstall, in the Spen Valley, and permission has been given to use the building for filming purposes.

### OUR LETTER LIST.

Letters await the following at the offices of this journal. A stamped addressed envelope should be sent with applications. No charge is made for the use of this service.

| | |
|---|---|
| **Jack Daring,** | **Henry Edwards** |
| **Christine Silver,** | **Teddy Hayes,** |
| **Daisy Burrell,** | **George Foley,** |
| **Langhorne Burton,** | **Kenneth Friese Green,** |
| **Langhorne Burton.** | **Esme Kavanagh,** |
| **Irene Miller,** | **Gibson Gowland,** |

GEOFFREY MALINS informs me that in connection with "The Recoil," his new production for Hardy, upon which he started work on Wednesday last, he has secured the use of a splendid Tudor Castle in Sussex, surrounded by 500 acres of beautiful scenery. There will be a regular Sussex atmosphere in the production, for many of the exterior scenes will be done in the vicinity of Horsham. He has also secured for one of his principal interior scenes a real old Tudor fireplace. Mr. Malins has designed all his own interior sets for the production, and some of them are very elaborate. The story has been adapted by Rafael Sabatini from his well-known novel, "The Dream."

* * *

OWEN NARES was in Edinburgh last week with "The Charm School," and in an interview with a representative of the *Edinburgh Evening News,* said that he had had a good many offers to go to America on the pictures, but he would not like to give up stage work—just yet, at all events. Asked for an expression of his views as to the relative position of screen work and stage-acting he said emphatically that there was absolutely no comparison. "One is a trick," he said, "that can be picked up, the other——" And then his manager interfered: "Say the one is art and the other is opportunity," an observation in which Mr. Nares smilingly acquiesced.

* * *

TO describe kinema acting as a "trick" is, most of us will agree, to cast a slur on an honourable profession and on a side of Mr. Nare's art which has done as much for his popularity as his stage work. It is ungrateful to say the least. If it is "a trick" it is a trick whose secret is hard to find, and which not one actor or actress in fifty, however great his or her talent in the spoken drama may be, can acquire. Mr. Nares should take a broader view of things and be at least fair if he cannot be generous.

* * *

CHATTING to A. Bromley Davenport last week on the subject of comedy work I was interested to hear him say that comedy, on stage or screen, is probably the most difficult form of the art of acting. "How often, on the stage, has an actor queered his own laugh by the slightest variation in inflection—a tiny alteration of movement or gesture! And on the screen it is just the same and almost the flicker of an eyelash may either build up or destroy the effect." With which, I think, all who have done comedy work will agree.

* * *

LAST week I was one of the few journalists who accompanied Charlie Chaplin on his visit to the Stoll theatre to see "Kipps," and when the picture was finished he confided to me his high opinion of the screen work of George K. Arthur. "His screen appearance is pleasing and his acting possesses real quality." And praise from Chaplin is praise indeed. But poor George K., who sat next to me during the run of the picture, was in a hopeless state of nerves all through. And no wonder!

* * *

JUST as we go to press news comes of the application made on Wednesday to Mr. Justice Swift for the appointment of a receiver and manager in a debenture holder's action: Powell *v.* Broadwest Films, Limited. Counsel for the plaintiff said the company was represented in court and submitted to the appointment. Counsel for the company said he could not resist the appointment, and he would also submit to judgment in the action. Counsel for plaintiff said since the writ was issued it had been ascertained that the plaintiff, who held the debenture—a single debenture for £10,000—had parted with part of his interest in it, and there were now, therefore, other holders of same debenture. He (counsel) asked for leave to amend the writ by stating that the plaintiff sued on behalf of himself and all other holders. His lordship gave leave and appointed a receiver and manager, and also gave the usual judgment in a debenture holder's action.

**"MEGAPHONE."**

**I have just had the pleasure of reading for the first time your very interesting magazine, and am quite convinced that it fills a much-needed want. Even in this country, we have nothing to approach it. I wish you the heartiest success in the near future, which I am sure you will fully obtain. Your editorials under the marking of "Getting the Focus," are extremely illuminating. I shall always look forward with great pleasure to my weekly reading of "Motion Picture Studio."—TOM TERRISS, Director. Cosmopolitan Productions, New York.**

## ON THE FLOOR
### With THOMAS BENTLEY.

Careful attention to detail, with, apparently, "an infinite capacity for taking pains," is what first strikes an observer of Thomas Bentley's methods of direction.

Thomas Bentley has a full and cheerfull confidence in his own power. "An artiste," he says, "should be a perfect piece of clay. The director does the moulding. The successful film is that which is the work of one man. A director may be compared with a painter, who would hardly like to be told by the purchaser of the picture that he ought to put in such and such details. I present the scene to the artiste as I conceive it, and try to get out of the artiste as much as I can of my conception of that scene. But there are no rules of production which are not broken every day; because every subject involves different treatment."

Tom Bentley is an actor, and he explains a scene to his artistes by action as well as words. Occasionally a scene (such as Samuel Weller's fight) is quite unrehearsed; but a crowd is generally rehearsed quite half a dozen times. Consequently very few retakes are necessary.

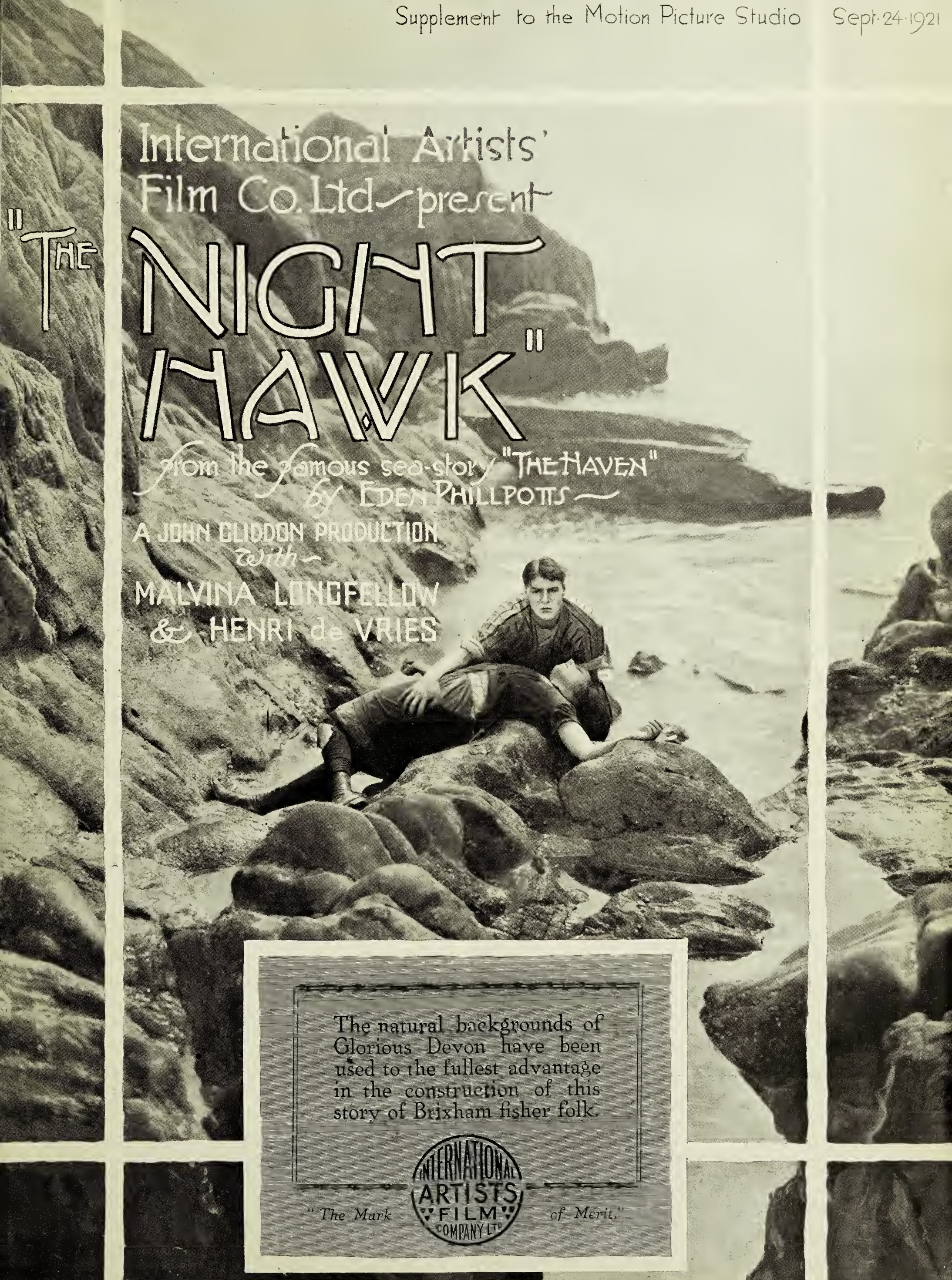
Before the scene is shot the director examines every detail and takes a glance at the whole effect in the view-finder. In spite of this minute attentiveness, and in spite of the fact that some artistes have to rush off for matinees, there is no evidence of fuss or flurry, patience being almost as conspicuous a characteristic of the directors as his enthusiasm and exacting care.

International Artists'
Film Co. Ltd~present

# "THE NIGHT HAWK"

from the famous sea-story "THE HAVEN"
by EDEN PHILLPOTTS~

A JOHN GLIDDON PRODUCTION
with~
MALVINA LONGFELLOW
& HENRI de VRIES



The natural backgrounds of Glorious Devon have been used to the fullest advantage in the construction of this story of Brixham fisher folk.

"The Mark of Merit."

INTERNATIONAL ARTISTS FILM COMPANY LTD

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# Scr
## Policy ana

The founding of the International Artists' Film Company marked a serious effort to contribute to the British film Industry pictures which would rank among the best ever manufactured in this country.

* * *

A thorough investigation of the conditions of the home trade, its potential scope, and a study of foreign markets were the first essentials. These, and a happy combination of circumstances of a financial nature, provided the scaffolding for a structure which, if soundness of policy and absolute sincerity count for anything, has come to stay.

* * *

Primary credit for the inauguration of the International Artists' Company belongs to Alan S. Butler, its Governing Director. A far-seeing business man with extensive interests in South Wales but withal a keen student of kinema affairs, he expressed his conviction that, with the right policy, program and personnel, the demand for British pictures could be met with absolute success. And this in spite of the prejudices which had been created against film enterprises by certain gentlemen whose celluloid excursions were remarkable for their brevity. Alan S. Butler backed his judgment, with the result that the International Artists' Film Company started on its way, a sturdy organisation with a clearly defined policy, and not lacking in "sinews." The importance of this latter consideration will not be overlooked in view of the criticism so often levelled at British films that they look "cheap." "The Night Hawk" does not come under that category.

* * *

A point of interest, instancing the practical nature of Mr. Butler's co-operation, is his technical knowledge of the essentials to kinematography—electricity, photography and lighting. In this connection, he is regarded as one of the most able electrical authorities in this country. His sporting achievements are well known, one of his most recent being the winning of a trophy in the Aerial Derby, piloting his own Bristol tourer.

# e e p d the e e n. — Progress

Associated with him is Walter d'Eyncourt, son of the distinguished magistrate. These two date their acquaintance from Eton days, followed by a period at Sandhurst. Forsaking an Army career in the Coldstream Guards, Mr. d'Eyncourt, who, like his colleague, had made a close study of the "picture business," decided to devote his energies to the interests of British films.

* * *

John Gliddon, the director of productions, needs no introduction to the Trade. He has taken up the producing reins wholeheartedly and with the utmost confidence and support of his colleagues. John Gliddon is out to make the *premiere* of the International Artists a worthy event, but he is the type of man who is very frugal with adjectives—especially when they apply in advance to his own productions. That the quality of his work "must be good because *the advertisements speak so well of it*" can not be charged to his account. Indeed, what publicity has gone forth has merely conveyed bare facts, without embroidery of any sort. That is a point of policy which will be rigidly adhered to.

* * *

Working in close co-operation with John Gliddon is Will Howse, the cameraman. With fifteen years of practical experience to his credit, having graduated through all the stages of that side of the business, Will Howse may be depended upon to give a good account of himself. And this he has done. Some of the most novel lighting effects have been introduced into "The Night Hawk" by the aid of the company's mobile lighting equipment—the only one of its kind in this country—and Will Howse has taken full advantage of these exceptional facilities.

* * *

The International Artists has evolved a businesslike policy which will appeal to exhibitors, and they intend to give the exhibitors what they want. And since the progress of the manufacturer is bound up with that of the exhibitor, the best guarantee of success is —CO-OPERATION.

1.—*Sam Brokenshire and Tumbledown Dick.*

2.—*Lydia in plaintive mood.*

3.—*The arrest of Sam Brokenshire.*

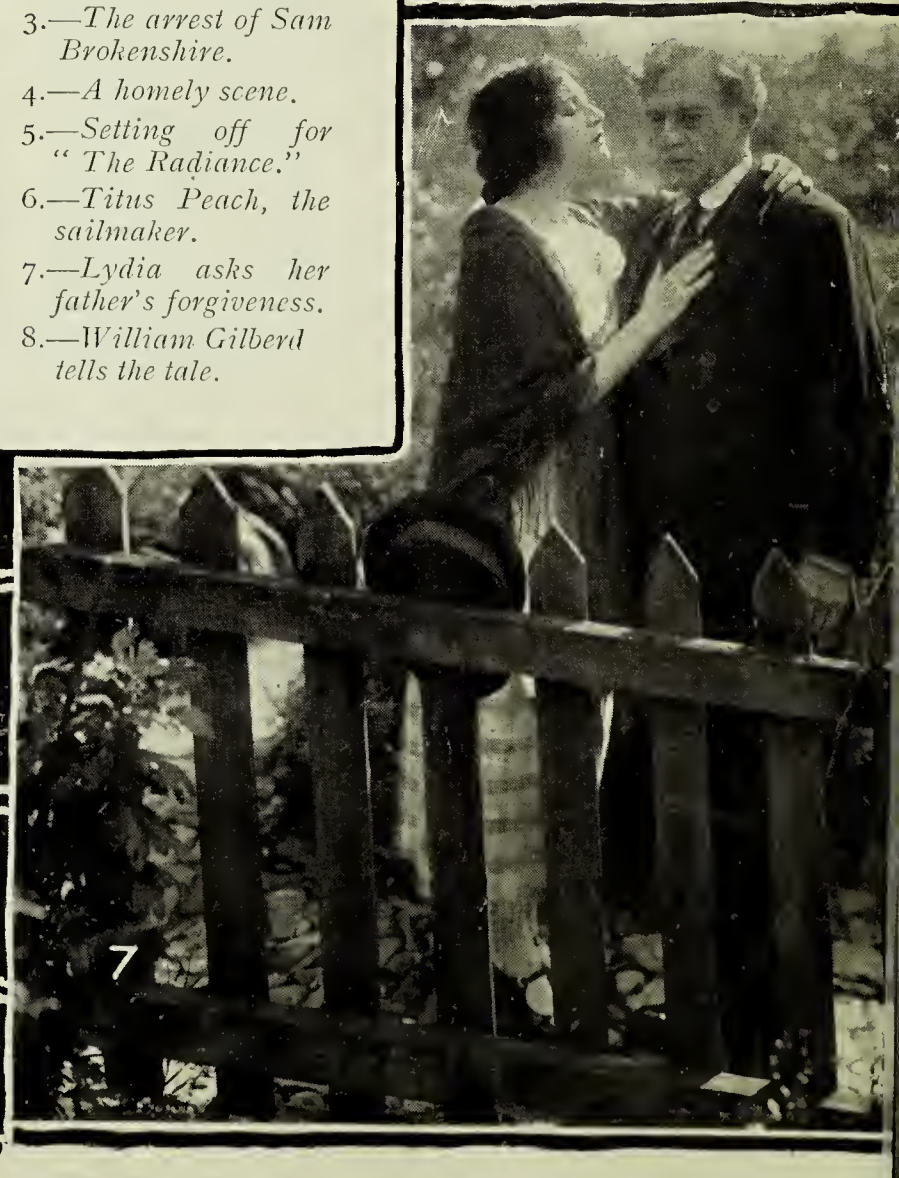
4.—*A homely scene.*

5.—*Setting off for "The Radiance."*

6.—*Titus Peach, the sailmaker.*

7.—*Lydia asks her father's forgiveness.*

8.—*William Gilberd tells the tale.*



9.—*Aunt Emma.*

10.—*Deborah bids Ned good-bye.*

11.—*John Major turns his daughter away.*

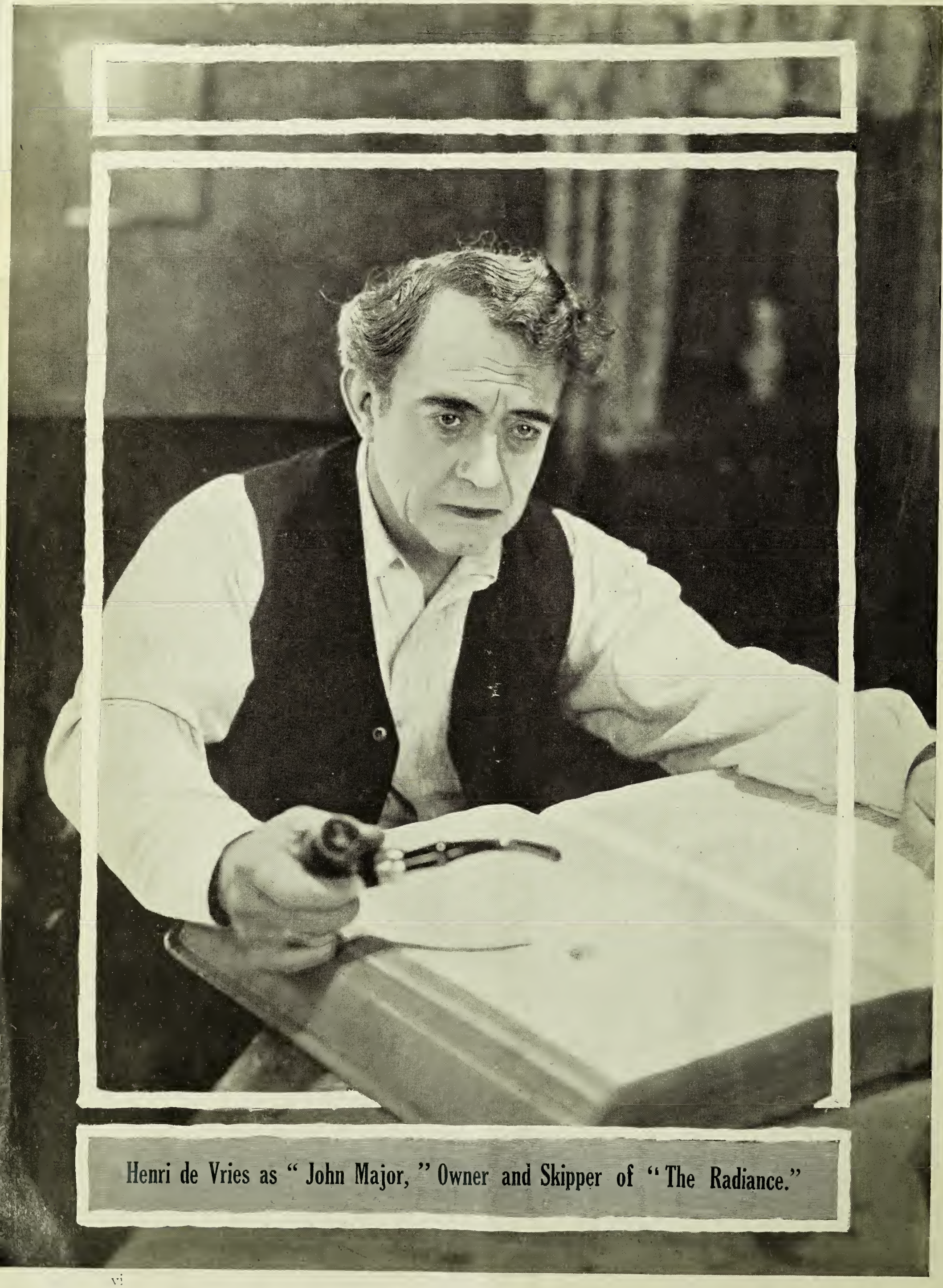
12.—*Honeywill, the farmer.*

13.—*Tumbledown Dick has a musical soul.*

14.—*Ned and Deborah exchange confidences.*

15.—*Ned realises his ambition.*

16.—*John Major talks seriously to his mate.*



Henri de Vries as "John Major," Owner and Skipper of "The Radiance."

# "The NIGHT HAWK"

## in the making

Produced by ..... JOHN GLIDDON

Scenario ..... GERALD FORT BUCKLE

Photography ..... WILL HOWSE

## *THE CAST*

John Major, Master of *The Radiance* .... HENRI DE VRIES

Lydia Major, his daughter ..... MALVINA LONGFELLOW

Ned Major, his son ..... FRANCIS INNYS

Sam Brokenshire, Master of *The Night Hawk*
SYDNEY SEAWARD

Aunt Emma ..... MARY BROUGH

Titus Peach, a sailmaker ..... FRED CREMLIN

Tumbledown Dick, a philosopher ..... EDWARD SORLEY

Honeywill, a farmer ..... ALEC HUNTER

Deborah Honeywill ..... NADJA OSTROVSKA

Mrs. Honeywill ..... MAY PRICE

Mr. Memory, a fish salesman ..... WILLIAM MATTHEWS

Mr. Munday, an Inn-keeper ..... ROY BYFORD

William Gilberd, mate of *The Radiance*..... CALEB PORTER

A Crabber ..... FRANK GRAY

# INTERNATIONAL ARTISTS'

ADAPTED from one of the most famous stories of the sea that has ever been written—"The Haven," by Eden Philpotts—all the exterior scenes in "The Night Hawk" were taken on the actual locations described by the author. The fine old fishing village of Brixham, with its famous fleet of trawlers, played a prominent part in the picture, and the night incidents in Start Bay, so graphically pictured in the book, were actually photographed there at night.

viii *Titus impresses Aunt Emma with his advances.*

Throughout the production John Gliddon has aimed at the utmost realism. Not only does the theme lend itself admirably to realistic treatment, but the novel lighting effects introduced by the aid of the company's mobile lighting equipment—the only one of its kind in England—provide an additional important feature.

As to these effects the report of a representative of the *Western Morning News* might prove interesting. He writes in that journal as follows :—

> "If day work be exacting, night work must be doubly so, but this company is determined to have the real thing Therefore the departure of 'The Night Hawk' upon one of her mysterious errands was 'shot' at 3 a.m., and Brixham harbour was as bright as day. It was accomplished by means of five sunlight arcs—known as 'suns'—each of about a million candle-power. The electricity was made on the quay by a generating set installed in a lorry. There were also Kleigle broadsides for close-up work. *This was the first time a night scene on such a scale had been attempted in England.* As the little boat rowed away to 'The Night Hawk,' lying in the harbour, the scene was one which will not easily be forgotten. Every rope and spar and the flag at the masthead of every trawler were thrown into strong relief by the dazzling white beams. The spectacle was truly magnificent."

"The Night Hawk" has a cast of exceptional brilliance. The two leads have an international reputation as artistes of outstanding ability, and it may be stated now that their work in the picture is in keeping with this high standard. Malvina Longfellow has been the heroine of a hundred pictures which have won fame, and she declares that in "The Night Hawk" she feels that she has done the finest work in her career. She plays the part of 'Lydia Major,' a simple, womanly woman actuated by motives of love.

Henri de Vries is the celebrated character actor who, of all his triumphs, will perhaps best be remembered for his remarkable work in "A Case of Arson," in which he played five distinct characters out of seven.

Mary Brough, Sydney Seaward, Nadja Ostrovska, Edward Sorley, Caleb Porter, Francis Innys, Alec Hunter, Roy Byford, Fred Cremlin, May Price and Frank Gray complete this coterie of talent—material which the director has moulded into a gripping screen epic.

The presence of such a distinguished company in South Devon, where Eden Phillpotts resides, created something of a sensation, voluminous evidence of which is to be found in the columns of the local press. "The Haven," on which "The Night Hawk" is based, is one of Devon's own stories, and crowds of residents and visitors flocked to the locations to "watch the filming." As might have been expected, among the inquiries which have been received at the offices of

# PREMIERE

the company, many have come from South Devon asking when the picture will be shown there. The making of the picture has created a big demand for the book.

Of the director, John Gliddon, who was ably assisted by Walter d'Eyncourt and Cyril Stanborough, the *Western Morning News* says :—

> "A director must be a patient man, but Mr. Gliddon is a veritable Job. Some of the difficulties that faced him would have sent most people into hysterics, but he never grew angry, and the voice that came from the megaphone was never sarcastic. The visitors were his worst trouble. By some means folk had learned of the project, and the little village [of Brixham] was filled by a curious crowd which only with difficulty was kept out of the picture. But patience prevailed."

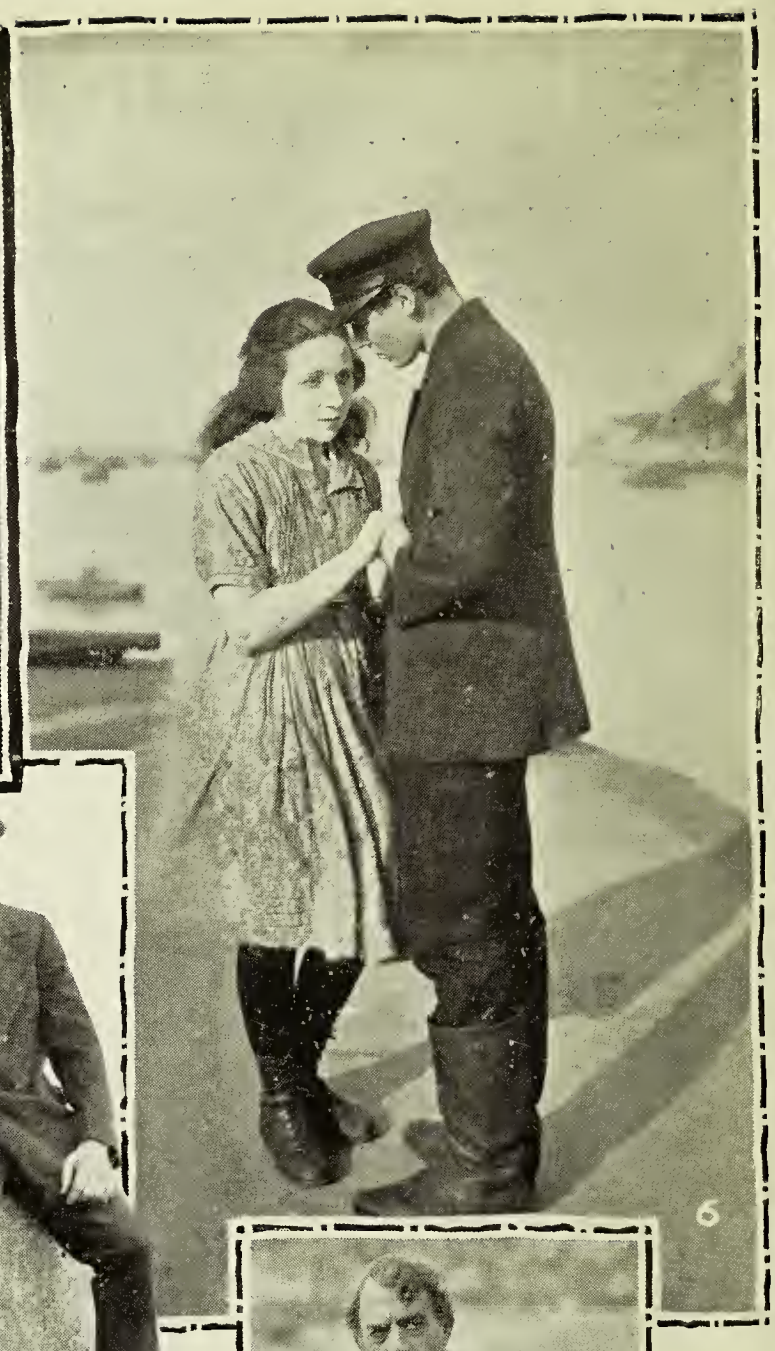
The interior scenes were taken at the B. & C. studios at Walthamstow, and among the many incidents "shot" there was the sanguinary encounter between the skipper of *The Night Hawk* and the two fishermen whose crab preserves have been poached upon. Sydney Seaward, who plays the part, is a tall, muscular fellow—and he was once a cowboy. These facts, and the desire of John Gliddon for realism, evidently caused Sydney to forget that he was merely acting a part, and in consequence he laid about him so manfully that one of his two adversaries was completely "knocked out." Seaward had become so imbued with the spirit of the part, that he did not hear the director's "Stop, man, for Heaven's sake." The incident finished quite happily, however, and the scene was resumed as if nothing had happened, thanks to the sportsmanlike attitude of the "victim." But John Gliddon secured what he called the fight of his life.

On another occasion the wonderful ability of Malvina Longfellow as an emotional actress was eloquently portrayed. Those who have read "The Haven" will remember that 'Sam Brokenshire,' skipper of *The Night Hawk*, is arrested for fishing in prohibited waters, and is sent to prison. The grief of 'Lydia,' his wife, is terrible, and Malvina Longfellow characterised the part with the utmost poignancy. When 'Sam' was being taken away, large tears welled up in Malvina's eyes ; she clung to him in a frenzy of weeping, and when the officers shook her off, collapsed inertly on the floor of the studio—a graphic picture of abject despair. No finer emotional acting could possibly be conceived ; the realism of it all was reflected in the faces of the people in the studio, where hardly a dry eye could be seen.

Gerald Fort Buckle, who wrote the scenario for "The Night Hawk," was once a seafaring man himself, having in his earlier years embarked in a sailing vessel from Antwerp to America to seek his fortunes there.

So that only the very best should appear in the finished product, as much as ten miles of negative were taken, from which the picture has been cut into six parts. Special music is being prepared for the Trade show, the date of which will be announced later.

*Lydia finds her soul mate*



1.—*Reconciliation.*
2.—*The Little Cripple.*
3.—*Ned Major takes to the Sea.*
4.—*Master and Mate.*
5.—*Tumbledown Dick spins a yarn.*
6.—*Ned confesses his love for Deborah.*
7.—*Thinking of the past.*
8.—*Ned takes tea with the Honeywills.*

# "THE NIGHT HAWK" at Brixham

THE photographs reproduced on this page show work in progress at Brixham, the home of the famous trawling fleet which played a prominent part in the picture.

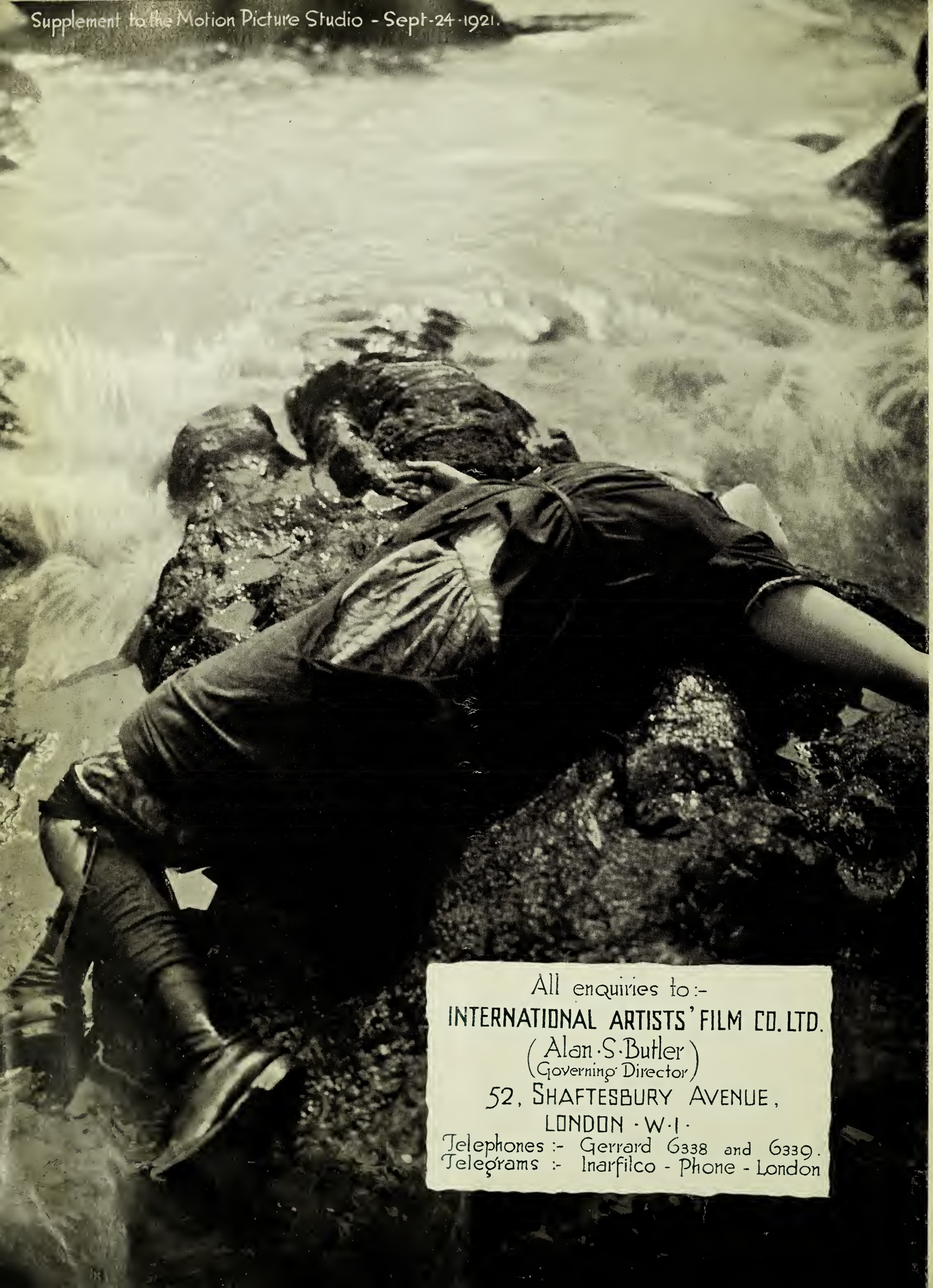
The arrival in the old fishing village of the International Artists' lorries, conveying the company's mobile lighting equipment, made history for the Brixham folk, and it was with much difficulty that the scene of the day's work could be reached on account of the assembled crowd. "Supers" were there for the asking, and on one occasion 90 of them—real Brixham natives—were enrolled for an imposing scene.

Each day the players made the journey to Brixham either by one of the company's cars or on board the *Sylvia*, a 48-ton launch owned by Alan Butler, governing director, which he had placed at the disposal of the artistes. The quaint little fishmarket was the scene of recent location. There, under a shallow roof which kept off the rain but not the crowd, "Sam Brokenshire" (Sydney Seaward) auctioned a fine catch of plaice, while a couple of sunlight arcs purred merrily on either hand. The "Crown and Anchor" and the "Commercial Inn" proved a secondary attraction to the old sea-dogs of Brixham; they brought their knee-boots and sou'-westers with them to bid anything up to "fifteen pun" for the trawl, and to watch "Tumbledown Dick" (Edward Sorley) in eloquent make-up as he sat brooding over his troubles.

The appearance of the two leading characters—Henry de Vries, as the old skipper of the *Radiance*, and Malvina Longfellow, as "Lydia" in love with "Sam"—added to the excitement of the crowd; they surged around, and the combined efforts of John Gliddon (with megaphone), Cyril Stanborough (his assistant), Will Howse (the cameraman), and a stalwart policeman were hardly sufficient to secure "a floor."

Frank Gray, who plays the part of "the chief of the crabbers" in Start Bay, stands up to 6 feet 4 inches, and weighs 17 stone. He is the tallest man on the British screen. Alec Hunter, who is responsible for the *role* of "Honeywill," the farmer, is the veteran Scottish actor who will be particularly remembered for his work in "Bunty." He has played in nearly a hundred films.

The whole period on location "went with a swing," thanks to the co-operation of Mr. Butler, who, with headquarters on board the *Sylvia*, personally assisted in the arrangements made. Indeed, it will be found that the spirit in which all the players performed their duties will be reflected in the picture itself.



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# THE NIGHT HAWK.

## *Production.*

A FEW moments' conversation with John Gliddon who directed "The Night Hawk," the *premiere* of the International Artists' Film Company, is sufficient to impress one with his undoubted sincerity. Young—he has something of the pioneer in his composition; the determination to create. Imaginative—he would be an iconoclast if pictures had no commercial significance. He is the type of man who knows what he wants and gets it, without pose or—perspiration! Malvina Longfellow has said of him: "He is temperamental and sensitive to a degree, and these elements, combined with a previous experience as a screen actor, enable him to convey what he wants to the artiste with the greatest lucidity. With such a faculty his artistes must always yield him every ounce of what they are capable."

## *Photography . . .*

THOSE who have been privileged to be present at a "run through" of "The Night Hawk" will tell you that the picture holds some agreeable surprises in the matter of photography. The cameraman is Will H. Howse, whose practical experience in the craft started fifteen years ago. He was then darkroom assistant at Butchers, and afterwards, by way of printing, developing, titling, etc., he became assistant cameraman for the same firm, being responsible for a series of travel films through India, Ceylon China, and Scandinavia. On his return, as official kinematographer, from the Webster expedition to the Arctic, he went to Paul Kimberley, and with Ernest Palmer, made "Ivanhoe." The war intervened, and on August 5, 1914, he enlisted in the R.H.A., served in France for three years, and after being wounded twice, was transferred to the R.A.F. as photographer. In this capacity, he photographed Zeebrugge immediately after the biggest raid. On his discharge he went to Harma and took "The Sands of Time" with Frank Canham, "The Man Who Forgot," "Land of Mystery," "Through Stormy Waters," etc. Billy Howse has a reputation for his thorough knowledge of lighting, and some novel effects are promised in the picture. It has also been stated that nobody has ever seen him flurried while at work—a rich asset when, even in the most trying circumstances, only the very best is good enough. John Gliddon sums him up thus briefly: "He is more than 'the man who turns the handle.' He is an artist."

# Where they are and——

V. A. Alder has charge of the dark-room at Boreham Wood.

B. Evans is chief scenic artist at F.P.-Lasky studio.

J. S. Morgan is chief engineer at F.P.-Lasky studio.

Cyril Chadwick has a part in "Three Live Ghosts" (F.P.-Lasky).

Edmund Golding is among the American artistes in "Three Live Ghosts" (F.P.-Lasky).

M. Morris is assisting Elsie Codd in the publicity department of the F.P.-Lasky Islington studio.

A. Q. Walton has charge of Ideal's scenario department, and was responsible for the scenario of "Shirley."

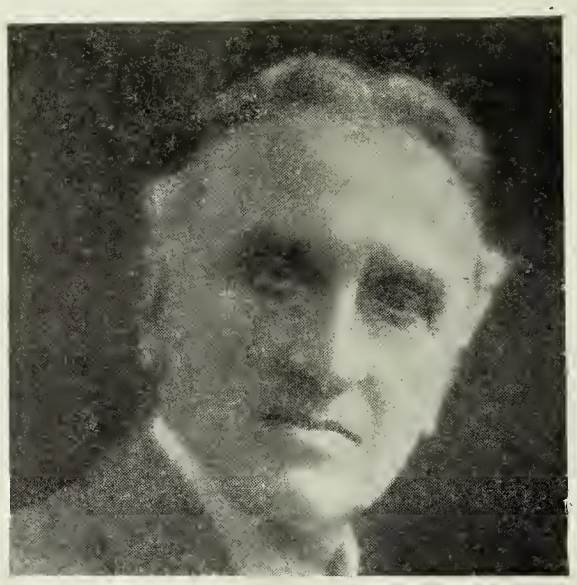
H. Bruce Woolfe is now making a series of scientific films for British Instructional Films in a portion of the Boreham Wood Studios hired from Ideal.

Claire Greet, of "The Wrong Number" at the Duke of York's, has a part in "Three Live Ghosts" being directed at F.P.-Lasky studio by George Fitzmaurice.

Irene Tripod, who played the dispenser's wife in "The Wonderful Year," has been re-engaged by Kenelm Foss to play an important part in one of his later productions.

Donald Crisp, who has just completed the direction of "Beside the Bonny Briar Bush" at F.P.-Lasky's Islington studios, is returning to America, sailing on September 24.

**Elizabeth Brandt, the Swedish actress, who appeared in the leading feminine rôle in John Gliddon's first two comedies, is at the moment in Scandinavia, where she is acting as International Artists' business representative.**



**Teddy O'Neil has just finished playing a character part in "General John Regan" for Stoll.**

G. T. M. Burkett is floor secretary at the Catford Studios.

Maurice Edmonds is stage manager for Bannister Merwin.

I. Rosenthal is doing camera work at the F.P.-Lasky studio.

Colonel English is playing lead in "The Lost Leader" for Stoll.

Norman Kerry has arrived in London to play for F.P.-Lasky at Islington.

Florence Wood has been playing Mme. Lamballe in "Perpetua" (F.P.-Lasky).

Owen Nares has refused another offer to go to America; he means to keep to the stage.

Joe Nightingale has been engaged by Ideal to play the Rev. Matthew Helston in "Shirley."

A. G. Poulton has been engaged by Bannister Merwin to play important parts in Temple Comedies.

Henry Vibart has finished a three-week engagement with Hepworth. He has been playing in Henry Edwards' production.

Florence Nelson has finished playing for Harma in "Love in the Hills" and is now playing under Bannister Merwin in Temple Comedies.

Frank Stanmore was to have played in "No. 5, John Street," but at the eleventh hour he received an offer to go to France with F.P.-Lasky, which he was able to accept through the kindness and courtesy of Kenelm Foss.

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William Shenton is doing camera work for Ideal.

L. Dawson is art director at the F.P.-Lasky Islington studio.

Miles Mander is with Stoll, playing heavy in "Half a Truth."

Mrs. Smith manages the Boreham Wood Studio canteen for Ideal.

Dick Webb is one of the English artistes in "Perpetua" (F.P.-Lasky).

Geoffrey Malins is to direct the second Sabatini film for Hardy, "The Recoil."

Lillian Walker, one of the English artistes in "Perpetua" (F.P.-Lasky), should not be confused with her American namesake.

# HINTS FOR——

*by* CECIL B.

Reasons by the score are assigned by the neophyte scenarists for the existence of their efforts. Manuscripts are submitted almost daily with an appended note explaining the how and the why of this particular story's existence.

Perhaps the most frequently-quoted reasons given by the budding scenarist for his or her literary output is that the story in question is founded on a personal experience.

If this statement is true in the individual case, it is almost sufficient to doom the story without a hearing. No individual experience is sufficiently broad and comprehensive to serve as the basis for a scenario.

Personal experience may be woven into a story; it may furnish the starting-point or the climax, but in general any one man's experience, great as it may be in isolated instances, is insufficient for the elaboration necessary in a successful stage or screen play. A truly successful drama must be many-sided; it must be the complex result of many experiences.

Another person, hardly less frequently-quoted, says that the story is particularly timely, or that, because of its timeliness it lends itself to special advertising and exploitation. "Because this matter is very much in the public eye just now," is the explanation attached to many manuscripts. This will never assist the struggling writer to find favour with any director who is seeking stories of real merit, irrespective of their timeliness.

Historical tragedies or plots which make use of fictitious kingdoms seldom find favour, and may be safely avoided by would-be scenarists. And yet a large percentage of the scenarios submitted are of this type. If the student-writer would take the trouble to follow the current productions issued by any of the established directors, he or she would speedily learn what general divisions of subject-matter are under the ban.

# what they are doing

Elizabeth Irving has the part of Caroline in "Shirley" (Ideal).

A. E. Simpson is stage manager at the Ideal Studios at Boreham Wood.

James Sloan is assistant manager at the F.P.-Lasky Islington studio.

Dorothy Fane is leading lady for George Ridgewell in "The Lost Leader" (Stoll).

Margaret Turnbull, who adapted Ian Maclaren's "Beside the Bonny Briar Bush" for F.P.-Lasky, is sailing for America on September 24.

Eille Norwood is to again play the detective in fifteen more episodes of "The Adventures of Sherlock Holmes" for Stoll. These will be two-reelers and will be followed by a five-reeler, "The Sign of Four."

**Adrian Brunel is busily engaged in the preliminaries for possible further Minerva Comedies.**

F. Mills is head property man at the F.P.-Lasky studio.

Mabel Terry Lewis plays Mrs. Prior for Ideal in "Shirley."

A. Moss is head carpenter at the Islington F.P.-Lasky studio.

Harold Bastick is now chief cameraman for Temple Productions.

Geoffrey Barkas is on the photographic staff of the Ideal Studio.

F. E. Knott is art director for Ideal at the Boreham Wood Studios.

Roy Byford is playing Mons. Lamballe for F.P.-Lasky in "Perpetua."

Johnny Butt and Manning Haynes are on location with "Directs."

Lilly Iris makes her first screen appearance in "The Lost Leader" for Stoll.

L. Phister has charge of the catering for the F.P.-Lasky artistes and studio staff.

Marcelle de St. Martin is in charge of the ladies' wardrobe at the F.P.-Lasky studio.

Horace M. Whaddon is one of the Ideal cameramen and is now working on "Shirley."

Frank Granger is getting some wonderful exterior shots in "For Men in a Van" (Direct).

A. V. Bramble is directing the production of "Shirley" for Ideal and has been on location in Yorkshire.

Harold Shaw is back in London.

A. Barringer is engineer at the Ideal Studio.

A Miller is cameraman at the studio of F.P.-Lasky.

Florence Wood has a part in "Perpetua" (F.P.-Lasky).

Ann Forrest is the star in "Perpetua" (F.P.-Lasky).

Collatta Breese is playing the name part in Ideal's "Shirley."

Fred Errol is location manager for the F.P.-Lasky studio.

David Powell has a leading part in "Perpetua" (F.P.-Lasky).

Hugh Croise is directing "Four Men in a Van" for Direct.

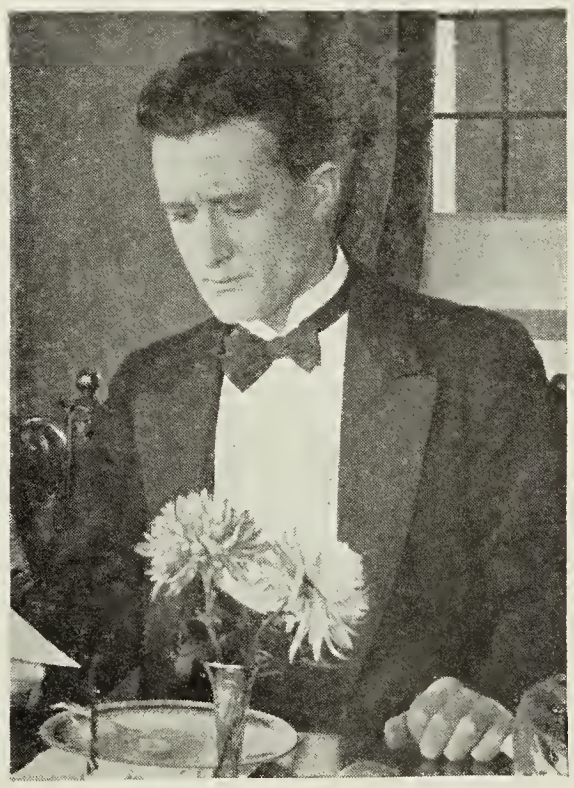
Anna Q. Nilsson is starring in "Three Live Ghosts" (F.P.-Lasky).

John Miltern fills a rôle in "Three Live Ghosts" (F.P.-Lasky).

L. Green attends to the still camera work at the Islington studio of F.P.-Lasky.

Clive Brook is back again with Ideal and has the important part of Robert Moore in "Shirley."

George Ridgewell is very busy at Cricklewood, where he has just finished "The Eleventh Hour," and is in the thick of directing "The Lost Leader." This is to be followed by fifteen two-reel Sherlock Holmes episodes and a five-reeler, "The Sign of Four." He has directed five five-reelers in eight months.



**James Knight has just returned to town from Wales, where he has been on location for Harma. He has been playing one of the leads in "Love in the Hills," which Bernard Dudley has directed.**

# —SCENARISTS

## DE MILLE.

Few scenarists in the making seem to realise that scenario-writing is a fine art which must be acquired. Many of them seem to feel that they are writers by virtue of a special gift; that they are, in other words, born scenarists.

Scenarists are made and not born. Of course, native intelligence, education, and mental capability are necessary. But the technique of scenario construction is acquired and not inherited.

The people who submit a manuscript with the hope that it will succeed because of the innate merit of the writer, would not attempt to play a violin without studying music. Yet they attempt the far more difficult task of scenario-writing without any preparation.

Plot seems to be the objective which every would-be scenarist seeks to achieve. The one idea of many inexperienced writers is to cram their story so full of plot that it is bound to succeed.

Contrary to public opinion, photoplays do not succeed because of intricate plots. To-day theme is far more important. If the writer has a theme of real merit, his story will find a market. Plot, in the usual sense of the word, is being relegated to the background. Character-delineation, founded on a theme of value is the thing which the successful photoplay of the future must have. But, above all things, the story must have theme.

To sum up these negative hints to beginners: *Don't* write scenarios because you have had an experience which seems to you sufficiently unusual to make a successful screen-play; *don't* write historical tragedies or plots laid in mythical principalites; *don't* write because you think you are a born writer; *don't* write without studying the methods of the veterans; and *don't* write with plot as the sole reason. Learn the mechanics of the art, select a theme of real merit, and develop it, and the characters which make it live.

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# IMPROVING BRITISH FILMS

*Possessing over twenty years' histrionic experience, playing leads in Italian and other European film productions, the writer of the following article, Maresco Maresino, is now in this country.*

The majority of the present directors are nothing more nor less than scampers, having not the slightest idea of reading and understanding a scenario, nor the slightest idea of casting.

The director must for all abandon his "God-Almighty" feeling nor be so conceited as to think himself an "Every-thing-knowing man," nor look upon his artistes as copying machines, or think to know the idea of the author better than the author himself. What he must do is to try to possess that power or gift (whatever you wish to call it) to put heart and soul in his artistes, to have a great dose of Auto-suggestion.

The director must not allow his manager to interfere with his work, nor be dictated to as to cutting and joining his film, or be dictated to as to what cheap furniture to use, what friends of the manager, or titled or influential people to engage as artistes, or as how many scenes to do in a day.

The author must refuse his script if co-operation with director is not allowed. He must claim the right of having some-thing to say about the casting and staging of his original ideas. Of course, he may not interfere with the technical part of the business, this to be left to director and cameraman.

The manager must for all trust his director, especially if working with the author, and must not be allowed to curtail him or them. Of course, he has the right to say what the costs of the film can be.

And the artistes, meaning the trained, experienced professionals, they should fight for their rights not to sell their individualities, not to work with outsiders and black-legs. And when manager, director and author will only remember that the direct benefit for the artistes is the success of the film, they cannot do anything else than to stand by them, to protect them, and to protect the industry from becoming a harbour of refuge. A pretty-faced girl, a personal friend, a titled or influential person, a good bluffer, a well-dressed man, a type, never mind if he is butcher, baker or greengrocer, without the slightest idea of acting are the pests of the trade.

In a special Trade paper (and THE MOTION PICTURE STUDIO is the only one suitable) should be advertised the wanted types and characters in a coming production. Applicants should have to send in full particulars, at least six photographs in plain and different character parts, enclosing a stamped and addressed envelope for the return of the photographs. On top of envelope and paper should be the part for which

MARESCO MARESINO

he or she thinks him or herself suitable, this will enable easy assorting of applica-tions.

Manager, director and author should choose (in combination and not by one or two of them only) five or six out of the applicants for every part and inter-view the chosen personally.

Do not think a West End actor far more superior to others. I know West End actors who do not even know how to put a beard on, how to walk on the stage, who on the screen are worse than some blacklegs. The majority of these West End actors had luck, and no more.

Do not forget the newspapers' critics. If they are real art lovers, let them finish the foolish, laughable way of booming some, and let them find space for every actor or actress, even in the smallest part. And let their criticisms not be killing, but edifying, telling the bad, weak points, but also the good ones, and to remember that many small parts, when given the opportunity will beat many of the present boomed leads.

Finish the breeding of artistes, they are not rabbits, they are not bred or made but only born, gifted with the talents. But that does not mean to be able to be at the top without training. The most gifted man wants training wants schooling starting from the bottom of the ladder. Britain has, I am sorry to say, very few real good actors, but a lot well talented.

## PUBLICITY FOR ARTISTES

As advertised elsewhere Constance Bromley is arranging to present artistes at kinemas where their films are being shown, and she should know something of how this is done, for she was Publicity Chief at the Trans-Atlantic Film Company when Eddie Polo visited London and made numerous per-sonal appearances. Artistes have been denied exploitation (except in a few instances) in a shameful manner, and until directors and renters can see a little further than their noses it will continue to be so. Anyhow, Miss Bromley shows originality and enter-prise, and her efforts deserve to meet with success.

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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

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FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Second week.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: (*pro tem.*) 132, West Nile Street.
FILM: "Football Daft."
DIRECTOR: Victor W. Rowe.
STAR: Jimmy Brough.
SCENARIST: Victor W. Rowe.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: Third week.

**Direct Film Traders.**
STUDIO: Ebury St., Victoria, S.W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Third week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Eleventh week.

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FILM: "Three Live Ghosts."
DIRECTOR: George Fitzmaurice.
STAR: Anna Q. Nilsson.
STAGE: Second week.

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FILM: "Perpetua."
DIRECTOR: John Robertson.
STAR: Ann Forrest.
STAGE: Third week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Second week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Second week.

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FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Casting.

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FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Collatta Breese.
CAMERAMAN: H. W. Whadden.
STAGE: First week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme
STAR: Dawn Meredith.
SCENARIST: Gerald Fort Buckle.

**Progress.**
ADDRESS: Shoreham.
FILM: "The Lilac Sunbonnet."
STAR: Joan Morgan.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Fourth week.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

FILM: "How Kitchener Was Betrayed."
STAR: Fred Paul.
DIRECTOR: Percy Nash.

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## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

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SCENARIST: Norman Ramsay, M.A.
TYPE: *John Bull* story picturised.
STAGE: Third week.

**Seal.**
ADDRESS: Princes Studio, Kew.
FILM: "Jessica's First Prayer."
STAR: C. Hargreave Mansell.
DIRECTOR: Bert Wynne.
STAGE: First week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: "The Exclusive Model."
DIRECTOR: Georges Dunstall.
STAR: Molly Adair.
SCENARIST: Cyril E. Murrell.
CAMERAMAN: Edward Groc.
TYPE: Two-reel comedy.
STAGE: Second week.

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FILM: "Dutch Courage."
DIRECTOR: Georges Dunstall.
STAR: Dorothy Peters.
SCENARIST: Alec McKee.
TYPE: Two Reel Comedy.
STAGE: Casting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Sixth week.

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Nearing Completion.

---

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
STAGE: First week.

FILM: Half a Truth.
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Second week.

FILM: "Froggy's Little Brother."
DIRECTOR: A. E. Coleby.
STAGE: Schedule.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh, Minna Gray.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
TYPE: Drama.
STAGE: First week.

**Temple Producing.**
ADDRESS: Catford Studios, S. E.
MANAGER: Maurice Edmonds.
FILM: "Horace."
DIRECTOR: Bannister Merwin.
STARS: A. Bromley Davenport, Phyllis Le Grande, H. G. Poulton.
SCENARIST: Bannister Merwin.
CAMERAMAN: Harold Bastick.
TYPE: Three Reel Comedy.
STAGE: Nearing Completion.

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Vol. 1.—No. 17. Saturday, October 1, 1921. FOURPENCE

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Vol. 1. No. 17

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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Oct. 1, 1921

*Technique and Ideals.*

IT is not altogether usual for points to arise in speeches at public dinners which deserve serious discussion, but there were several remarks made by certain speakers at the recent Stoll dinner which are exceptions. The first is a declaration by Maurice Elvey that one of the essentials of film-plays is sincerity. This quality, in our opinion, is frequently one of the dominating traits of the British film, and it is at the same time less and less apparent in the American. It is not, perhaps, untrue to say that the American film has become so technically perfect that it has ceased to be human. Now the British picture, whatever are its own special deficiencies, is usually sincere, in spite of the limitations often imposed by story and facilities. And it is this belief in what they are doing which is saving our directors and artistes from becoming mere manufacturers of technically perfect but emotionally—that is, truly emotionally—dead pictures. Guy Newall crystallised this thought when he said that American pictures were becoming so technically perfect that they had lost their soul. Such loss is an inevitable result of an absolute concentration on technical perfection, and nowhere can this be realised better than by reviewing the political and economic history of Germany during the last ten years.

* * *

*An Author's View.*

THE same point was emphasised by A. E. W. Mason, who commented on the distortion of stories and the over-emphasis of non-essentials which the craze for technical perfection in the studio had produced in American pictures. He illustrated his remark by suggesting that if a storm were being filmed everything would be concentrated on the production of a perfect storm in the studio, but the real interest—the relationship of the characters to each other, and to the incident, would be relegated to the background. This is very often to be seen in big productions, when all the energies are directed towards an effect or a series of effects, which are the outcome of studio craftmanship. This, perhaps, is the solution—that picture making is in a very real danger of becoming so perfect and exact a craft that it will fail to become an Art.

* * *

*The Artistes' Position.*

A GREAT deal of this danger can be obviated by film players if they can persist in believing in their work, and in "feeling" their parts. If they can always forget that they are Mr. This and Miss That, and only remember that they *are* the character when they are playing it, a good deal of sincerity will remain, in spite of the coldness of the technical perfection of the studio-craft. It is, beyond doubt, the fact that the bigger Swedish directors and artistes have a profound belief in their work that enables them to produce pictures which, in spite of the frequent heaviness of the subject, are above the level of other countries.

* * *

*Chaplin's Good Advice.*

CHARLIE CHAPLIN'S strictures on British films may or may not be deserved—that they will be disputed the state of our correspondence readily proves. But we welcome one of his statements: "I really do not think that British directors should ape the Americans. You should work on your own plan, and allow your own ideas to develop." Now that is fundamentally correct with regard not only to our ideas of production, but to our stories. Practically ninety per cent. of the stories of American films are based on one or other of four well-worn plots. But the American conception of story is certainly not the best by any means. In fact, if the persistent revulsion of feeling among the public against American films was analysed, it would be found that it is due to the same mental process that accounts for the decline in popularity of a certain authoress whose twelve best sellers are merely eleven re-shuffled versions of her first plot.

* * *

*Legendary Ideas.*

LET our directors have the courage to refuse to "ape the Americans" in this matter of plots. Because the Americans have asserted that the public will not accept costume plays is no reason for the British director to refrain from making them. And because the stereotyped American plot has always found its basic origin in the marriage of the poor heroine to the multi-millionaire, does not justify British directors in building their photo-plays on the same basis. There is a legend that the working class (which is the kinema's best patron) does not want working class stories. Like most legends, this has its origin in ancient mythology. Last week, for instance, Broadwest showed "Vi of Smith's Alley," an essentially working-class story, in which the poor heroine did not marry the millionaire, but married the lowly workman. And there can be no question as to the success of this film. As a matter of actual fact, there are two classes of kine-goers: those who require the unadulterated fiction of mill-girl-marrying-the-duke, while the huge majority has a preference for reality, as is seen in the phenomenal run of the type of "Mrs. Wiggs of the Cabbage Patch." If directors will cease to fashion their conception of the public's taste on the American models but begin to allow their own ideas to develop then the day that Chaplin anticipates will dawn, and "just as Swedish pictures are a class to themselves so British pictures will become a separate class."

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"Dangerous Lies"** (*F.-P. Lask*) is the best that Islington has yet offered. It possesses an interesting and well-developed story and a good cast. Photographically perfect, thanks to C. McDonnell, "Dangerous Lies" has also been capably directed by Paul Powell, while the studio settings and exteriors have been well selected and staged. Mary Glynne gives a good performance in the stellar role with David Powell playing opposite in his usually brilliant manner. Harry Ham stands out from the rest of an adequate cast for his study of the part of the secretary.

**"Ships That Pass in The Night"** (*B.E.F.*) is disappointing owing, chiefly, to mediocre direction. Continuity is good, but assembling is faulty, while no one in the cast calls for special mention. Photography is fair.

**"Sonia"** (*Ideal*) is the week's best, thanks to the director and an excellent cast. Denison Clift's work, both as adapter and director, has contributed very considerably to the success of the production, while Wm. Shenton's photography is of a very high standard. Evelyn Brent adds to her laurels in the name part, while Clive Brook's polished performance as David is beyond reproach. Olaf Hytten's heavy work is quite convincing; he evidences real dramatic powers of acting.

**"Walter Forde Comedies"** (*Zodiac*) will do much to contradict the rumour that this country cannot make film comedies. They create unforced laughter, and that is the function of a comedy. Walter Forde reveals himself as a screen comedian of true worth, possessing individuality and an artistic sense which are not always the possession of the funny men of the screen.

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# High Lights

## Intimate Studio Gossip

Last week I said "Good-bye" to Donald Crisp as he left London for the *Aquitania*, on which he is returning to America after eight months in this country. Don's fellow-traveller was Sir Harry Lauder, who, I understand, is becoming increasingly interested in picture-making both from an artistic and a financial point of view. By the way, it is not generally known that Donald Crisp acted as bodyguard to Chaplin during his rough-and-tumble London experiences. He was "Battling Burrows" again, in fact.

* * *

At an early hour on Monday morning last, two gentlemen representatives of an Italian film company called at Stewart Rome's home at Richmond. Rome was still in the land of dreams, but dressed hurriedly and met his callers. The two gentlemen explained they had travelled from Paris to fetch him to play in a new Italian film, as he had severed his connection with Broadwest's. An hour later Stewart Rome was chasing round London for a passport, and left on Tuesday night for Paris en route for Turin, where the greater part of the film will be made. This is the first occasion on which Rome has played for any but a British film company; it is also the first occasion on which he has played in film scenes to be made outside the United Kingdom.

* * *

I cannot forbear to quote from the *Financial Mail* the following choice editorial comment on Charlie Chaplin:—"We can copy his methods of business; we can so regulate our dealings that they enrich us whilst impoverishing none; that those who have helped us to make a fortune remain our friends and rejoice at our prosperity. And I venture to say that if Charlie Chaplin had been a company promoter or a pork butcher, he would not have deviated one hair's-breadth from the straight and narrow path which he has trodden all through life." I refrain from making obvious comments.

* * *

The same writer explains his point to his own satisfaction in this way: ". . . . He is able to assert that not one penny of his fortune has been earned except in a manner that has impoverished no one, that has, indeed, been freely and willingly poured into his lap without one single regret from those who have provided it. Surely there can be no more enviable position than that Charles Chaplin, who in this respect alone has shown that, without trickery, without double-dealing, without taking advantage of one's neighbour, one may make a fortune in a legitimate way, and still leave those who contributed to it one's willing debtors." I have a great admiration for Chaplin, but am forced to say that the same claim as is found in this second paragraph can be made on behalf of our British film players.

* * *

The National Council of Women has been deliberating at its annual conference on the question of film licences, and Isabel Beresford of the A.A. has seconded a resolution that the Home Secretary should "introduce legislation without delay for the licensing of all persons who, for the purpose of private gain, employ any person to perform in any theatre, music-hall, circus, or other place of public amusement, or to take part as an actor or performer in the preparation of a film for the purpose of a kinematograph."

* * *

Another part of the resolution urges the Government "to promote legislation with the object of preventing any young person under the age of eighteen from singing, playing, or performing for profit in any theatre, music-hall, kinema, or other place of entertainment unless the young person has been previously licensed by a local authority, under the same conditions as to supervision, lodgings, dressing-rooms, and earnings as are provided for under the Prevention of Cruelty to Children Act, 1904, as amended by Section 13, Sub-section 2, of the Education Act, 1918."

* * *

While there is much to be said for licensing those firms that employ film players, I am not disposed to agree with the second suggestion of licensing the players under eighteen. This is far too bureaucratic, as well as failing adequately to deal with the problem that the Council wishes to tackle. I am of the opinion that the Kinema Club will be the solution to this problem.

* * *

Ann Forrest, the pretty Danish film actress, recently spent one of her free afternoons since her arrival in England in running down to Chalfonts, where John Milton lived in 1665, at the time when London itself was visited by the Great Plague.

* * *

Let me draw my readers' attention to the announcement, on another page, of the general meeting that is to be held on October 16, when the much-needed club will be launched. I can easily see that this club will not only cultivate the fraternal spirit among artistes, directors and others, but will be the headquarters of all those who have the best interests of British films at heart as well as improving the status of artistes. This club will at once ensure the competent artiste getting proper recognition, and will be the means of ridding the studios of be-titled snobs, "gifted amateurs," and the persistent screen-struck, who conspire to lower the level of British screencraft and make it increasingly difficult for the competent artistes to secure appointments. If it does nothing more than this the club will justify its existence.

* * *

Congratulations to both Madge Stuart and Maurice Elvey on their engagement, which was officially announced at the Stoll dinner last Tuesday.

"MEGAPHONE."

## ON THE FLOOR

### *With* BANNISTER MERWIN

With splendid experience in this country and America it is, possibly, only natural to expect to find that Bannister Merwin has an old-wise idea of film directing. To find an excitable megaphone-munching director in this country is rare nowadays, and in this respect Bannister Merwin is not the exception.

His strong point on the floor is that he is so essentially democratic. He refuses to agree that a director should control his players in just the same way that a performer controls marionettes. He does not believe that players are merely puppets in the director's hands.

His method in handling artistes is to give them his idea of the scene and rehearse them over it. If they cannot get just the effect he desires he gives them the opportunity to go off the floor and rehearse it between themselves until they are satisfied.

This democratic spirit pervades the studio, so that the staff and all concerned in the production seem to comprise a happy family party.

So far as his technical staff is concerned, here again the same spirit is manifested. He consults his cameraman and electrician before shooting any scene, and is prepared to accept their suggestions.

# Where they are and ——

Templer Powell is playing heavy in "The Experiment" (Stoll).

Judd Green is to play Jerry in "Class and No Class" (Gaumont).

Hubert Woodward is playing Sam Weller in "Pickwick Papers" (Ideal).

Geoffrey Malins is directing the production of "The Recoil" for Hardy.

Olive Sloane has been playing in "Lord Arthur Savile's Crime" (Film Le Grand).

Flora Le Breton has finished her comedy rôle in Blackton's "The Glorious Adventure."

Mary Dibley is now on location with the Hepworth Company in scenes in "The Bargain."

Cecil Morton York has just finished playing the Dean in "Lord Arthur Savile's Crime" (Film Le Grand).

Suzanne Morris has completed her work as Mrs. Haigh in "The Haigh Serial" (Masters).

Sinclair Hill has accomplished the filming of a motor-ride scene after dark and in the rain for Stoll's "The Experiment."

Will Kellino has just commenced the direction of a new "Westminster" production for Gaumont. This is to be called "Class and No Class."

Frank Dane has been cast for St. George of England in "Where the Rainbow Ends," which H. Lisle Lucoque is directing for British Photoplays.

Gerald Ames, in playing in a Hepworth picture, broke one of his ribs in a fight scene. Gerry has been laid up for several days, but has made good recovery.

Evelyn Brent was in London last week. She crossed from Holland, where she is playing in "The Silver Lining," to be present at the Trade show of "Sonia."

Robert English, who played Sir Theodore Cannynge in Stoll's "The Fruitful Vine," has been cast for the lead in "The Lost Leader," which George Ridgewell is to direct, but unfortunately has been on the sick list, and so the production has been held up.

**Lionelle Howard has just finished playing the leading male part opposite Zena Dare in "No. 5, John Street," for Thompson.**

Cecil du Gue is in the cast of "Class and No Class" (Gaumont).

Lawrence Anderson plays the villain in Hardy's "The Recoil."

Sydney Folker is playing an important part in Harma's "The Corner Man."

Cyril Chadwick is playing a leading part in "Three Live Ghosts" for F.P.-Lasky.

William Veats, the photographic expert, who has been on the free list for some time past, has now been fixed up.

Ivor Novello has just signed a contract with Harley Knowles to play a leading part in "The Bohemian Girl" (Alliance).

Bannister Merwin has finished his first Temple production, "Horace," and is starting the second, which will be "Some Truth."

Charles Cullum, in addition to playing at night at the Princes Theatre in "The Knave of Diamonds," is playing lead in "The Man Who Came Back," for Masters.

Einar J. Bruun is away.

Ida Lambert is playing female lead in "The Corner Man" for Harma.

Frank Fowell is reponsible for the story of "The Corner Man" (Harma).

Captain Harry Lambart is busy editing his picture "Romance and Reality."

Lewis Willoughby has the hero part in "The Lamp in the Desert" (Stoll).

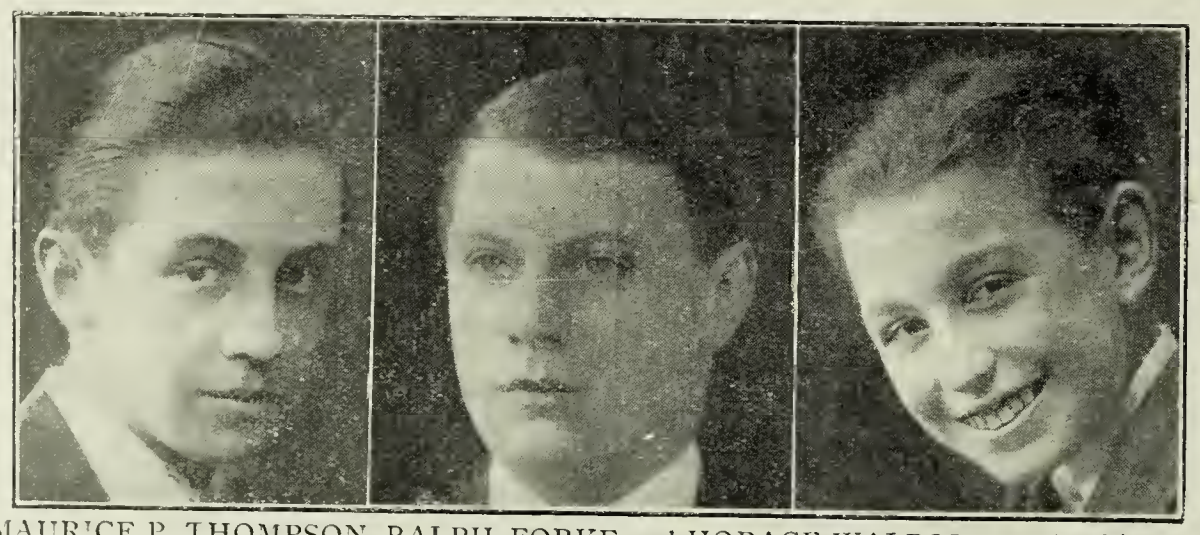
A. E. Coleby's first Stoll production is to be "Froggy's Little Brother," for which casting is proceeding.

L. G. Egrot, whose photographic work was such a feature of "Land of My Fathers," is disengaged for the moment.

Peggy Hathaway has been playing The Girl for Screenplays' version of the *John Bull* story, "How Kitchener was Betrayed."

Gladys Jennings is playing Stella Denvers, the heroine in "The Lamp in the Desert," which Martin Thornton is directing for Stoll.

Chrissie White paid an unexpected visit to Birmingham last week to be present at a Trade show of "The Amazing Quest of Mr. Bliss."



MAURICE P. THOMPSON, RALPH FORKE and HORACE WALPOLE, a trio of juvenile talent which A. E. COLEBY used in "Fifth Form at St. Dominics."

# JUST——

*by* MALVINA

A sincere expression of opinion from an artiste just back from location is what I would like to set down here. I feel that, as one who may claim to have some measure of experience in picture-making afield, a little word of appreciation of a recent adventure may not come amiss.

I have just returned from South Devon, where I was engaged to play Lydia in Eden Philpott's wonderful sea story, "The Haven"—called the "Night Hawk" for screen purposes. International Artists is responsible for this production, and to it I am indebted for the session of filming which, on account of able organisation and a palpable thoughtfulness, became a pleasure.

I have no ulterior motive when I speak thus frankly, for I have memories of other locations which yielded anything but pleasure; and although it may be a somewhat novel departure, is it not due to the director that the artiste should say "I thank you"—if she can say so truthfully?

John Gliddon, the director, gave one the feeling that one could not do enough for him. He impressed me as being a man of great imagination and acute sensitiveness. He knows what he wants and has the gift of conveying his conception of a scene with the utmost lucidity. Especially does he seem to have an understanding of emotion in acting, his sympathetic treatment of such parts making the work of the artiste ever so much easier.

Briefly, if I may say so, I think John Gliddon has a great future.

# what they are doing

Lewis Gilbert is in "The Lamp in the Desert" (Stoll).

A Harding Steerman is playing in "The Corner Man" (Harma).

Phyllis Titmuss is playing lead in Hardy's "The Recoil" opposite Eille Norwood.

Marie Ault has been engaged to play Liza Ann in Gaumont's "Class and No Class."

Gus Platts, the boxer, has accepted an engagement to appear in a sporting film with other well-known boxers.

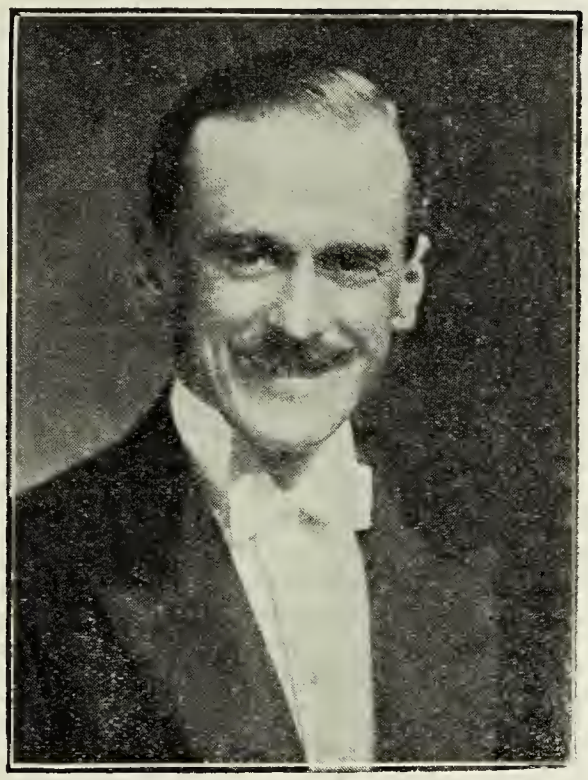
Henry Vibart has been engaged by Harley Knoles for a leading part in his next Alliance production, "The Bohemian Girl."

Elizabeth Brandt, of International Artists, is back in London from Sweden and has made the Hotel Cecil her headquarters.

Eille Norwood, who is to star in fifteen more Sherlock Holmes episodes for Stoll, is now playing lead in "The Recoil" (Hardy).

Pauline Johnson has been provided with the leading part of Nancy in the latest Gaumont production, "Class and No Class."

Gladys Mason (who in private life is the wife of Cecil Humphrey) is playing Mrs. Ralston in "The Lamp in the Desert," which Martin Thornton is directing for Stoll at Cricklewood.



**Miles Mander is busy at the Stoll studio playing Marquis Sallust in "Half a Truth."**

Teddy Arundell plays Major Ralston in Stoll's "The Lamp in the Desert."

Henry Edwards made a personal appearance at the Birmingham Trade show of "The Amazing Quest of Mr. Bliss.

Irene Tripod sustained an injury to her ribs as a result of an accident last week, and has been confined to her room.

Artistes are requested to note that the Kenneth Graeme Film Syndicate has removed to 1, 3 and 5 Cecil Court, Charing Cross Road, W.C.2.

Betty Doyle, whose latest release is "Little Dorrit," has been engaged for an important part in "Class and No Class," which Will Kellino is to direct for Gaumont.

Eliot Stannard and E. A. Baughan, the dramatic critic of the *Daily News*, collaborated on the scenario of "Pickwick Papers," which Tom Bentley is directing for Ideal.

Lyonel Watts is in "Mr. Justice Raffles."

Tom Coventry is in "Class and No Class."

David Hawthorne is to play the nobleman in "Class and No Class" (Gaumont).

Mavis Clare is in "A Lowland Cinderella."

Kate Phillips has finished playing in "A Lowland Cinderella" for Progress.

Blanche McIntosh is responsible for the scenario of "Mr. Justice Raffles" (Hepworth).

Victor W. Rowe is directing the production of "Football Daft" for Broadway. New studios have been secured at Thornliebank, just outside Glasgow.

Peggy Paterson has just finished playing an important part in "Mr. Justice Raffles," the latest Hepworth production.

Nell Emerald has been playing an important part in "A Lowland Cinderella," which Sidney Morgan has finished directing for Progress.

Gaston Quirèbet has collaborated with Cecil Hepworth and Gerald Ames in the direction of the latest Hepworth production, "Mr. Justice Raffles," which is now ready for Trade showing.

Arthur H. Rook has returned to Davidson Studios as successor to A. E. Coleby. He is collaborating with I. B. Davidson on an original sporting drama, and in addition to directing the production will play a principal part.

Fay Compton, now playing in "Quality Street" at the Haymarket, has been cast for a leading part in "The Old Wives' Tales" (Ideal). She is also to star in "The House of Peril," which Kenelm Foss is to direct for Thompson.

Olaf Hytten has, during the past six months, appeared as a discontented strike leader, a family solicitor, a young 'Varsity student, a deep-dyed but suave villain, an American millionaire, the brutal villain of "Sonia," and the plausible rogue in "The Missioner." Villain parts predominate, but each one has introduced a different type of rogue.

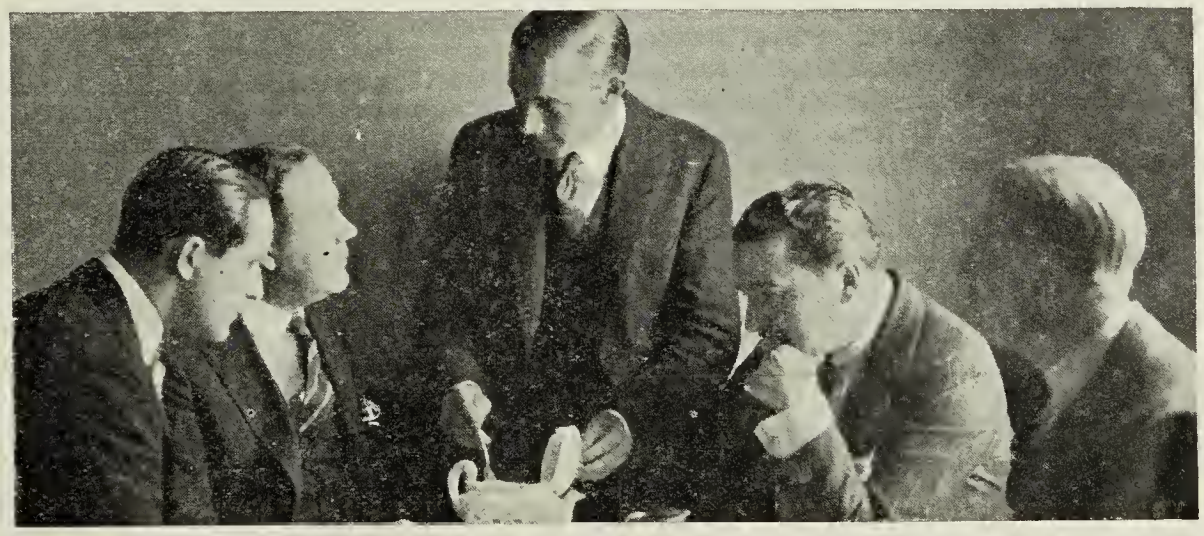
## BACK LONGFELLOW.

These considerations are of importance when it is realised that the aim of the artiste is to submerge his or her personality in that of the character being portrayed—an objective which can only be attained if the director is enough of an artiste, as well as a student of human nature, to handle his cast the proper way.

This applies particularly in this country. In America parts are so often written for and around certain stars; but here the actor must be prepared to adapt himself to anything that may come along. In "The Night Hawk," for instance, I played the part of an everyday human woman, a sweet and simple character with love as the principal emotion; but previously I have played practically every type of part, from gipsy girl to milady. I loved the part of Lydia, and I think I have done some of my best work in this picture. If, later on, "the people who matter" think so, the director must share the praise.

I should like to add a word about Alan Butler, Governing Director of the Company. Representing, I suppose, "the business end of things," Mr. Butler's co-operation was splendid. Genial host that he is, he placed his launch at the disposal of the company, and on a certain memorable Sunday he skippered a picnic cruise to Salcombe, which everybody enjoyed.

Mr. Butler and his colleague, Mr. d'Eyncourt, told me that they were all out for the betterment of British films, and if sincerity of purpose counts for anything, they have made an excellent start.



MAJOR CHARLES H. BELL, demonstrates the gentle art of making tea to the new arrivals at Famous-Lasky's Studio. Left to right: NORMAN KERRY, TOM GERAGHTY (production manager) MAJOR BELL, GEORGE FITZMAURICE, CYRIL CHADWICK.

# WHAT I TELL ASPIRANTS

*by* MARY ODETTE

Every day I get a whole budget of letters from people who are dying to get on the screen, to say nothing of my friends and my friends' friends, and the people who stop me in the street. In fact, I do not think I have met one person who is not perfectly convinced he or she can become a full-blown film star.

I get letters from people living as far away as Cheshire and Somerset, and even from abroad, asking me to get them on the screen. How can they stand a chance when so many living on the spot—in London—fail? And even if they come to London, how are they going to live in between times, supposing that they are lucky enough to obtain a few days' work here and there.

This is a point of view I am daily putting in front of young girls and men. It is a side of film life they do not come across in the fan papers and general press, when reading the gilded accounts that are published about the enormous earnings of this or that film star.

The public does not seem to apply the same logic to films as to other things. Because a few stars, after years of hard work and study, are able to claim their reward, I do not know why the public should imagine—as it undoubtedly does—that one can make a fortune by just walking into a film studio.

Again, there is quite a large portion of the public that does not seem to appreciate the fact that any special training or talent is required of a film artiste. People who have failed at everything else think they can become film artistes. Here is one of many examples: "Dear Mary Odette,—My son is an engineer, but has been out of a job for some time. I thought you could help him to get on the films." An attitude of mind that is not particularly flattering.

This craze for encouraging and thrusting inexperienced newcomers into important parts is lowering the profession down to the level of unskilled labour. The standard of film acting in England is at present very low. What can one expect when the procedure of so many producing firms is to put a pretty girl without the first knowledge of film technique into a part? Then instead of giving her a second chance with the minute experience it is possible to gain in one picture, they take a newcomer. It is not fair to the girl in question, and it is not fair to our art.

That this system has occasionally been justified by the discovery of natural talent I admit; but the general effect must obviously be cheapening. How can one expect the standard of acting in England to stand up against the American which is led by stars who have years of work and experience and study behind them? I have made a record of twenty-four films inside four years, and the more I learn the more I realise how much I have yet to learn in the great and difficult art of film acting. Of course, we are told the producing firms are always on the look out for fresh talent, but in the face of the enormous number of really talented small part-artistes already in our midst who cannot get sufficient work to make a living, I am rather inclined to think it is cheapness that the producing firms are out for, and in this world one never really obtain a shillingsworth of anything for twopence.

*It was the exploitation of amateurs, and especially rich amateurs, in conjunction with disillusioning the public by letting them see too much behind the scenes that ruined the stage. If we are not very careful, the same thing is going to happen to the films.*

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# CHAPLIN ON OUR FILMS

Charlie Chaplin, interviewed by a representative of the *Motion Picture Journal* on the subject of British pictures, said, apart from "Kipps," which is the only British picture he has seen while in this country, the British films he has seen have always revealed one particular weakness. "You have splendid actors and excellent stories, but your technical side seems underdeveloped. The lighting usually strikes me as being very poor. You see, in America, we think nothing of spending whole days merely studying the effect of the lighting systems, changing and experimenting until the desired effect is obtained, long before the players come on the floor. But your pictures always suggest to me—I may be wrong, but this is the impression—that you just shout 'lights' and shoot.

"Your laboratory work is usually of inferior quality. Developing, printing and toning all seem defective, and if this is improved I think you will have made your greatest step forward. No one has observed more readily and more gladly than I that British productions have made enormous strides and are overcoming the great set-back that the war gave. I appreciate the fact that American productions did not experience this handicap so keenly as you, and I think your productions are instances of how obstacles are overcome. But I am also convinced that they are going to become even better and bigger. I can only record my humble opinion when I say that if these technical points are observed there will be a great improvement.

"I really do not think British productions should ape the Americans. You should work on your own plan and allow your own ideas of producing to grow and develop. Just as the Swedish pictures are a class of film entertainment to themselves, so should British pictures become a separate class. Nor do I think it necessary for you to wait until you can produce pictures on the elaborate plan that the Americans do. Start in a small way and grow in size as you grow in experience."

# FRONT COVER BIOGRAPHIES

## XIV.—ADELQUI MILLAR

A man of brilliant attainments in many spheres, ten years before the footlights and the screen have not succeeded in killing Adelqui Millar's enthusiasm, which is one of the most attractive things about him.

Bred of a Southern race, Adelqui has all the personal charm and subtle fascination of his ancestry, and his presence denotes strength, both bodily and mental. He is grave or gay as occasion demands, with perhaps a greater penchant for the latter than the former. A fine profile, dark curly hair, and eyes that are in turn mystic, laughing or sad—a personality with an irresistible magnetism.

Born some thirty years ago in Conception, Chile, of a Chilean father and an Italian mother, his early youth was spent as a cowboy on his father's farm. At 16 he left the place of his birth to spend three years in Italy, studying literature. A stage tour through Central America and California was his first theatrical experience, and in 1910, when America was just beginning to go ahead with motion pictures, Adelqui made his screen debut.

The Victoria was one of the popular American companies of those days to which he was attached, but it has long since been merged with one of the newer organisations. Vitagraph was also one of his old loves. When the rage for sleuth dramas was at its height he played the role of detective "more times than I care to remember."

As the industry advanced he realised that he would be left behind if he did not keep pace with its evolution, so he went into training for every conceivable kind of sport, for swimming, driving, diving, boxing, etc.

In between film work he had been appearing on the stage and had begun to write plays with some success. He is still doing this, and one of his biggest stage successes, entiled "Carnival Tragique," he has now adapted for the screen, and it is the subject of the next Granger-Binger film, the title being "Laughter and Tears," in which he plays lead.

After some years of American studio life he returned to Italy, and there, he says, "the first part of my life's ambition was achieved. Many of the Pasquali and Gloria productions in which I appeared were seen in England, and had it not been for the war I would have been better known to you now, for I was on the point of signing a British contract when communication between England and the Continent was stopped."

In 1916, when Italy entered the war, the Italian film work was practically at a standstill, and he returned to Holland, where for the past five years he has lived and worked.

He played lead in many of the Anglo-Hollandia productions, including "The Coronet of Shame," and is now being seen in "Joy" and "Fate's Plaything." His further two Hollandia subjects, "John Heriot's Wife" and "As God Made Her," in which he played opposite Mary Odette, and the first Granger-Binger film "The Little Hour of Peter Wells," with Heather Thatcher, will also shortly be seen in England. "The Other Person" has been Trade shown, and in this Adelqui Millar played the difficult part of The Spirit.

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# SUBTLETIES AND SLEDGEHAMMERS

"Tom Bentley started life as a music-hall artiste," says a contemporary. Which is a great advantage over his comrade-directors who started life as mere infants in arms.

* * *

It is enthusiasm which enables a man to be perfectly sure of a lot of things he is mistaken about.

* * *

A writer in the *Kine.* says: "A camera in Russia costs a thousand roubles; but who knows the value of a rouble?" We do. The value of a rouble is the thousandth part of a camera.

* * *

A synonym is a word that is easier to spell than its equivalent.

* * *

A screen aspirant, when asked at the Ideal studio what he could do, said he was "mad on wireless." In which case he should be sent to Mar-Coni Hatch.

* * *

"All's fair in love and war," but, according to the average American film, in love the fighting doesn't begin until the engagement is over.

* * *

A producing company is being formed with the object of going out to make a film in the Holy Land. Thus does history repeat itself—stars at Bethlehem again.

* * *

It is becoming increasingly difficult to keep pace with the fluctuations in the popularity of British directors. We writers are often at a loss to know whether to refer to a director as "distinguished" or "extinguished."

* * *

APT SAYINGS OF GREAT MEN:—"Produce, produce; if it be the merest iota of a production—produce it."—*Carlyle.*

* * *

A medical writer in a Sunday paper is urging the people to drink soup instead of coffee. We were at a studio restaurant where the job was to tell the difference.

* * *

A small thing is a small thing, of course. And faithfulness in a small thing is a great thing, of course. It is this faithfulness that changes the mite into mighty.

* * *

"The number of my motoring parts in films runs into three figures," claims a well-known British artiste. And his car has done ditto?

* * *

Knowledge without practice is like a glass eye—only for show.

* * *

Someone has suggested the formation of a Council of Five for the British film industry. But how are we to be sure that it would be any improvement on the present State of Sixes and Sevens?

* * *

The philosophy of many American stars:—To have more than one wife is polygamy: to have only one is monotony.

* * *

"Perhaps men and women really did spring from monkeys," said Bannister Merwin over the lunch table at the Catford studios last week. Well, if they did, we think woman sprang the further.

# MY WAY OUT

*by* "VIEWER"

As a fairly successful business man and one who has taken more than the mere patron's interest in the kinema for many years, I think I am competent to pass some slight estimation of its possible future.

There may and may not be a future for the kinema. Few realise that it is even now on the threshold of a great change and none of us know what the new epoch will be. In the last ten years not only has the public taste completely changed, but the whole business of production has been revolutionised.

To my mind, the great blunder has been made in mistaking the kinema for another branch or a successor of the old type of entertainment syndicate or business. It is nothing of the kind if you carefully consider it

Nine out of ten people do not think of the kinema as anything more than a frivolity, and it is never, at least in England, made "an event," as are the plays and operas. As a frivolity, a stop-gap, or a novelty, the public will choose to keep it going in an anemic way, but this is not the goal that directors dreamed of, and those producing companies that are over-capitalised are now realising their danger.

One thing is certain: the kinema cannot stay where it is, and how far the public sympathy lies with any efforts that may be contemplated to take a big leap forward is unsoundable.

One can remember music-hall performances that were leisurely and not too varied, then the speeding up set in, until now it is nothing more than a howling row of five-minute performances nightly. This is what is coming to the pictures, as anyone can see. You can give the public too much and too little. Either way means disaster. The too much is generally scratchy and poor, and the too little, if good even, has cost too much to produce.

My way out would be to keep on as at present and cut expenses.

Put all English firms into a clearing house to be sold in blocks of, say, ten.

Shut the door against all aspirants who do not have to depend upon their acting for a living. Film acting can never be a profession except to a very few. For every actor of a film play which may be shown thousands of times there is usually no more than a few hours' work. On the stage he would have to act every time over again. Naturally, directors cannot retain actors in idleness, and yet thousands of aspirants fail to realise this. There is a stupid idea abroad that films are being acted and cranked all day long in all the studios, and I think something ought to be done by directors to disabuse the public mind of this, Personally, I believe in the employment of artistes who can support themselves irrespective of their earnings as film actors.

More than this, I should continually find fresh faces. For instance, everyone knows that in a W. S. Hart film it is Mr. Hart who is going to do all that really matters, even if he is down and under. Hence the interest in that particular picture is usually dormant except for certain points of the story.

Another mistake is filming famous books. I have never seen a success in this direction yet. Every one of us forms our own mental pictures of how it all happened when we read a book, and we like to retain these pictures and touch them up as we re-read the book. Then in comes the film with its iconoclastic frame-up, and you go home and burn the novel.

If books are to be filmed, then remould the characters and, above all, give it a new title. Treat it as an original.

Many directors, if not all, know the importance of right atmosphere, but it would astonish them if they knew that from a patron's point of view they rarely achieve it. Nearly every film in its "interior" scenes reeks with canvas and cardboard, and its crowd scenes are hopeless, particularly in close-ups. Thirty men, each with something to do, could make a far more thrilling and realistic mob than your "thousand" in cheap chintz and with wooden knives.

Finally, I should like to summarise my remarks under these headings: Don't give the public too much; get away from the studio as much as possible; cut out crowds, acrobats, famous novels and aspirants; cut out travelling expenses.

It is quite possible to produce a really first-class Western drama in England if one took pains to find the lay-outs.

# STOLL'S STRIDES

Last Thursday, at the Cricklewood Studios, the first ordinary general meeting of shareholders of the Stoll Picture Productions, Ltd., was held, when the directors submitted the balance-sheet as at June 30, 1921, and the profit and loss account to that date.

The profit and loss account shows a net profit of £35,858 8s. 8d., and after deducting the dividend paid on the Preference shares up to March 31 last, there remains a balance of £29,321 9s. 8d., which the directors propose to carry forward.

Sir Oswald Stoll and W. S. Gordon Michie, chairman and secretary respectively of the company, pointed out that "the purchase of the property at Cricklewood sanctioned at the statutory meeting held on June 16, 1920, was duly carried out, and the building has been converted into a perfectly equipped studio for the production of first-class pictures. A portion of the studio was ready for picture production in August, 1920, but the work of adapting and equipping was not completed until February of this year. The Company has, therefore, not yet had the advantage of a full year's work. The film printing works, which will be capable of executing the whole of this company's printing, and also of doing a large business in film printing for outside firms, is on the point of completion.

"The first release date of any picture by the Company was January 31, 1921. A release date means the first date on which money is receivable by the company in respect of the public exhibition of a picture; hence the actual returns to the company did not begin until more than seven months after the formation of the company. This position limited the returns from both the home and foreign markets during the period covered by the accounts. The returns from some of the foreign markets were further restricted by adverse rates of exchange, because it was not politic to part with valuable exhibition rights at prices which, although high in foreign currency, are very low in English money."

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# STUDIO SPORTS

**Benstead's Challenge Accepted.**

Geoffrey Benstead has recently challenged all comers in the film industry to a billiards tournament, the proceeds to go in aid of some deserving institution. W. H. Robbins, of the Biocolour House at 5, Little Newport Street, has accepted the challenge and suggests 500 up. We are fixing an interview with the contestants in order to arrange details, which will be announced in a later issue.

* * *

**A Challenge from Germany.**

Victor McLaglen, the boxer-actor, who is just completing his part of Bullfinch in the J. Stuart Blackton production "The Glorious Adventure," has received a challenge from Germany. The sender of the challenge is the champion heavyweight boxer of Germany, who expresses a desire to meet McLaglen in the ring at an early date. McLaglan is refusing the offer, however, as he is busy with film work and cannot at the present moment make any arrangements for future engagements in the ring. "I have almost given up boxing as a profession," says McLaglen, "for film work—and anyway, my late sparring partner, Harry Drake, knocked out the German heavyweight champion, so I am not so keen about the match as if he had not been beaten by an Englishman."

* * *

**Ideal v. Manchester.**

As a result of the challenge given by the Manchester Kinema Sports Association to play the winners of the *Kine.* Cup, a match was played at Boreham Wood on September 25, when the Ideal eleven gained an easy victory. The scores were:—Ideal, 92 (Walton, 23; Simpson, 19); M.K.S.A., 32 (Harrison, 16). Bowling for Ideal, Evans took 7 wickets for 12, and Barkas 3 for 18.

# KINEMA CLUB

After weeks of careful consideration of the various aspects of the problem of forming a Club for the artistic side of British film production, the Formation Committee has drawn up a group of excellent recommendations, which will be placed before the mass meeting of directors, artistes, scenarists and cameramen, which has now been fixed for Sunday, October 16, at 3 p.m. These recommendations we hope to print in full in our next issue.

It must be understood that the secret of the success of the Club will be its exclusiveness. It is our hope that to place on one's professional card, "Member of the Kinema Club" will be a testimony to the artistic ability, recognised professional reputation and general social status of the member. The Club has to be more than merely a centre for social intercourse; membership of it must be the hall-mark of all that is for the best in British films. It is for this reason that we welcome the suggestion of the Formation Committee not to lay down hard and fast rules by which all applications for membership should be generally judged, but that each application should be considered by a strict and impartial Qualifications Committee on its individual merits.

It is expected to obtain the support of all the leading personalities in the British film industry, and the elaborateness or otherwise of the Club will be determined by the number of persons desiring to become members at the mass meeting. This meeting will be the inauguration of the Club, and it is necessary that all who are eligible for membership should be present. All who are desirous of receiving an invitation to the meeting are requested to sign the form to be found on this page and post it to the Hon. Secretary, Kinema Club, 85, Long Acre.

I desire to be advised of the date of the GENERAL MEETING of the KINEMA CLUB.

*Name*.....

*Address*.....

Will you also send notice of the Meeting to

*Name*..... *Address*.....

Who, I think, will be glad to attend.

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# INCONGRUITIES

*Careful attention to the details in film production spells success. Here are a few slight errors we have observed in recent releases.*

In "The Call of the Road," during the prize-fight scene, a coach is seen containing some men in old-time dress watching the fight. But there are also a couple in modern tweed lounge suits there.

* * *

The solicitor in "The Skin Game" is seen to hand his client a document duly signed, and witnessed, but *not stamped*. This makes it valueless, because before the client receives it it should go to the Stamping Department, Somerset House, and receive a duty stamp.

* * *

Mrs. Standish, when conversing with her sister in "The Barton Mystery," is wearing a walking dress. She goes to the window to watch her husband's departure, and her dress suddenly changes to an evening gown. Turning to resume her conversation, she is once more attired in the walking costume

* * *

Seth Langton (played by A. E. Coleby), in "The Way of the World," is supposed to purchase a daily paper in order to back a horse, and a close-up of it reveals the issue dated March 12, 1914. Six or seven years later (according to the story) he is seen once more to buy a paper. It is the same issue again!

* * *

In "Won by a Head," Lawton and Phyllis are standing outside the house of her trainer when a telegram is handed to them from Detective Bell. When it is open, it is seen to be in Detective Bell's own handwriting.

# K.C.S. MEETINGS RE-OPEN

The reopening of the meetings of the Kine.-Cameramen's Society will result in the members coming closer in touch with each other again. During the winter there will be a meeting every week and as there will be plenty of business to discuss, the meetings should be well attended. Geo. Woods-Taylor, the Society's secretary, announced at the meeting of Friday last that he would be leaving on the *Renown*, with the Prince of Wales, in about a fortnight's time, and, therefore, he would have to relinquish his duties as secretary for at least ten months. He was anxious to see a new secretary elected before he left.

The President put it to the meeting that a letter of condolence be sent to the wife of Charles L. Le Goanziori, a member of the Society, who was killed in New York City, while engaged in taking films. He was in the employ of Pathé Frères, and that company had made arrangements for his body to be conveyed to Paris. He met his death as a result of a motor lorry mounting the pavement, from which he was taking pictures. He leaves a widow and a young child.

The meetings are once again being held at Patmac's, in Wardour Street, instead of at 99, Wardour Street, as has been the custom for some time.

Two members reported very favourably on the proposed Kinema Club, which is practically an accomplished fact now. One member spoke on the proposal that the Club should only admit studio cameramen. He explained that this was only a suggestion put forward by one of the members of the temporary committee and that the committee was only there to decide the lines on which the club would be run, and had no power until the proposals were passed at the general meeting. He had pointed out to the committee that such a proposal would result in splitting the Kine.-Cameramen's Society into two camps—Topical and Studiomen, and that the Society could not have anything to do with the club if such were the conditions. He regarded the idea as very impracticable for a cameraman was in the studio to-day and on topical work to-morrow. The Society regarded it as a compliment that the committee of the Kinema Club had agreed that members of the Cameramen's Society could become members of the Kinema Club. The K.C.S. rules which allowed cameramen to join the Society were very strict, and if a man could get into the Cameramen's Society he was fully qualified for joining the Kinema Club.

## FOR PHOTOGRAPHIC PURPOSES

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## TO KINEMA ARTISTES

This journal has been launched solely in the interests of all who are concerned in the production of British films. Its success hitherto is due to the support accorded by certain sections of studio workers, but to develop the plans we have in mind for it we must secure the support of *every* film artiste. Become a regular subscriber—five shillings is the cost of a quarter's subscription.


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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**British Photoplay Productions.**
ADDRESS: 28, Devon Chambers, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Third week.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: Thornliebank, Glasgow
FILM: "Football Daft."
DIRECTOR: Victor W. Rowe.
STAR: Jimmy Brough.
SCENARIST: Victor W. Rowe.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: Fourth week.

**Direct Film Traders.**
STUDIO: Ebury St., Victoria, S.W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Fourth week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Bonnie Briar Bush."
DIRECTOR: Donald Crisp.
ASSISTANT DIRECTOR: Claude H. Mitchell.
STAR: Donald Crisp.
SCENARIST: Margaret Turnbull.
STAGE: Finishing.

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FILM: "Three Live Ghosts."
DIRECTOR: George Fitzmaurice.
STAR: Anna Q. Nilsson.
STAGE: Second week.

---

FILM: "Perpetua."
DIRECTOR: John Robertson.
STAR: Ann Forrest.
STAGE: Third week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: First week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Finishing.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STAR: Hugh E. Wright.
SCENARIST: Frank Fowell.
STAGE: Third week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Third week.

---

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Casting.

---

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Collatta Breese.
CAMERAMAN: H. W. Whadden.
STAGE: Second week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme
STAR: Dawn Meredith.
SCENARIST: Gerald Fort Buckle.

**Progress**
FILM: "The Lilac Sunbonnet."
STAR: Joan Morgan.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Fifth week.

**Screen Plays.**
ADDRESS: Cranmer Court, Clapham S.W.
STUDIO MANAGER: Douglas Payne.
FILM: Grand Guignol series.
DIRECTORS: Fred Paul and Jack Raymond.
CAMERAMAN: Stanley Rodwell.
TYPE: Short melodramas.
STAGE: Producing one a week.

FILM: "How Kitchener Was Betrayed."
STAR: Fred Paul.
DIRECTOR: Percy Nash.
SCENARIST: Norman Ramsay, M.A.
TYPE: *John Bull* story picturised.
STAGE: Nearing completion.

**Seal.**
ADDRESS: Princes Studio, Kew.
FILM: "Jessica's First Prayer."
STAR: C. Hargreave Mansell.
DIRECTOR: Bert Wynne.
STAGE: Second week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: "The Exclusive Model."
DIRECTOR: Georges Dunstall.
STAR: Molly Adair.
SCENARIST: Cyril E. Murrell.
CAMERAMAN: Edward Groc.
TYPE: Two-reel comedy.
STAGE: Finishing.

---

FILM: "Dutch Courage."
DIRECTOR: Georges Dunstall.
STAR: Dorothy Peters.
SCENARIST: Alec McKee.
TYPE: Two Reel Comedy.
STAGE: First week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Finishing.

---

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Nearing Completion.

---

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
STAGE: Second week.

---

FILM: Half a Truth.
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Third week.

---

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
STAGE: Casting.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh, Minna Gray.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
TYPE: Drama.
STAGE: Second week.

**Temple Producing.**
ADDRESS: Catford Studios, S. E.
MANAGER: Maurice Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport.
SCENARIST: Bannister Merwin.
CAMERAMAN: Harold Bastick.
TYPE: Three Reel Comedy.
STAGE: Casting

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

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HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borchamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

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STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

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The MOTION PICTURE Studio

*Registered at the G.P.O. as a Newspaper.*

Vol. 1.—No. 18. Saturday, October 8, 1921. FOURPENCE

# THE PRESS ON DAVID O'RANE IN "SONIA."

*"TIMES."* 26.9.21.

". . . There have been few better things in British pictures than Mr. Clive Brook's performance as David O'Rane, the youth who rises from nothing to a fortune and then sacrifices everything, including his eyesight, for the sake of the country which he loves. In the closing scenes, wherein the broken man feels that the world is against him until Sonia brings him comfort, Mr. Brook gives a really beautiful performance which in one stride puts him among the best of our film actors . . . . "

*"DAILY NEWS."* 23.9.21.

". . . but the real credit lies with Clive Brook who plays the part of David O'Rane. It is a wonderful performance."

*"DAILY TELEGRAPH."* 29.9.21.

"The most notable thing about it seemed to me to be the performance of Mr. Clive Brook as the masterful hero."

*"KINEMATOGRAPH WEEKLY."* 29.9.21

"Clive Brook's acting together with his powerful personality will prove a great source of attraction . . . His acting at the end, when he is blind, constitutes the finest moment in the whole film."

*"EVENING NEWS."* 24.9.21.

". . . Probably doing better work at the moment in British productions than any others."

*"FILMS."* 24.9.21.

"We can heartily congratulate Clive Brook on the artistry and force with which he completely dominates the play."

# CLIVE BROOK

*"DAILY MAIL."* 26.9.21.

"Fine British acting . . . excellent . . . very convincing."

*"CINEMA."* 29.9.21.

"The character that stands out most clearly on the screen, as in the book, is that of David O'Rane. Clive Brook who takes the part dominates the play from beginning to end. He has managed to create a type that will infallibly leave a deep impression on all who see it."

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### PHYLLIS SHANNAW.

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Vol. 1. No. 18

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Oct. 8, 1921

*The Censorship Danger.*

THERE is an increasing tendency to demand State censorship of the screen. And it is not confined to this country. Like all other questions which are taken up by extremists, the need for severely restricting the scope of the photoplay is grotesquely exaggerated. The reformers' attitude that the screen should be emasculated so that it is fit for children is as ridiculous as would be a similar demand on literature, the drama, or art. Unfortunately, though going to violent extremes, the reformers have some ground for their complaints. To a large extent the making of pictures has been, especially in America, in the hands of men with little culture and misguided imaginations. It has also suffered from the cosmopolitan commercialist whose mind cannot get beyond sensation and violence — who believes that these are the things the public wants because they are the only things which he himself can appreciate. Thus in the cruder types of films—and this applies more especially to American films—there is a continual repetition of physical violence, viciousness and lust. In the more pretentious pictures the tendency has been towards subtle suggestion and sensuous display.

* * *

*Better Men and Better Films.*

THAT these films exist gives the reformers an excuse for their agitation. So do "bathing girl" comedies in which the bathing girl is only introduced in order to give the film a sex appeal. But the existence of such films does not furnish a reason for a rigid censorship that would regard the photoplay from the standpoint of the needs of children any more than a salacious play or a pornographic book would justify the imposition of such a censorship on the drama and literature. The film producing Industry is capable of putting its own house in order. Better men—in the sense of being more educated and more artistic—are being attracted to the photoplay; and the more of them that come in, the harder will it be for the purveyors of sensation and salacity to continue their bad work. But the imposition of a censorship—especially a censorship controlled by bureaucrats, disappointed women and people who are under the delusion that their mission in life is to regulate the lives of others—would be fatal to the development and growth of a screen art. To make a comparison with a similar form of censorship on literature, it would produce—or rather allow—nothing but "Sandford and Mertons," "Danesbury Houses" and Sunday-school tracts.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Fruitful Vine"** (*Stoll*) is one of Stoll's best. It possesses technique of a high order, while the story has been turned into a scenario with credit to all concerned. Interior sets are lavishly magnificent while the picture also possesses good scenic value. To Maurice Elvey great praise is due for beating the Americans at their own game: elaborate productions; while his cameraman's work beats the average American photography. The cast has been well chosen but the members are more than types—they are artistes. Mdlle. Valya's performance is a triumph of histrionic art and Fred Raynham also contributes highly to the general success of the production, but Irene Rooke fails to make the best of her opportunities.

**"Love at the Wheel"** (*Masters*) is quite good pictorial entertainment despite certain defects that it possesses. Clare Greet's work is the best piece of characterisation in the picture but Pauline Johnson's opportunities for displaying her talents are reduced to a minimum. Poor direction is responsible for much that is faulty in the production but not the motor racing scenes at Brooklands, and photography is never poor.

**"Laughter and Tears"** (*Granger-Binger* provides a vehicle for Evelyn Brent to score another personal triumph. Her artistry is superb. She is a screen genius. The direction of the production has not been handled with the maximum amount of intelligent care and photography is not all it might be. In fact the technical properties of the production are much weaker than the artistic, for the chief characters are well cast. Adelqui Millar in addition to being the author plays lead and submits a good dramatic performance. Bert Darley, too, is really convincing and suggestive of greater possibilities.

*A Film Shortage?*

A NUMBER of people, including many exhibitors, hold the opinion that next year there will be a shortage of films, resulting in great competition, to the damage of the small exhibitor. This opinion is based chiefly on the fact that America has curtailed her output, which at present is less than 40 per cent. of what it was a year back. Why this should postulate a shortage of films it is difficult to understand, for the real reason for the falling off in production is that America has been making far too many ordinary—and often mediocre—pictures. If she is now making fewer and better pictures, it is not from any ethical belief; it is a necessity which is purely commercial. And while there is plenty of room for better pictures, it is surely a mistake to aim at fewer. What *is* wanted is *not* fewer and better pictures. It is better pictures and more of them. There can never be too many good pictures, either for the Trade or for the exhibitor. The greater the number of good films and the smaller the number of bad ones, the larger will be the expansion in the size of the public interested in kinema-going. Such expansion is good for the director and the artiste. They can do their part to bring it about by concentrating on the production of better pictures and still better and more of them. Let America reduce her output. To make up her programs she will have to take in the best from the rest of the world. Already she is doing so. French, Swedish and German pictures are getting on to the screens of the United States in increasing numbers. It is our business to see that our pictures are good enough to get their share of this market

* * *

*The Club.*

SUNDAY, October 16, will witness the inauguration of the much-needed Club for those engaged in the artistic side of British film production. And with the advent of the Club the profession will vest itself with a new and necessary dignity. No longer should the film artiste be regarded as the Cinderella of the theatrical profession; membership of the Club will provide the artiste with the same status that membership of the Green Room Club does the theatrical actor and of the Savage the literary folk. That there will be misgivings among many is a sure fact, but we are confident that these will be found to be groundless when the Qualification Committee comes to exert a strong and stern supervision of the individual merits of individual applicants. There have been futile attempts in the past to form a Club, but never has the suggestion obtained the influential backing that this proposal has. Providing the necessary financial support is forthcoming—there should be a flourishing centre of social intercourse by Christmas. And we welcome its advent because its effect will be to close up the ranks.

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# High Lights

## Intimate Studio Gossip

The latest news of the state of affairs of Broadwest is that C. Comins, 50, Cannon Street, E.C., has been appointed as receiver and manager by order of Court dates September 21, and under powers contained in debenture dated August 2, 1917.

* * *

City men on their way to business the other morning rubbed their eyes and then stared almost incredulously at an aristocratic looking gentleman, immaculately dressed, wheeling a baby carriage across the busy thoroughfare in front of the Royal Exchange, and, at the same time, dragging a reluctant lamb by a piece of rope. Near this unrehearsed scene was the camera-man busily turning the crank of his machine. The aristocratic gentleman was Cyril Chadwick as Spoofy in the new George Fitzmaurice production of "Three Live Ghosts." Afterwards it was found that the scene had been somewhat spoiled by a baker's van which crossed the line of vision at the psychological moment, and there was nothing for it but to take the scene all over again. Cyril Chadwick, his baby carriage, and his lamb were whirled by motor car from the Islington studios to the Royal Exchange, and once again he crossed the busy thoroughfare with a burly policeman this time holding up the traffic, and hundreds of people watching the quaint scene.

* * *

I learn from Bert Haldane that he has been approached by a new company, now forming with big capital, to go to Ireland and direct the production of Irish pictures. The engagement offered is for two years. Does this mean that everything in Ireland is peaceful now?

* * *

Last week I referred to the resolutions of the National Council of Women of Great Britain held at Sheffield, the Countess of Selborne presiding. The resolution urged the Home Secretary to introduce legislation for the licensing of all persons who for the purpose of private gain employ people to perform in a kinematograph film. Cecile Matheson, in proposing this, said if they were successful in getting legislation on those lines they would do something desired by the A.A. and all the film directors. What was required was protection against unscrupulous kinema schools and theatrical agencies usually run by Mr. Bogus. Methods adopted in many cases amounted to a peculiarly cruel method of fraud, and the opportunities of practising this would be nullified by licensing. She described many instances of how young people had fallen victims to the fraudulent manager.

* * *

Isabel Beresford, of the A.A., who seconded, made a strong appeal. "I ask you to stop this awful thing, this pandering to lust and dealing in women's souls, leaving them stranded with temptations all round them that frequently mean ruin, body and soul." The resolution was carried.

* * *

A further resolution, which prohibited the engagement of any young person under the age of 18 in the theatre or on the films, was lost. It was pointed out that actresses and actors, both for the stage and screen, had to begin their training at an early age, and there were other technical difficulties that could hardly be overcome. This result does not surprise me, for last week I said that the suggestion was "far too bureaucratic as well as failing to deal with the problem that the Council wishes to tackle." With the appeal of Madame Beresford I stronly agree.

* * *

Jacques Wessel, Director of Foreign Sales for the Hollandia Film Company, Haarlem, Holland, is leaving for the States with five of the Granger-Binger productions. A fluent linguist, he is a popular personality in most of the film centres of the European capitals, and has travelled extensively even further afield. Recently he joined the foreign sales department of the Hollandia Film Company, and immediately fixed up for the distribution of the productions of this concern throughout the world (excluding England and America) by Pathé. These pictures include "The Black Tulip" and "Laughter and Tears." These productions are, of course, handled in England by Granger's, and America is now the only country not covered. This fact, Mr. Wessel hopes soon to remedy, however, and he will take the good wishes of a cosmopolitan circle of friends with him on his trip to the U.S.A.

* * *

Sid Jay, the energetic agent of Wardour Street, is continually negotiating engagements for other people, but I am now interested to know that he is able to announce his own engagement to be married. Congratulations to both!

* * *

That favourite opera "The Bohemian Girl," is being directed for the screen, and a wonderful array of stage stars has been engaged to interpret the interesting story including Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, and Henry Vibart. Harley Knoles is directing the screening for Alliance Corporation at St. Margaret's. Later the company will travel to the banks of the river Danube for some of the scenes.

* * *

Kenelm Foss, who is now busily engaged on the production of a film version of "All Roads Lead to Calvary," is of the opinion that the introduction of youth in motion pictures is essential. During the past few months he has selected stories nearly all of which demand youthful players as the leading characters.

## OUR LETTER LIST.

Letters await the following at the offices of this journal. A stamped addressed envelope should be sent with applications. No charge is made for the use of this service.

**Esme Kavanagh.**
**Faith Bevan.**
**Irenée Craven.**

## ON THE FLOOR
### *With* JOHN S. ROBERTSON

Easy confidence in himself and his work, which is typically American, combined with a real modesty, which is not quite so typical, is what first strikes an observer of John S. Robertson's directing methods.

This true modesty, implying a knowledge that he does not know everything, is evidenced in the fact that, being advised by a famous British novelist to see some of the Swedish screen masterpieces, John S. Robertson fully intends to follow the advice.

"There is no cut and dried method of making a film," he says; "I may make one picture one way and another film another way. I think the artistes ought to have a good general idea of the story before starting to work. Then there may be discussions as to the interpretation of the different characters and scenes as the production proceeds."

Perhaps the most obvious distinction between the methods of John S. Robertson and that of the typical British director is that, among the minute details about which he seems to take thought before the scene is shot are those of lighting.

The actual management of the light is, of course, the affair of the cameraman, and it is carried out by an efficient corps of electricians, but the American director seems to take a general supervision of the lighting effect to an extent which is not common among British directors.

"MEGAPHONE."

# Where they are and ——

**ARTISTES** should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.

Clive Brook is playing the star part in "Shirley" for Ideal.

Charles Levey is in the cast of "A Lowland Cinderella" (Progress).

Cyril Chadwick plays Spoofy in "Three Live Ghosts" (F.P.-Lasky).

Eric Barclay has returned from Paris, where he played a part in a French film.

Adeline Hayden Coffin is playing an appropriate part in "The Corner Man" for Harma.

Nell Emerald has finished her part in the latest Progress production, "A Lowland Cinderella."

Elinar J. Bruun has been working on interiors at the Harma studios for "The Corner Man."

Cecil Susands is the male juvenile lead in the new comedy "Eliza's Romeo" (Rising Sun).

Cora Goffin is leading lady for Lambert Films and is finishing her first Lambert production, "Romance and Reality."

Will Kellino is working hard on "Class and No Class" for Gaumont, and is turning an average of about 700 feet a day.

Betty Farquhar is playing the juvenile lead in a series of comedy pictures now being directed by Bert Haldane for Rising Sun.

Joan Morgan has now finished work in the star part in "A Lowland Cinderella," which Sidney Morgan has finished directing for Progress.

Cyril Percival has just completed work in his seventh consecutive production for Stoll. This completes his contract with the company.

John Gliddon is cutting and assembling "The Night Hawk," and expects the Trade show of this International Artists' premiere in a short time.

Louie Freear is playing Eliza in "Eliza's Romeo," a new series of two-reel comedies for a new British producing firm named Rising Sun Productions.

Geoffrey Malins has now finished the direction of the Hardy production "The Recoil," and has already cast for his third, which will be "The Scourge."

Elizabeth Irving is playing one of the leads in "Shirley" (Ideal).

George Foley has finished work on "A Lowland Cinderella" for Progress.

Eric Bray is Jim Blunders in "Where the Rainbow Ends" (British Photoplays).

Amy Venity has been booked by Sid Jay for a leading part in "Who is the Boss" for Albert Brovett.

W. Courtney Rowden is directing the production of a series of one-reel subjects at the Master Studios.

Denison Clift is now in his second week of work on "The Old Wives' Tale," which he is directing for Ideal.

Malcolm Tod's latest engagement is for F.P.-Lasky. He has been playing brother to the star in "Three Live Ghosts."

Bernard Dudley was out taking scenes on the North Sea last week for "Love in the Hills," which he is directing for Harma.

Roger Livesey has an important part in "Where the Rainbow Ends," which H. Lisle Locoque is directing for British Photoplays.

Bert Haldane is finishing "Eliza's Romeo," the first of a group of two-reel comedies which he is directing for Rising Sun Productions at Barker's Studio.

**SCENARISTS** should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.

Joe Nightingale plays an important part in "Shirley" (Ideal).

Francis Wetherell has been playing for Progress in "A Lowland Cinderella."

Babs Farren is in the cast of "Where the Rainbow Ends" (British Photoplays).

Fay Compton has been booked to play for Kenelm Foss in Thompson Productions.

## —DO YOU—

If Walter West will be inactive very long? and—

* * *

Why he was after the Kew Bridge Studios?

* * *

The names of the three persons interested in British productions who were bidding for the Kew Studios?

* * *

In what British production will Florence Turner soon be starring.

* * *

Is it merely an Old Wives' Tale, that she will soon be co-starring at Boreham Wood?

* * *

The name of the leading male artiste who has been offered an American engagement for 12 weeks at £1,000 per week?

* * *

The name of the company that went on location without a camera?

* * *

Why George Pearson mistook Rex Davis for the railway porter?

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## BRIDGING THE GAP ——

*by* EMILE

In the relation between cameraman and chief of laboratory there seems to exist a very big gap. This gap should not exist. They should fraternise and so become well acquainted with one another—in their ways and means for obtaining results.

I take it the chief of laboratory is a practical man and knows his work from A to Z. I also assume the cameraman is well versed in the art of light and shade. They both hold very responsible positions, and both are responsible to the director for giving him what he desires or aims at.

The first essential, then, is for the cameraman to expose a given length of film on a set fully lit, as well as a length of exterior, according to method used—judgment or exposure meter. These negatives should be cut in half—the one half kept for future use, the other half, with working instructions, given to the chief of laboratory, who should have them developed to what he considers correct intensity.

Notes should be taken in writing in a book specially kept for the purpose of exact composition of developing bath, the temperature of said developer when film was immersed, the actual time film was in bath (by aid of a dark-room clock), and when this film has been fixed, washed and dried should be noted. A consultation should take place between the cameraman and chief of laboratory then and there. Without fear or prejudice they should criticise the negative from every possible point of view till each is confident that his particular work has brought the absolute required result.

But if the cameraman fears that the best has not been obtained, then he must weigh up the pros and cons from his point of view: Should he give more or less exposure? Has the negative the *finesse* of detail he expected? Was it under-exposed and too hard? Was it over-exposed and too flat? Was it correctly exposed in his opinion and over- or under-developed? If either, then he still has part of the exposed film to experiment with, which he should have developed to his taste and judgment by standing near the developing-man, or carry out the test himself.

If he is satisfied that at last he has achieved his purpose in obtaining the quality he regards as correct, then he should consult the chief of laboratory, who, in his turn, must weigh up the pros and cons of the negative before him, bearing always in his mind two facts: (a) Will it enable him to pull a print to the satisfaction of his employers? (b) Will the trade printer be able or willing to do likewise? If any doubt

# what they are doing

George Bishop is playing for British Photoplays in "Where the Rainbow Ends."

Lilian Hall Davies is playing an important part for Thompson in "The Wonderful Story" (Sid Jay booking).

Harold Deacon plays St. George in the British Photoplays production "Where the Rainbow Ends."

## — KNOW? —

How many stage stars refused an engagement, through Syd. Jay, at £200 a week? and—

* * *

If the title of the film frightened them?

* * *

Whether Kenelm Foss will offer more in future? or—

* * *

Will he engage screen actresses who have not yet reached the stellar regions?

* * *

Whether Olaf Hylten is the cosmopolitan his name suggests him to be? and—

* * *

If his next screen appearance, as his first, will be with Florence Turner?

* * *

How Clive Brook enjoyed himself at Billy's Club the other evening?

* * *

What the coffee-stall keeper at Hyde Park Corner thought of the party of film stars, including Stewart Rome and Pauline Peters, as customers?

Walter Gay is in "Where the Rainbow Ends."

Ernest Wallace is playing in B. Haldane's production.

Nelson Watts Philips is working at Barker's Studios.

L. C. Egrot is turning for Albert Brovett on "Who is the Boss?"

Florence Nelson is now playing in the new Welsh Pearson production.

Zena Dane has finished playing lead in "No. 5 John Street" for Thompson.

Albert Brovett is directing the production of "Who is the Boss?" at the Hackney Studios.

Ruth Maitland has a leading part in "Where the Rainbow Ends" (British Photoplays).

Olaf Hytten has been booked by Sid Jay to play heavy in "The Wonderful Story" for Thompson.

Muriel Pointer is playing Betty Blunders in "Where the Rainbow Ends" (British Photoplays).

Kenelm Foss went to France last week to get "local colour" for his next Thompson production, "The House of Peril."

Fred Glover is playing a leading part as Joseph Flint in "Where the Rainbow Ends" for British Photoplays.

**CAMERAMEN should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.**

**DIRECTORS should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.**

Ellen Terry is to play Buda in "The Bohemian Girl" for Alliance.

Julie Kean is playing in "All Roads Lead to Calvary" for Thompson.

Jimmy Brough is playing for Broadway productions in "Football Daft."

C. Aubrey Smith is to play Devilshoof in "The Bohemian Girl" (Alliance).

Muriel Gregory plays an important role in "Sweet Genevieve" for Masters.

Phyllis Shannaw is playing lead for Arthur Rooke in his Davidson production.

B. Cave Chinn plays in "Where the Rainbow Ends" for British Photoplays.

Ivor Novello's part in "The Bohemian Girl" is to be that of Thaddeus, the hero.

D. R. Overall-Hatswell has been playing lead in "Sweet Genevieve," a one-reeler for Master.

Vesta Sylva plays Will-o'-the-Wisp in "Where the Rainbow Ends" (British Photoplays).

Kathleen Vaughan, is playing an important part in "Pickwick Papers" for Ideal.

Lorna Rathbone is at Hoe Street, playing for Thompson in "All Roads Lead to Calvary."

Audrey Stafford plays Matilda Flint in the British Photoplays production "Where the Rainbow Ends."

Victor McLaglan has returned to the studio again after a week's holiday. He is to play for Davidson.

Gladys Cooper has been engaged by Harley Knoles to play Arline, the heroine, in "The Bohemian Girl" (Alliance).

Constance Collier returns to the screen in "The Bohemian Girl" (Alliance), in which she will play the Queen of the Gypsies.

Gertrude McCoy has been playing for South African Productions in Johannesburg, but expects soon to be returning to this country.

Bert Wynne is back from the Isle of Wight, where he has been securing exteriors for "Jessica's First Prayer" (Seal), and is now working on interiors at Kew.

Frank Canham has been ordered a complete rest by his doctor and he is under a specialist for his nerves. This explains why he is not working on the present Thompson productions.

# IN THE LABORATORY

## LAUSTE

exists, then the chief of laboratory must point out these facts to the cameraman, who, I feel sure, in conjunction with the able assistance of the director, will smooth the dark-room work to conform with the quality expected from them, yet keeping the director's ideal aim in view.

This can easily be adjusted between cameraman and chief of laboratory, as being both interested in the art—they both depend upon the screen for their handicraft.

Here is a concrete case where union of method and opinion will certainly tend to improvements in quality. All that remains is for each to work using the same formula—in exposure and development—and one will soon observe the vast improvement gained.

Now, it is up to the chief of laboratory to carry out an equally conclusive test with each scene—in making the positive—by running off a printing test. This method settles for once and always the best printing light and best developing factor or time, a careful record being kept on cards specially printed for the purpose, and kept religiously with the negative to which they belong.

Naturally, the effect desired is solely controlled by the subject in hand. Some scenes may require a strong exposure and short development, while others may require a weak light and long development to make it more plucky, while probably the whole five or six reels may go through on the same light or very nearly so. Now, assuming the above has been carried out to the satisfaction of all concerned, think of the vast improvement that can be obtained by firms having several directors working. By installing unit dark-rooms, fully equipped and staffed for each director, where all his negatives could be developed, printed and toned, or tinted, as he desires, on the lines above suggested, all the dark-rooms being under the control of chief of laboratory, each cameraman and director could work in an atmosphere of independence, knowing full well that the staff is not worried about having to turn out thousands of feet of release stuff while the master copy of a new production is being done in between, without regard to the director's ideals.

The dark-rooms should preferably be situated near the studio, so that as soon as a scene is finished, or several, they can be sent for development, and quality ascertained before the set is struck or artistes discharged. The slight extra cost of this system would be small compared with the results which would be obtainable.

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# BASIS OF THE KINEMA CLUB

**The Formation Committee has now completed its recommendations for the formation of the proposed Kinema Club, and these are given below. They will be considered and discussed by a general meeting of all directors, artistes, scenarists and cameramen, which will be held in the Court Picture Theatre, at the corner of Tottenham Court Road and New Oxford Street, on Sunday, October 16, at 2.45 p.m. prompt.**

**Name of Club.**—The following names have been suggested:—Shadow Club, Lotus Club, Kinema Club, Anima Club, Focus Club, Iris Club, Pan Club, Kinema Art Club.

**Object.**—The primary object of the Club is to cultivate the fraternal spirit among those engaged in the artistic side of British film production. It is further suggested that sub-committees be formed for the furtherance of sports and the provision of legal and medical assistance if required.

**Membership.**—Restricted to directors, artistes, scenarists and cameramen.

(*a*) Ladies to be admitted to membership on the understanding that distinct and separate quarters are provided for them with a main room for general (mixed) intercourse and refreshment.

(*b*) Bona-fide kinema journalists to be admitted as Associate Members, but to have no voting power.

**Constitution.**—To be on the basis of the constitution of such clubs as the Garrick, Savage and Green Room.

**Qualifications of Membership.**—(*All applications for membership have to pass the Qualification Committee*).

(*a*) ARTISTES.—All recognised screen actors and actresses to be eligible for admission. Each application will be rigorously judged on the merits of the individual by the Qualification Committee, the ruling policy of which will be to make the Club as exclusive as possible, and to prevent undesirables, either amateurs, supers or screen-struck, getting in.

(*b*) DIRECTORS.—Directors who have been responsible for the direction of at least six productions; Assistant Directors and recognised Art Directors with twelve consecutive months' experience as such shall be eligible, subject to passing the Qualification Committee.

(*c*) SCENARISTS.—All Scenarists who have had at least five scenarios accepted within the three previous years and all Scenario Editors who have held such position for more than six months to be eligible, subject to passing the Qualification Committee.

(*d*) CAMERAMEN.—Any Cameraman with a minimum of two consecutive years' experience as a Kine-Cameraman (studio or topical) shall be eligible, subject to passing the Qualification Committee.

**Subscriptions.**—Those joining within one month of the inauguration of the Club be admitted to full membership on payment of an annual subscription of Three Guineas, and such members shall be admitted free of entrance fee. Those elected after that period shall be admitted on payment of an entrance fee (to be determined later) and a yearly subscription (to be determined later).

Members may be admitted to Life Membership on payment of Twenty Guineas.

Associate Members, on payment of One Guinea per annum, free of entrance fee.

**Finance.**—To inaugurate the Club on the best possible lines it is necessary to start off with a fund of £1,000, this to be secured either by Vice Presidents' subscriptions, twenty Life Members or 300 ordinary members.

**General Meeting.**—All are urged to be present at the meeting on October 16 (see above) to discuss these recommendations and assist in the inauguration of the Club.

**Signed.**—Eille Norwood, Rex Davis, Sydney Paxton, Bertram Burleigh, Arthur Walcott, George Ridgewell, Duncan McRae, Fred Paul, William J. Elliott, Adrian Brunel, George Woods-Taylor, Alfred H. Moses, Frank A. Tilley.

*Fill in this Form and post it to the Hon. Secretary, c/o this Office.*

I desire to be present at the GENERAL MEETING of the KINEMA CLUB.

*Name*..... *Address*.....

Will you also send notice of the Meeting to

*Name*..... *Address*.....

# FILM SLANDER CASE

In the King's Bench Division, on Wednesday last, before Mr. Justice Rowlatt, a slander action was heard in which parties in the film industry were concerned, the plaintiff being Simon Dupaic Abrahams, of 1, Alexandra Mansions, West Hampstead, who had been employed as travelling manager and cashier to the Stoll Picture Productions, Ltd., and he sued Wm. L. Folkard, 4, Regent Street, W. (known as Maurice Elvey), of the Stoll Picture Productions, Ltd., Temple Road, Cricklewood, for damages for an alleged slander uttered on November 20, 1920. The defence was a denial of utterance of the words alleged.

Mr. Heddon, in opening the case, said that damages were claimed for alleged slander. Plaintiff was the travelling manager and cashier of the Stoll Picture Productions, Ltd., and the words complained of were said to have been uttered to persons who were still employees of that company, and who had been subpœned to give evidence. These people were Paul Berger, the photographic manager of the company, Joseph Grossman, the studio manager, and Jeffrey Bernard, the managing director.

The plaintiff was appointed travelling manager and cashier in respect of a tour in France for the purpose of making a film, "A Gentleman of France." The defendant, Mr. Folkard, who was known as Maurice Elvey, was directing the production, and plaintiff and defendant were in the touring party, and they went to Aurrillac.

There was trouble between the plaintiff and the defendant from the beginning, the arrangements that the plaintiff made for the party were constantly interfered with by the defendant and a lot of dissension resulted.

Mr. Justice Rowlatt: Could you not make a film of "A Gentleman of France" without going to France?

Counsel: That I do not know; but I think it was necessary to get a suitable place where the light was good, the scenery suitable, and there was the necesary "local colour."

Counsel proceeded to add that Mr. Abrahams experienced much difficulty by reason of the upsetting of the arrangements made. When they got to Aurrillac the defendant said the place was quite unsuitable, and at greatly increased expense the party went to Nice, where there were alleged to be joy-rides to Monte Carlo, etc., and plaintiff (it was alleged) was asked to pay unnecessary expenditure out of the assets of the company.

The party returned on November 18, and on November 20 there was a meeting at the studio at Surbiton, at which the affairs of the tour were reviewed. In the course of that meeting a communication was made to the plaintiff by Mr. Grossman and Mr. Berger, and as the result of that the plaintiff consulted his solicitors. The plaintiff's complaint was that the defendant used the words: "He (meaning plaintiff) has been receiving illicit commissions and wilfully wasting the firm's money."

The plaintiff was dismissed from the firm's employment, and he now claimed damages.

Simon Abrahams, in his evidence, said he was demobilised from the Army in May, 1919, and he entered the employment of the Stoll Picture Productions, Ltd., in December, 1919.

Joseph Grossman gave evidence that he was the studio manager in the service of the Stoll Company, and was now present on subpœna from both parties. At the meeting in question there was a general discussion with regard to the tour, the finances were gone into, and it transpired in the discussion that Mr. Elvey had had brought to his notice by one of his assistants that a certain amount of commission had been returned by a French firm. The commission was supposed to have been returned by one of the French firms from whom horses had been hired, and the matter had originated by Mr. Elvey saying it was a French custom to return commissions. They did not look upon that in France as a corrupt practice. The name of the plaintiff was not mentioned in connection with this commission business, and no mention was made of any irregularity on the part of the plaintiff.

Mr. Berger was next called, and he deposed that the defendant first raised the question of the commission, and made a remark about Mr. Abrahams not being capable enough for the job. Mr. Elvey was asked if he suggested that plaintiff was dishonest, and he said "No." Witness said that the discussion about money matters did not concern him, and he did not interest himself much. He remembered Mr. Elvey saying they could have saved money on commissions, and that he believed commissions had been returned, but he did not say to whom.

Jeffrey Bernard, managing director of the Stoll Picture Company said the conversation about the commission was started by Mr. Elvey. In a general discussion about the tour witness made bitter complaints of the expenses incurred, and Mr. Elvey said he remembered occasions when Mr. Beverley, an assistant, had ben offered the return of commissions by French firms, mentioning that that was quite a usual thing in France. Leading out of that, witness put a leading question to Mr. Elvey to the effect, "You don't suggest Mr. Abrahams is dishonest?" To this Mr. Elvey replied that Mr. Abrahams was too much of a fool to be dishonest.

Peggy McCall, the scenario editor, was also called, and at the close of the plaintiff's case Mr. Justice Rowlatt said no slander had been proved. Judgment was entered for the defendant with costs.

# FRONT COVER BIOGRAPHIES

## XV.—CLIVE BROOK

After five years' fighting Clive Brook took up a stage career in August 1918. He played two tours with "Fair and Warmer" and then accepted a years' contract with Reandean.

Under this management he played lead in "Over Sunday," at St. Martin's Theatre (his second part on the professional stage) and in "Just Like Judy." He also created leads in two provincial productions for Reandean.

He subsequently played lead with Iris Hoey in the sketch "Hurbury Pearls," at the Coliseum, and the principal provincial halls. He was featured in his first film, "Trent's Last Case," in July 1920, and since then has temporarily relinquished a career on the stage, of the most exceptional promise, to play in "Her Penalty," "Kissing Cup's Race," "Loudwater Mystery," "Daniel Deronda," "Sportsman's Wife," "Christie Johnston," "Sonia," "The Experiment," and "Shirley."

He has been connected with films for only fourteen months.

# SCREEN COMEDIANS

*by* MILTON ELMORE

*Are Stage Comedians Natural Screen Comedians?* In my opinion, they are not; for, whereas the stage comedians have the assistance of dialogue and music for their interpretations of the characters enacted, the screen comedians have no such aid, and must rely upon the chances afforded by the scenario and their mimetic powers.

There are instances of comedians showing great versatility and adaptability both on the stage and before the camera; but in these cases the comedians have been not merely comedians for either the stage or screen, but earnest students of both branches of art. They have learned that the exaggerations of facial expression which have scored to the anticipatory guffaws on the stage convey very little on the screen where the action must be quickened to save the audience from boredom. Similarly, the light comedian minus witty dialogue and mannerisms is the hopeless inanition of what should otherwise be a frank impersonation of character.

The best screen comedian is he who by his mimetic powers can convey to his admirers by so little as a single gesture the ideas or thoughts which would be conveyed by dialogue spoken from the stage.

I have met comedians, with not much stage experience, who seemed to me to be born artistes, and after giving them the chance of exhibiting their abilities in the studio have found them to surpass the trained and schooled variety. The passive and impressive qualities which should be the great assets of screen comedians are seldom found in those that have migrated from the stage. Those that are not hampered by theatrical traditions as a rule seem to be most suited for the parts allotted.

# YOUR CORNER

## LETTERS TO THE EDITOR

### WHOSE FAULT?

On perusing the pages of your very excellent weekly dated September 17, I noticed therein an article written by a gentleman named M. P. Prout, whose work I have yet to see on the screen. I hope this gentleman is aware that the "loss of moulding" in an artiste's face might just possibly be the very splendid work of the present-day printing establishments.—Basil W. G. Emmott.

### BAR DUD FILMS

Have you noted the public disfavour with which many imported productions, so-called "comedies" especially, have been viewed lately? Similar stuff on the speaking stage would, I am convinced, quickly "get the bird," but the silver sheet has no feeling.

It is a great pity, but many good pictures are ruined by a senseless, plotless, what I would term "get-rich-quick" production, and, although this sounds revolutionary, it is about time they were outed.

What criticism does the above-mentioned rubbish get from the British public before it is foisted on it? I have noticed myself how these films are received, and I have no hesitation in saying that with the slightest stimulus the public will boycot them. It is evident that the directors responsible are not out to keep picture making a fine art, and that is why I used the phrase "get rich quick." We criticise our own work harshly enough, and yet we allow the market to become glutted with films that bore one to tears.

I would like to see a system evolved whereby the general public would be enabled to show their favour or disfavour of a certain type of film. At the present time they are handicapped for reasons which you will quickly see yourself. If your valuable paper could do anything in the matter the effects would be far reaching both for British films and British picturegoers.—H. C. Newton.

### A CONTRADICTION

In your issue of September 24 it is stated by International Artists Films that Will Howse photographed "The Man who Forgot" for Harma. I, myself, was entirely responsible for the photography in that production, with the slight exceptions of a retake of one scene after I left Harma, and a few titles and stills.—Phil Ross.

### PUBLIC AT FAULT

As one who has a great deal of interest in the production of British films, I most emphatically protest against various daily papers publishing in their columns articles entitled "What is the matter with English films," etc., and thence following a discourse on the failings of the British film director in general.

I wish to state in my humble estimation that the fault with our films lies not with the director, but with the British public. We are all well aware of the public prejudice against a well-known boxer at the present time, and a similar campaign is going on against British films. The public not only very gingerly supports the films for the most part, but are continually grumbling on the lack of English Mary Pickfords, etc.

At one of the best kinemas in London, a week ago, two extra big films were being shown, one a picturisation of one of Dickens's works, produced by an English company, and the other an American one. Despite the fact that even to the crudest of minds, that in the case of the American film, the plot or rather what was meant to be one had been built around the heroine—in view of her past successes—the public generally was enamoured with it, while in the case of the English film, which was far superior in every detail, it was received with silence except by a few who could appreciate it. One self-possessed critic of the films declared in a loud voice to those about him that he had never heard of the English film company, and it was therefore no good, and that I fear is synonymous with the opinion of the general British public; because a film had been produced by Englishmen it is no good. If we were in Germany I might understand this, but in England, never.

In conclusion, I wish to say that with the public's support behind him, the English director would be the best in the world, and it will be a red letter day when they realise that England CAN produce some good films.—Hu Forster.

### THE CLUB

Is a Kinema Club advisable? Most certainly, but for heaven's sake do only allow as members the real professionals—the experienced—and do not accept Jane, John and Jack only for the sake of collecting fees.

Let a member pay a small fixed fee for the year; let the engagement go through the Kinema Club, and let every engaged artiste pay to the club 3 or 4 per cent. of his weekly salary. The Motion Picture Studio should be supplied free of charge to every member, the cost to be paid by the club. Take care that to be a member of the club means superiority—an introduction in social life.

Would not that be the most secure way to get a sound trade? This would kill the breeding of artistes like rabbits.—Maresco Marisini.

### THE FREE-LANCE WRITER

I like your paper, and I am very pleased that you are making a point of putting forth the case of the Free Lance Writer, for there will never be any really great films until the Original Screen Play Writer is properly acknowledged and properly paid.

All the work I have sold in the past—original work, with full scenarios—has been produced as I wrote it, and, save in the case of one, where the director put some of his own stuff in, have met with success and favourable notices in the Press. (Strange to say, the bits he put in had nothing to do with the plot and were the ones that were commented upon unfavourably, which was most annoying to me, as I never wrote them.)

I also note with interest "The Scenario Market and What Producing Firms Require." Some are hopeful and some are *not*; the *nots* are the firms which seem to want to buy a story for a few pounds, place it in the hands of the firm's hack writer, or for the purpose of the director to write up the film for some special star, and so on, and the story has to take its chance and possibly be nothing like the author's theme.

I shall also be interested to hear more about the formation of a much-needed Kinema Club, and would like details of the scheme.—Muriel Alleyne.

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# MARY ODETTE AND SCREEN ASPIRANTS

*In our last issue we published an article from the pen of Mary Odette on the question of Aspirants for the Screen, and some of her conclusions are contested by M. P. Prout in the following reply :—*

I do not like the spirit at the back of Mary Odette's article. There is more latent screen acting talent outside the film business than in it. It would be a serious thing for British film production if it were not so. The difficulties in the way of any outsider, though endowed with all the qualities that go to the making of a super screen actor, are, unless they have influence, practically insuperable.

It may be quite natural for Miss Odette to wish to make a tight little trade union of screen acting—the film trade consists virtually of a series of such unions—but she ought to realise that other people only ask for the facilities, opportunities, or influence which determined her first appearance on the screen.

The business in which I have been engaged since before Miss Odette was born constitutes a veritable mill in which the few that are suitable, photographically and histrionically, to become screen actors are easily sifted from the tens of thousands who would be useless. Only a small proportion of that few are "aspirants." Casting is confined to those inside for two reasons: it saves trouble, and the other method necessitates a quality of judgment not within the calibre of many directors.

Screen acting differs from stage acting in that those who have ability or talent in that direction usually display it clearly the first time they are given an opportunity. The principal exceptions I have noticed are recruits from the legitimate stage where improvement consists in unlearning their legitimate "stageyness," which takes effort and time. I could name very glaring instances of both cases.

I have taken particular interest in Mary Odette, and if she is not above taking a hint from one who has been a student of film technique since she was an infant in arms, the question whether she improves on her earliest performances will depend (apart from increasing maturity) not on the number of films she acts in (and from each of which she may "learn" something), but on the competency of the directors into whose hands she allows herself to fall.

The recognition of latent film acting talent is an art in itself, and the director who possesses it will find it not only commercially profitable but artistically elevating—inexpensive but in no sense "cheap." And anything that elevates film art—and the *untapped* sources of it are greater and more numerous in this country than any other—should not be excluded by any species of trade-unionism.

# K.C.S. MEETINGS

The second meeting of the winter session was held at Patmae's on Friday last, when some very important business was negotiated. The election of the members and a new secretary was one of the most important items.

The President suggested that Kenneth Gordon, a very energetic member of the society, should be elected as secretary during the absence of Geo. Woods Taylor in India.

Mr. Gordon, in reply, said that he thought that perhaps some other member would accept the post.

It was pointed out by various members the advantages that would accrue from electing Mr. Gordon as secretary, and after some persuasion he ultimately agreed to accept the post. In thanking the members for electing him, he modestly mentioned that while he did not think he could work harder than Mr. Woods-Taylor had done, he would do all within his power to be a worthy successor of Mr. Taylor's.

During the evening a toast was drunk to George Woods-Taylor, who in his reply stated that he would only like to see the success of the society. The one great trouble at present was in getting members to turn up. He hoped to see this trouble overcome.

*It was suggested that when the Kinema Club came into existence, the solution of getting members to turn up at the meetings would be solved. All were agreed upon one point, that was that there was not sufficient enticement being offered to bring the members along. The Club would solve this difficulty, for there the members could meet and discuss subjects any hour of the day.*

On Friday, October 13, arrangements have been made for members to give a ten minutes lecture on "The Failures and Successes of a Topical Cameraman," and this should certainly prove a very interesting and amusing discussion.

It is requested that members note that the inauguration meeting of the proposed club is fixed for Sunday, October 16, at 2.45 p.m. All members of the K.C.S. are invited, and will be able to gain admission to this meeting by virtue of membership of the society. At this meeting the recommendations of the Formation Committee will be submitted (see page 8), which will be composed of all directors, artistes, cameramen and scenarists, and applications for admission to membership accepted.

## FILMING THE ARCTIC

At a meeting of the Executive Council of the British Society of Engineers, on September 23, at Sheffield, it was decided to commence preliminary preparations for the Arctic expedition by airship, proposed in 1919 by Capt. C. Frobisher, Secretary of the Society. The airship will be of the S.S. type, commonly known as the "Blimp," which will be specially adapted for a flight of 1,300 miles, which will be the distance from Spitzbergen to the North Pole and back. The route will primarily be from London to Christiana (first base), from thence to North Cape (second base), from thence to Bear Isle (relay base), and finally to Spitzbergen (the base of the Expedition). It is estimated that 50,000 feet of kinematograph films will be taken during the Expedition. Preparations will be commenced from March to July, 1922, and the Expedition will be carried out during July, August and September, during which time the sea around Spitzbergen will be open for maritime navigation.

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# CAMERAMEN AT WORK

I hear that there are complaints about the laboratory work just now. It was the subject of a very heated argument at one of the after-the-meeting talks the other Friday night. One member was anxious to have the laboratories use distilled water. The cost of procuring the water, he claimed, was quite small, compared with the results that would be obtained.

* * *

Congratulations to the new Secretary—Kenneth Gordon. Everyone knows that the work of the Secretary is not light, and anyone who takes up such a position must certainly be out for the good of the Society.

* * *

George Woods-Taylor will be starting on his long journey to India shortly after these lines appear in print. He is the second member to go away in the last few weeks. "Bee" Mason is on his way to the South on the *Quest*, Mr. Taylor will leave on the *Kaiserin* on October 14. He is taking with him a colour camera and a black and white, which his firm, Cinechrome, is supplying.

* * *

Mr. Moses is always first in helping brother members. The vote of thanks that the meeting accorded him when he bought a camera specially to present to an unemployed member of the Society, who thought he could make some money if he had a camera, was well deserved. I know Mr. Moses will not be pleased to see this in print, but such things deserve, at the very least, a mention.

* * *

An interesting discussion took place at the last meeting of the cameramen regarding the small attendances at meetings. True, it is only the second meeting of the winter session, but the lack of members was very noticeable.

Is it that the members forget the meetings? This was suggested, and to remedy such a state of affairs the secretary was asked to send a weekly letter to all members, asking them to be present. Such a thing would entail a great deal of unnecessary work and expense; surely it is not essential to try such means.

* * *

Examinations for admittance to qualified membership, Associate-Fellowship and Fellowship of the British Society of Engineers, 147, West Street, Sheffield, will be held during the months of October, November and December upon electrical engineering, kinematograph installations, kinematograph operating, etc. Prospectus and particulars will be sent free on request. Candidates wishing to save expense of travelling to Sheffield must submit the name and address of some responsible person who is willing to act as examiner for the candidate and on behalf of the Society.

* * *

Kenneth R. L. Gordon started in the Gaumont dark rooms. He was responsible for the filming of the Delhi Durbar and the Balkan War in 1912. Served in the war 1914 to 1919. Was official photographer to the North Russian Relief Force, 1919-20. His latest productions are "North of the Dogger Bank," "The Law Divine," with Masters, and "Film Pie." He is now with Pathé's, and is the new Secretary of the Kine Cameramen's Society. Hobbies: Photography. Recreations: Boxing and riding. Address: 34, Fulham Park Gardens, Fulham, London, S.W.6.

* * *

G. Albert Smith, of Brighton, the well known inventor of the "Kinemacolor" process of kinematography in natural colours, has received the signal honour of an invitation to join the Prince of Wales' party on his Indian tour. Mr. Smith, with a party of assistants, will take kinematograph pictures in natural colours of the gorgeous ceremonies prepared for the Prince throughout his tour. The pictures will be taken by the Cinechrome process, which is a great improvement on "Kinemacolor." For some years now Mr. Smith has been working with ceaseless energy on the task of perfecting his new process, and he has achieved some remarkable results. When the Prince of Wales visited Brighton in February last to unveil the Chattri, the memorial to the Indian soldiers erected on the Downs, Mr. Smith accomplished the unique feat of recording in natural colours this picturesque and impressive ceremony.

* * *

"B. T. W." writes:—"A recent issue stated that it was reported that Jimmy Taylor, of Gaumont's, was married. As usual with your information, the report was correct, and we all wish him every success in double harness. The history of the romance is known to very few. Jimmy met his wife a little over twelve months ago; and, whilst engaged 'turning the handle' in Nottingham, the production was held up while 'Jimmy' put a trunk call through to his lady love, proposed, was accepted, and the result is as reported."

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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**British Photoplay Productions.**
ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
CAMERAMAN: I. Roseman.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Fourth week.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: Thornliebank, Glasgow
FILM: "Football Daft."
DIRECTOR: Victor W. Rowe.
STAR: Jimmy Brough.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: Finishing.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: Not Titled.
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shanhaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Commencing.

**Direct Film Traders.**
STUDIO: Ebury St., Victoria, S.W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Fifth week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Three Live Ghosts."
DIRECTOR: George Fitzmaurice.
STAR: Anna Q. Nilsson.
STAGE: Third week.

---

FILM: "Perpetua."
DIRECTOR: John Robertson.
STAR: Ann Forrest.
STAGE: Fourth week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Second week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Finishing.

FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Casting.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STAR: Hugh E. Wright and Ida Lambert.
SCENARIST: Frank Fowell.
CAMERAMAN: A. G. Franguelli.
TYPE: Comedy Drama.
STAGE: Seventh week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendriek.
STAGE MANAGER: F. C. Knott.
FILM: "Piekwiek Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Fourth week.

---

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Commencing.

---

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Third week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme
STAR: Dawn Meredith.
SCENARIST: Gerald Fort Buckle.

**Progress**
FILM: "The Lilac Sunbonnet."
STAR: Joan Morgan.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Sixth week.

**Seal.**
ADDRESS: Prinees Studio, Kew.
FILM: "Jessiea's First Prayer."
STAR: C. Hargreave Mansell.
DIRECTOR: Bert Wynne.
STAGE: Third week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: "The Exclusive Model."
DIRECTOR: Georges Dunstall.
STAR: Molly Adair.
SCENARIST: Cyril E. Murrell.
CAMERAMAN: Edward Groe.
TYPE: Two-reel comedy.
STAGE: Finishing.

---

FILM: "Dutch Courage."
DIRECTOR: Georges Dunstall.
STAR: Dorothy Peters.
SCENARIST: Alec McKee.
TYPE: Two Reel Comedy.
STAGE: Second week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Cutting and Assembling

---

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Nearing Completion.

---

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
STAGE: Third week.

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FILM: Half a Truth.
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Fourth week.

---

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
STAGE: First week.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh, Minna Gray.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
TYPE: Drama.
STAGE: Third week.

**Temple Productions.**
ADDRESS: Catford Studios, S. E.
MANAGER: Maurice Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport.
SCENARIST: Bannister Merwin.
CAMERAMAN: Harold Bastick.
TYPE: Three Reel Comedy.
STAGE: Commencing.

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

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BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., 'Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2456.

SEAL PRODUCTIONS.—Prince's Studio, Kew

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

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Vol. 1.—No. 18. Saturday, October 8, 1921. FOURPENCE

# THE PRESS ON DAVID O'RANE IN "SONIA."

*"TIMES."* 26.9.21.

". . . There have been few better things in British pictures than Mr. Clive Brook's performance as David O'Rane, the youth who rises from nothing to a fortune and then sacrifices everything, including his eyesight, for the sake of the country which he loves. In the closing scenes, wherein the broken man feels that the world is against him until Sonia brings him comfort, Mr. Brook gives a really beautiful performance which in one stride puts him among the best of our film actors . . . . ."

*"DAILY NEWS."* 23.9.21.

". . . but the real credit lies with Clive Brook who plays the part of David O'Rane. It is a wonderful performance."

*"DAILY TELEGRAPH."* 29.9.21.

"The most notable thing about it seemed to me to be the performance of Mr. Clive Brook as the masterful hero."

*"KINEMATOGRAPH WEEKLY."* 29.9.21

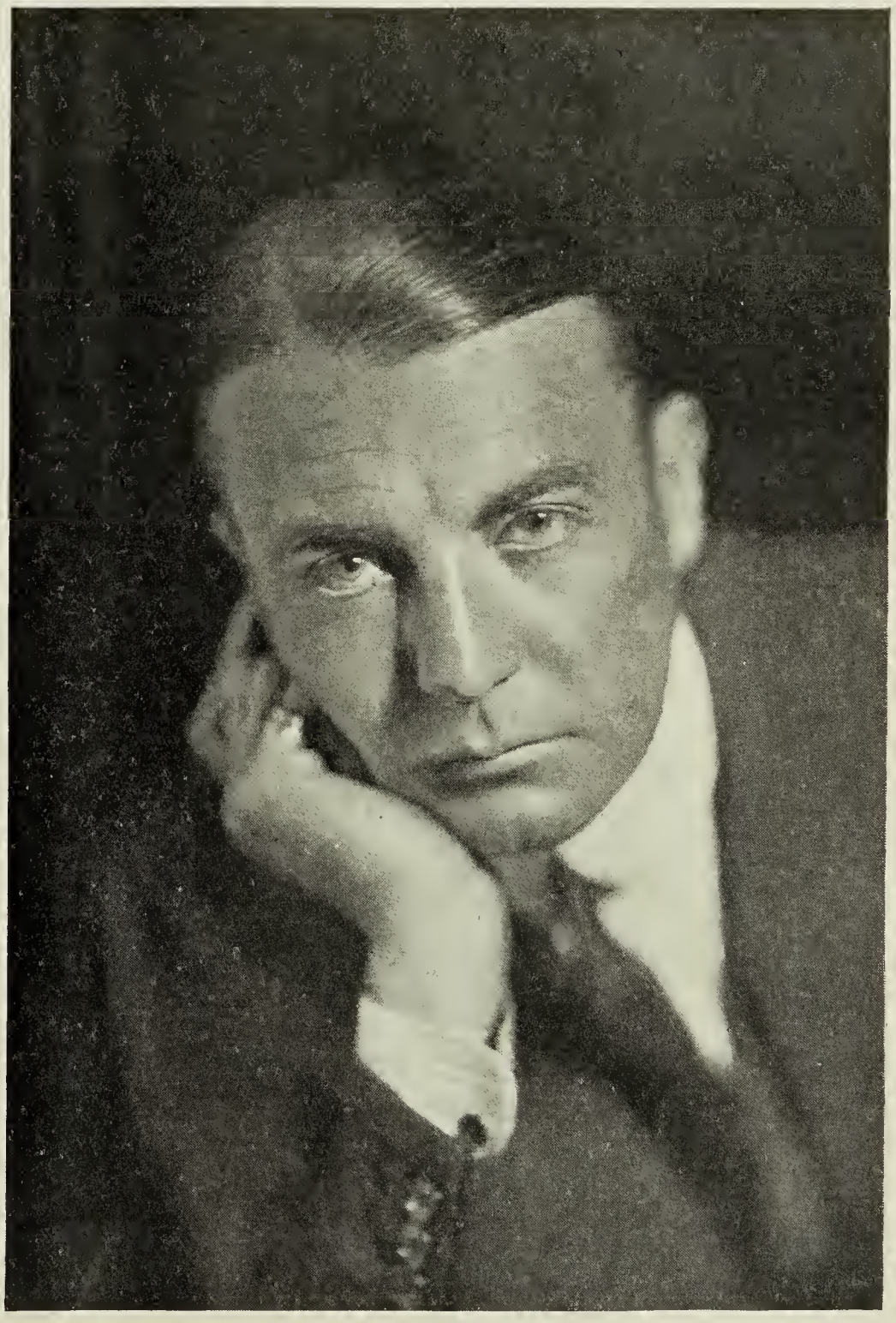
"Clive Brook's acting together with his powerful personality will prove a great source of attraction . . . His acting at the end, when he is blind, constitutes the finest moment in the whole film."

*"EVENING NEWS."* 24.9.21.

". . . Probably doing better work at the moment in British productions than any others."

*"FILMS."* 24.9.21.

"We can heartily congratulate Clive Brook on the artistry and force with which he completely dominates the play."



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*"CINEMA."* 29.9.21.

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Editorial and Advertisement Offices, 85, Long Acre, London, W.C.2.

Vol. 1. No. 18

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Oct. 8, 1921

*The Censorship Danger.*

THERE is an increasing tendency to demand State censorship of the screen. And it is not confined to this country. Like all other questions which are taken up by extremists, the need for severely restricting the scope of the photoplay is grotesquely exaggerated. The reformers' attitude that the screen should be emasculated so that it is fit for children is as ridiculous as would be a similar demand on literature, the drama, or art. Unfortunately, though going to violent extremes, the reformers have some ground for their complaints. To a large extent the making of pictures has been, especially in America, in the hands of men with little culture and misguided imaginations. It has also suffered from the cosmopolitan commercialist whose mind cannot get beyond sensation and violence — who believes that these are the things the public wants because they are the only things which he himself can appreciate. Thus in the cruder types of films—and this applies more especially to American films—there is a continual repetition of physical violence, viciousness and lust. In the more pretentious pictures the tendency has been towards subtle suggestion and sensuous display.

* * *

*Better Men and Better Films.*

THAT these films exist gives the reformers an excuse for their agitation. So do "bathing girl" comedies in which the bathing girl is only introduced in order to give the film a sex appeal. But the existence of such films does not furnish a reason for a rigid censorship that would regard the photoplay from the standpoint of the needs of children any more than a salacious play or a pornographic book would justify the imposition of such a censorship on the drama and literature. The film producing Industry is capable of putting its own house in order. Better men—in the sense of being more educated and more artistic—are being attracted to the photoplay; and the more of them that come in, the harder will it be for the purveyors of sensation and salacity to continue their bad work. But the imposition of a censorship—especially a censorship controlled by bureaucrats, disappointed women and people who are under the delusion that their mission in life is to regulate the lives of others—would be fatal to the development and growth of a screen art. To make a comparison with a similar form of censorship on literature, it would produce—or rather allow—nothing but "Sandford and Mertons," "Danesbury Houses" and Sunday-school tracts.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"The Fruitful Vine"** (*Stoll*) is one of Stoll's best. It possesses technique of a high order, while the story has been turned into a scenario with credit to all concerned. Interior sets are lavishly magnificent while the picture also possesses good scenic value. To Maurice Elvey great praise is due for beating the Americans at their own game: elaborate productions; while his cameraman's work beats the average American photography. The cast has been well chosen but the members are more than types—they are artistes. Mdlle. Valya's performance is a triumph of histrionic art and Fred Raynham also contributes highly to the general success of the production, but Irene Rooke fails to make the best of her opportunities.

**"Love at the Wheel"** (*Masters*) is quite good pictorial entertainment despite certain defects that it possesses. Clare Greet's work is the best piece of characterisation in the picture but Pauline Johnson's opportunities for displaying her talents are reduced to a minimum. Poor direction is responsible for much that is faulty in the production but not the motor racing scenes at Brooklands, and photography is never poor.

**"Laughter and Tears"** (*Granger-Binger* provides a vehicle for Evelyn Brent to score another personal triumph. Her artistry is superb. She is a screen genius. The direction of the production has not been handled with the maximum amount of intelligent care and photography is not all it might be. In fact the technical properties of the production are much weaker than the artistic, for the chief characters are well cast. Adelqui Millar in addition to being the author plays lead and submits a good dramatic performance. Bert Darley, too, is really convincing and suggestive of greater possibilities.

*A Film Shortage?*

A NUMBER of people, including many exhibitors, hold the opinion that next year there will be a shortage of films, resulting in great competition, to the damage of the small exhibitor. This opinion is based chiefly on the fact that America has curtailed her output, which at present is less than 40 per cent. of what it was a year back. Why this should postulate a shortage of films it is difficult to understand, for the real reason for the falling off in production is that America has been making far too many ordinary—and often mediocre—pictures. If she is now making fewer and better pictures, it is not from any ethical belief; it is a necessity which is purely commercial. And while there is plenty of room for better pictures, it is surely a mistake to aim at fewer. What *is* wanted is *not* fewer and better pictures. It is better pictures and more of them. There can never be too many good pictures, either for the Trade or for the exhibitor. The greater the number of good films and the smaller the number of bad ones, the larger will be the expansion in the size of the public interested in kinema-going. Such expansion is good for the director and the artiste. They can do their part to bring it about by concentrating on the production of better pictures and still better and more of them. Let America reduce her output. To make up her programs she will have to take in the best from the rest of the world. Already she is doing so. French, Swedish and German pictures are getting on to the screens of the United States in increasing numbers. It is our business to see that our pictures are good enough to get their share of this market

* * *

*The Club.*

SUNDAY, October 16, will witness the inauguration of the much-needed Club for those engaged in the artistic side of British film production. And with the advent of the Club the profession will vest itself with a new and necessary dignity. No longer should the film artiste be regarded as the Cinderella of the theatrical profession; membership of the Club will provide the artiste with the same status that membership of the Green Room Club does the theatrical actor and of the Savage the literary folk. That there will be misgivings among many is a sure fact, but we are confident that these will be found to be groundless when the Qualification Committee comes to exert a strong and stern supervision of the individual merits of individual applicants. There have been futile attempts in the past to form a Club, but never has the suggestion obtained the influential backing that this proposal has. Providing the necessary financial support is forthcoming—there should be a flourishing centre of social intercourse by Christmas. And we welcome its advent because its effect will be to close up the ranks.

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# High Lights

## Intimate Studio Gossip

The latest news of the state of affairs of Broadwest is that C. Comins, 50, Cannon Street, E.C., has been appointed as receiver and manager by order of Court dates September 21, and under powers contained in debenture dated August 2, 1917.

* * *

City men on their way to business the other morning rubbed their eyes and then stared almost incredulously at an aristocratic looking gentleman, immaculately dressed, wheeling a baby carriage across the busy thoroughfare in front of the Royal Exchange, and, at the same time, dragging a reluctant lamb by a piece of rope. Near this unrehearsed scene was the camera-man busily turning the crank of his machine. The aristocratic gentleman was Cyril Chadwick as Spoofy in the new George Fitzmaurice production of "Three Live Ghosts." Afterwards it was found that the scene had been somewhat spoiled by a baker's van which crossed the line of vision at the psychological moment, and there was nothing for it but to take the scene all over again. Cyril Chadwick, his baby carriage, and his lamb were whirled by motor car from the Islington studios to the Royal Exchange, and once again he crossed the busy thoroughfare with a burly policeman this time holding up the traffic, and hundreds of people watching the quaint scene.

* * *

I learn from Bert Haldane that he has been approached by a new company, now forming with big capital, to go to Ireland and direct the production of Irish pictures. The engagement offered is for two years. Does this mean that everything in Ireland is peaceful now?

* * *

Last week I referred to the resolutions of the National Council of Women of Great Britain held at Sheffield, the Countess of Selborne presiding. The resolution urged the Home Secretary to introduce legislation for the licensing of all persons who for the purpose of private gain employ people to perform in a kinematograph film. Cecile Matheson, in proposing this, said if they were successful in getting legislation on those lines they would do something desired by the A.A. and all the film directors. What was required was protection against unscrupulous kinema schools and theatrical agencies usually run by Mr. Bogus. Methods adopted in many cases amounted to a peculiarly cruel method of fraud, and the opportunities of practising this would be nullified by licensing. She described many instances of how young people had fallen victims to the fraudulent manager.

* * *

Isabel Beresford, of the A.A., who seconded, made a strong appeal. "I ask you to stop this awful thing, this pandering to lust and dealing in women's souls, leaving them stranded with temptations all round them that frequently mean ruin, body and soul." The resolution was carried.

* * *

A further resolution, which prohibited the engagement of any young person under the age of 18 in the theatre or on the films, was lost. It was pointed out that actresses and actors, both for the stage and screen, had to begin their training at an early age, and there were other technical difficulties that could hardly be overcome. This result does not surprise me, for last week I said that the suggestion was "far too bureaucratic as well as failing to deal with the problem that the Council wishes to tackle." With the appeal of Madame Beresford I stronly agree.

* * *

Jacques Wessel, Director of Foreign Sales for the Hollandia Film Company, Haarlem, Holland, is leaving for the States with five of the Granger-Binger productions. A fluent linguist, he is a popular personality in most of the film centres of the European capitals, and has travelled extensively even further afield. Recently he joined the foreign sales department of the Hollandia Film Company, and immediately fixed up for the distribution of the productions of this concern throughout the world (excluding England and America) by Pathé. These pictures include "The Black Tulip" and "Laughter and Tears." These productions are, of course, handled in England by Granger's, and America is now the only country not covered. This fact, Mr. Wessel hopes soon to remedy, however, and he will take the good wishes of a cosmopolitan circle of friends with him on his trip to the U.S.A.

* * *

Sid Jay, the energetic agent of Wardour Street, is continually negotiating engagements for other people, but I am now interested to know that he is able to announce his own engagement to be married. Congratulations to both!

* * *

That favourite opera "The Bohemian Girl," is being directed for the screen, and a wonderful array of stage stars has been engaged to interpret the interesting story including Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, and Henry Vibart. Harley Knoles is directing the screening for Alliance Corporation at St. Margaret's. Later the company will travel to the banks of the river Danube for some of the scenes.

* * *

Kenelm Foss, who is now busily engaged on the production of a film version of "All Roads Lead to Calvary," is of the opinion that the introduction of youth in motion pictures is essential. During the past few months he has selected stories nearly all of which demand youthful players as the leading characters.

## OUR LETTER LIST.

Letters await the following at the offices of this journal. A stamped addressed envelope should be sent with applications. No charge is made for the use of this service.

**Esme Kavanagh.**
**Faith Bevan.**
**Irenée Craven.**

## ON THE FLOOR

### *With* JOHN S. ROBERTSON

Easy confidence in himself and his work, which is typically American, combined with a real modesty, which is not quite so typical, is what first strikes an observer of John S. Robertson's directing methods.

This true modesty, implying a knowledge that he does not know everything, is evidenced in the fact that, being advised by a famous British novelist to see some of the Swedish screen masterpieces, John S. Robertson fully intends to follow the advice.

"There is no cut and dried method of making a film," he says; "I may make one picture one way and another film another way. I think the artistes ought to have a good general idea of the story before starting to work. Then there may be discussions as to the interpretation of the different characters and scenes as the production proceeds."

Perhaps the most obvious distinction between the methods of John S. Robertson and that of the typical Brtish director is that, among the minute details about which he seems to take thought before the scene is shot are those of lighting.

The actual management of the light is, of course, the affair of the cameraman, and it is carried out by an efficient corps of electricians, but the American director seems to take a general supervision of the lighting effect to an extent which is not common among British directors.

**"MEGAPHONE."**

# Where they are and ——

**ARTISTES** should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.

Clive Brook is playing the star part in "Shirley" for Ideal.

Charles Levey is in the cast of "A Lowland Cinderella" (Progress).

Cyril Chadwick plays Spoofy in "Three Live Ghosts" (F.P.-Lasky).

Eric Barclay has returned from Paris, where he played a part in a French film.

Adeline Hayden Coffin is playing an appropriate part in "The Corner Man" for Harma.

Nell Emerald has finished her part in the latest Progress production, "A Lowland Cinderella."

Elinar J. Bruun has been working on interiors at the Harma studios for "The Corner Man."

Cecil Susands is the male juvenile lead in the new comedy "Eliza's Romeo" (Rising Sun).

Cora Goffin is leading lady for Lambert Films and is finishing her first Lambert production, "Romance and Reality."

Will Kellino is working hard on "Class and No Class" for Gaumont, and is turning an average of about 700 feet a day.

Betty Farquhar is playing the juvenile lead in a series of comedy pictures now being directed by Bert Haldane for Rising Sun.

Joan Morgan has now finished work in the star part in "A Lowland Cinderella," which Sidney Morgan has finished directing for Progress.

Cyril Percival has just completed work in his seventh consecutive production for Stoll. This completes his contract with the company.

John Gliddon is cutting and assembling "The Night Hawk," and expects the Trade show of this International Artists' premiere in a short time.

Louie Freear is playing Eliza in "Eliza's Romeo," a new series of two-reel comedies for a new British producing firm named Rising Sun Productions.

Geoffrey Malins has now finished the direction of the Hardy production "The Recoil," and has already cast for his third, which will be "The Scourge."

Elizabeth Irving is playing one of the leads in "Shirley" (Ideal).

George Foley has finished work on "A Lowland Cinderella" for Progress.

Eric Bray is Jim Blunders in "Where the Rainbow Ends" (British Photoplays).

Amy Verity has been booked by Sid Jay for a leading part in "Who is the Boss" for Albert Brovett.

W. Courtney Rowden is directing the production of a series of one-reel subjects at the Master Studios.

Denison Clift is now in his second week of work on "The Old Wives' Tale," which he is directing for Ideal.

Malcolm Tod's latest engagement is for F.P.-Lasky. He has been playing brother to the star in "Three Live Ghosts."

Bernard Dudley was out taking scenes on the North Sea last week for "Love in the Hills," which he is directing for Harma.

Roger Livesey has an important part in "Where the Rainbow Ends," which H. Lisle Locoque is directing for British Photoplays.

Bert Haldane is finishing "Eliza's Romeo," the first of a group of two-reel comedies which he is directing for Rising Sun Productions at Barker's Studio.

**SCENARISTS** should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.

Joe Nightingale plays an important part in "Shirley" (Ideal).

Francis Wetherell has been playing for Progress in "A Lowland Cinderella."

Babs Farren is in the cast of "Where the Rainbow Ends" (British Photoplays).

Fay Compton has been booked to play for Kenelm Foss in Thompson Productions.

## —DO YOU—

If Walter West will be inactive very long? and—

* * *

Why he was after the Kew Bridge Studios?

* * *

The names of the three persons interested in British productions who were bidding for the Kew Studios?

* * *

In what British production will Florence Turner soon be starring.

* * *

Is it merely an Old Wives' Tale, that she will soon be co-starring at Boreham Wood?

* * *

The name of the leading male artiste who has been offered an American engagement for 12 weeks at £1,000 per week?

* * *

The name of the company that went on location without a camera?

* * *

Why George Pearson mistook Rex Davis for the railway porter?

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## BRIDGING THE GAP ——

*by* EMILE

In the relation between cameraman and chief of laboratory there seems to exist a very big gap. This gap should not exist. They should fraternise and so become well acquainted with one another—in their ways and means for obtaining results.

I take it the chief of laboratory is a practical man and knows his work from A to Z. I also assume the cameraman is well versed in the art of light and shade. They both hold very responsible positions, and both are responsible to the director for giving him what he desires or aims at.

The first essential, then, is for the cameraman to expose a given length of film on a set fully lit, as well as a length of exterior, according to method used—judgment or exposure meter. These negatives should be cut in half—the one half kept for future use, the other half, with working instructions, given to the chief of laboratory, who should have them developed to what he considers correct intensity.

Notes should be taken in writing in a book specially kept for the purpose of exact composition of developing bath, the temperature of said developer when film was immersed, the actual time film was in bath (by aid of a dark-room clock), and when this film has been fixed, washed and dried should be noted. A consultation should take place between the cameraman and chief of laboratory then and there. Without fear or prejudice they should criticise the negative from every possible point of view till each is confident that his particular work has brought the absolute required result.

But if the cameraman fears that the best has not been obtained, then he must weigh up the pros and cons from his point of view: Should he give more or less exposure? Has the negative the *finesse* of detail he expected? Was it under-exposed and too hard? Was it over-exposed and too flat? Was it correctly exposed in his opinion and over- or under-developed? If either, then he still has part of the exposed film to experiment with, which he should have developed to his taste and judgment by standing near the developing-man, or carry out the test himself.

If he is satisfied that at last he has achieved his purpose in obtaining the quality he regards as correct, then he should consult the chief of laboratory, who, in his turn, must weigh up the pros and cons of the negative before him, bearing always in his mind two facts: (a) Will it enable him to pull a print to the satisfaction of his employers? (b) Will the trade printer be able or willing to do likewise? If any doubt

# what they are doing

George Bishop is playing for British Photoplays in "Where the Rainbow Ends."

Lilian Hall Davies is playing an important part for Thompson in "The Wonderful Story" (Sid Jay booking).

Harold Deacon plays St. George in the British Photoplays production "Where the Rainbow Ends."

## — KNOW? —

How many stage stars refused an engagement, through Syd. Jay, at £200 a week? and—

* * *

If the title of the film frightened them?

* * *

Whether Kenelm Foss will offer more in future? or—

* * *

Will he engage screen actresses who have not yet reached the stellar regions?

* * *

Whether Olaf Hylten is the cosmopolitan his name suggests him to be? and—

* * *

If his next screen appearance, as his first, will be with Florence Turner?

* * *

How Clive Brook enjoyed himself at Billy's Club the other evening?

* * *

What the coffee-stall keeper at Hyde Park Corner thought of the party of film stars, including Stewart Rome and Pauline Peters, as customers?

Walter Gay is in "Where the Rainbow Ends."

Ernest Wallace is playing in B. Haldane's production.

Nelson Watts Philips is working at Barker's Studios.

L. G. Egrot is turning for Albert Brovett on "Who is the Boss?"

Florence Nelson is now playing in the new Welsh Pearson production.

Zena Dane has finished playing lead in "No. 5 John Street" for Thompson.

Albert Brovett is directing the production of "Who is the Boss?" at the Hackney Studios.

Ruth Maitland has a leading part in "Where the Rainbow Ends" (British Photoplays).

Olaf Hytten has been booked by Sid Jay to play heavy in "The Wonderful Story" for Thompson.

Muriel Pointer is playing Betty Blunders in "Where the Rainbow Ends" (British Photoplays).

Kenelm Foss went to France last week to get "local colour" for his next Thompson production, "The House of Peril."

Fred Glover is playing a leading part as Joseph Flint in "Where the Rainbow Ends" for British Photoplays.

**CAMERAMEN should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.**

**DIRECTORS should read the details of the Kinema Club, on Page 8, and send for invitations to the meeting, on Sunday, October 16, at 2.45 p.m., in the Court Picture Theatre.**

Ellen Terry is to play Buda in "The Bohemian Girl" for Alliance.

Julie Kean is playing in "All Roads Lead to Calvary" for Thompson.

Jimmy Brough is playing for Broadway productions in "Football Daft."

C. Aubrey Smith is to play Devilshoof in "The Bohemian Girl" (Alliance).

Muriel Gregory plays an important role in "Sweet Genevieve" for Masters.

Phyllis Shannaw is playing lead for Arthur Rooke in his Davidson production.

B. Cave Chinn plays in "Where the Rainbow Ends" for British Photoplays.

Ivor Novello's part in "The Bohemian Girl" is to be that of Thaddeus, the hero.

D. R. Overall-Hatswell has been playing lead in "Sweet Genevieve," a one-reeler for Master.

Vesta Sylva plays Will-o'-the-Wisp in "Where the Rainbow Ends" (British Photoplays).

Kathleen Vaughan, is playing an important part in "Pickwick Papers" for Ideal.

Lorna Rathbone is at Hoe Street, playing for Thompson in "All Roads Lead to Calvary."

Audrey Stafford plays Matilda Flint in the British Photoplays production "Where the Rainbow Ends."

Victor McLaglan has returned to the studio again after a week's holiday. He is to play for Davidson.

Gladys Cooper has been engaged by Harley Knoles to play Arline, the heroine, in "The Bohemian Girl" (Alliance).

Constance Collier returns to the screen in "The Bohemian Girl" (Alliance), in which she will play the Queen of the Gypsies.

Gertrude McCoy has been playing for South African Productions in Johannesburg, but expects soon to be returning to this country.

Bert Wynne is back from the Isle of Wight, where he has been securing exteriors for "Jessica's First Prayer" (Seal), and is now working on interiors at Kew.

Frank Canham has been ordered a complete rest by his doctor and he is under a specialist for his nerves. This explains why he is not working on the present Thompson productions.

# IN THE LABORATORY

## LAUSTE

exists, then the chief of laboratory must point out these facts to the cameraman, who, I feel sure, in conjunction with the able assistance of the director, will smooth the dark-room work to conform with the quality expected from them, yet keeping the director's ideal aim in view.

This can easily be adjusted between cameraman and chief of laboratory, as being both interested in the art—they both depend upon the screen for their handicraft.

Here is a concrete case where union of method and opinion will certainly tend to improvements in quality. All that remains is for each to work using the same formula—in exposure and development—and one will soon observe the vast improvement gained.

Now, it is up to the chief of laboratory to carry out an equally conclusive test with each scene—in making the positive—by running off a printing test. This method settles for once and always the best printing light and best developing factor or time, a careful record being kept on cards specially printed for the purpose, and kept religiously with the negative to which they belong.

Naturally, the effect desired is solely controlled by the subject in hand. Some scenes may require a strong exposure and short development, while others may require a weak light and long development to make it more plucky, while probably the whole five or six reels may go through on the same light or very nearly so. Now, assuming the above has been carried out to the satisfaction of all concerned, think of the vast improvement that can be obtained by firms having several directors working. By installing unit dark-rooms, fully equipped and staffed for each director, where all his negatives could be developed, printed and toned, or tinted, as he desires, on the lines above suggested, all the dark-rooms being under the control of chief of laboratory, each cameraman and director could work in an atmosphere of independence, knowing full well that the staff is not worried about having to turn out thousands of feet of release stuff while the master copy of a new production is being done in between, without regard to the director's ideals.

The dark-rooms should preferably be situated near the studio, so that as soon as a scene is finished, or several, they can be sent for development, and quality ascertained before the set is struck or artistes discharged. The slight extra cost of this system would be small compared with the results which would be obtainable.

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# BASIS OF THE KINEMA CLUB

**The Formation Committee has now completed its recommendations for the formation of the proposed Kinema Club, and these are given below. They will be considered and discussed by a general meeting of all directors, artistes, scenarists and cameramen, which will be held in the Court Picture Theatre, at the corner of Tottenham Court Road and New Oxford Street, on Sunday, October 16, at 2.45 p.m. prompt.**

**Name of Club.**—The following names have been suggested:—Shadow Club, Lotus Club, Kinema Club, Anima Club, Focus Club, Iris Club, Pan Club, Kinema Art Club.

**Object.**—The primary object of the Club is to cultivate the fraternal spirit among those engaged in the artistic side of British film production. It is further suggested that sub-committees be formed for the furtherance of sports and the provision of legal and medical assistance if required.

**Membership.**—Restricted to directors, artistes, scenarists and cameramen.

(*a*) Ladies to be admitted to membership on the understanding that distinct and separate quarters are provided for them with a main room for general (mixed) intercourse and refreshment.

(*b*) Bona-fide kinema journalists to be admitted as Associate Members, but to have no voting power.

**Constitution.**—To be on the basis of the constitution of such clubs as the Garrick, Savage and Green Room.

**Qualifications of Membership.**—(*All applications for membership have to pass the Qualification Committee*).

(*a*) ARTISTES.—All recognised screen actors and actresses to be eligible for admission. Each application will be rigorously judged on the merits of the individual by the Qualification Committee, the ruling policy of which will be to make the Club as exclusive as possible, and to prevent undesirables, either amateurs, supers or screen-struck, getting in.

(*b*) DIRECTORS.—Directors who have been responsible for the direction of at least six productions; Assistant Directors and recognised Art Directors with twelve consecutive months' experience as such shall be eligible, subject to passing the Qualification Committee.

(*c*) SCENARISTS.—All Scenarists who have had at least five scenarios accepted within the three previous years and all Scenario Editors who have held such position for more than six months to be eligible, subject to passing the Qualification Committee.

(*d*) CAMERAMEN.—Any Cameraman with a minimum of two consecutive years' experience as a Kine-Cameraman (studio or topical) shall be eligible, subject to passing the Qualification Committee.

**Subscriptions.**—Those joining within one month of the inauguration of the Club be admitted to full membership on payment of an annual subscription of Three Guineas, and such members shall be admitted free of entrance fee. Those elected after that period shall be admitted on payment of an entrance fee (to be determined later) and a yearly subscription (to be determined later).

Members may be admitted to Life Membership on payment of Twenty Guineas.

Associate Members, on payment of One Guinea per annum, free of entrance fee.

**Finance.**—To inaugurate the Club on the best possible lines it is necessary to start off with a fund of £1,000, this to be secured either by Vice Presidents' subscriptions, twenty Life Members or 300 ordinary members.

**General Meeting.**—All are urged to be present at the meeting on October 16 (see above) to discuss these recommendations and assist in the inauguration of the Club.

**Signed.**—Eille Norwood, Rex Davis, Sydney Paxton, Bertram Burleigh, Arthur Walcott, George Ridgewell, Duncan McRae, Fred Paul, William J. Elliott, Adrian Brunel, George Woods-Taylor, Alfred H. Moses, Frank A. Tilley.

*Fill in this Form and post it to the Hon. Secretary, c/o this Office.*

I desire to be present at the GENERAL MEETING of the KINEMA CLUB.

*Name*..... *Address*.....

Will you also send notice of the Meeting to

*Name*..... *Address*.....

# FILM SLANDER CASE

In the King's Bench Division, on Wednesday last, before Mr. Justice Rowlatt, a slander action was heard in which parties in the film industry were concerned, the plaintiff being Simon Dupaic Abrahams, of 1, Alexandra Mansions, West Hampstead, who had been employed as travelling manager and cashier to the Stoll Picture Productions, Ltd., and he sued Wm. L. Folkard, 4, Regent Street, W. (known as Maurice Elvey), of the Stoll Picture Productions, Ltd., Temple Road, Cricklewood, for damages for an alleged slander uttered on November 20, 1920. The defence was a denial of utterance of the words alleged.

Mr. Heddon, in opening the case, said that damages were claimed for alleged slander. Plaintiff was the travelling manager and cashier of the Stoll Picture Productions, Ltd., and the words complained of were said to have been uttered to persons who were still employees of that company, and who had been subpœned to give evidence. These people were Paul Berger, the photographic manager of the company, Joseph Grossman, the studio manager, and Jeffrey Bernard, the managing director.

The plaintiff was appointed travelling manager and cashier in respect of a tour in France for the purpose of making a film, "A Gentleman of France." The defendant, Mr. Folkard, who was known as Maurice Elvey, was directing the production, and plaintiff and defendant were in the touring party, and they went to Aurrillac.

There was trouble between the plaintiff and the defendant from the beginning, the arrangements that the plaintiff made for the party were constantly interfered with by the defendant and a lot of dissension resulted.

Mr. Justice Rowlatt: Could you not make a film of "A Gentleman of France" without going to France?

Counsel: That I do not know; but I think it was necessary to get a suitable place where the light was good, the scenery suitable, and there was the necesary "local colour."

Counsel proceeded to add that Mr. Abrahams experienced much difficulty by reason of the upsetting of the arrangements made. When they got to Aurrillac the defendant said the place was quite unsuitable, and at greatly increased expense the party went to Nice, where there were alleged to be joy-rides to Monte Carlo, etc., and plaintiff (it was alleged) was asked to pay unnecessary expenditure out of the assets of the company.

The party returned on November 18, and on November 20 there was a meeting at the studio at Surbiton, at which the affairs of the tour were reviewed. In the course of that meeting a communication was made to the plaintiff by Mr. Grossman and Mr. Berger, and as the result of that the plaintiff consulted his solicitors. The plaintiff's complaint was that the defendant used the words: "He (meaning plaintiff) has been receiving illicit commissions and wilfully wasting the firm's money."

The plaintiff was dismissed from the firm's employment, and he now claimed damages.

Simon Abrahams, in his evidence, said he was demobilised from the Army in May, 1919, and he entered the employment of the Stoll Picture Productions, Ltd., in December, 1919.

Joseph Grossman gave evidence that he was the studio manager in the service of the Stoll Company, and was now present on subpœna from both parties. At the meeting in question there was a general discussion with regard to the tour, the finances were gone into, and it transpired in the discussion that Mr. Elvey had had brought to his notice by one of his assistants that a certain amount of commission had been returned by a French firm. The commission was supposed to have been returned by one of the French firms from whom horses had been hired, and the matter had originated by Mr. Elvey saying it was a French custom to return commissions. They did not look upon that in France as a corrupt practice. The name of the plaintiff was not mentioned in connection with this commission business, and no mention was made of any irregularity on the part of the plaintiff.

Mr. Berger was next called, and he deposed that the defendant first raised the question of the commission, and made a remark about Mr. Abrahams not being capable enough for the job. Mr. Elvey was asked if he suggested that plaintiff was dishonest, and he said "No." Witness said that the discussion about money matters did not concern him, and he did not interest himself much. He remembered Mr. Elvey saying they could have saved money on commissions, and that he believed commissions had been returned, but he did not say to whom.

Jeffrey Bernard, managing director of the Stoll Picture Company said the conversation about the commission was started by Mr. Elvey. In a general discussion about the tour witness made bitter complaints of the expenses incurred, and Mr. Elvey said he remembered occasions when Mr. Beverley, an assistant, had ben offered the return of commissions by French firms, mentioning that that was quite a usual thing in France. Leading out of that, witness put a leading question to Mr. Elvey to the effect, "You don't suggest Mr. Abrahams is dishonest?" To this Mr. Elvey replied that Mr. Abrahams was too much of a fool to be dishonest.

Peggy McCall, the scenario editor, was also called, and at the close of the plaintiff's case Mr. Justice Rowlatt said no slander had been proved. Judgment was entered for the defendant with costs.

# FRONT COVER BIOGRAPHIES

## XV.—CLIVE BROOK

After five years' fighting Clive Brook took up a stage career in August 1918. He played two tours with "Fair and Warmer" and then accepted a years' contract with Reandean.

Under this management he played lead in "Over Sunday," at St. Martin's Theatre (his second part on the professional stage) and in "Just Like Judy." He also created leads in two provincial productions for Reandean.

He subsequently played lead with Iris Hoey in the sketch "Hurbury Pearls," at the Coliseum, and the principal provincial halls. He was featured in his first film, "Trent's Last Case," in July 1920, and since then has temporarily relinquished a career on the stage, of the most exceptional promise, to play in "Her Penalty," "Kissing Cup's Race," "Loudwater Mystery," "Daniel Deronda," "Sportsman's Wife," "Christie Johnston," "Sonia," "The Experiment," and "Shirley."

He has been connected with films for only fourteen months.

# SCREEN COMEDIANS

*by* MILTON ELMORE

*Are Stage Comedians Natural Screen Comedians?* In my opinion, they are not; for, whereas the stage comedians have the assistance of dialogue and music for their interpretations of the characters enacted, the screen comedians have no such aid, and must rely upon the chances afforded by the scenario and their mimetic powers.

There are instances of comedians showing great versatility and adaptability both on the stage and before the camera; but in these cases the comedians have been not merely comedians for either the stage or screen, but earnest students of both branches of art. They have learned that the exaggerations of facial expression which have scored to the anticipatory guffaws on the stage convey very little on the screen where the action must be quickened to save the audience from boredom. Similarly, the light comedian minus witty dialogue and mannerisms is the hopeless inanition of what should otherwise be a frank impersonation of character.

The best screen comedian is he who by his mimetic powers can convey to his admirers by so little as a single gesture the ideas or thoughts which would be conveyed by dialogue spoken from the stage.

I have met comedians, with not much stage experience, who seemed to me to be born artistes, and after giving them the chance of exhibiting their abilities in the studio have found them to surpass the trained and schooled variety. The passive and impressive qualities which should be the great assets of screen comedians are seldom found in those that have migrated from the stage. Those that are not hampered by theatrical traditions as a rule seem to be most suited for the parts allotted.

# YOUR CORNER

## LETTERS TO THE EDITOR

### WHOSE FAULT?

On perusing the pages of your very excellent weekly dated September 17, I noticed therein an article written by a gentleman named M. P. Prout, whose work I have yet to see on the screen. I hope this gentleman is aware that the "loss of moulding" in an artiste's face might just possibly be the very splendid work of the present-day printing establishments.—Basil W. G. Emmott.

### BAR DUD FILMS

Have you noted the public disfavour with which many imported productions, so-called "comedies" especially, have been viewed lately? Similar stuff on the speaking stage would, I am convinced, quickly "get the bird," but the silver sheet has no feeling.

It is a great pity, but many good pictures are ruined by a senseless, plotless, what I would term "get-rich-quick" production, and, although this sounds revolutionary, it is about time they were outed.

What criticism does the above-mentioned rubbish get from the British public before it is foisted on it? I have noticed myself how these films are received, and I have no hesitation in saying that with the slightest stimulus the public will boycot them. It is evident that the directors responsible are not out to keep picture making a fine art, and that is why I used the phrase "get rich quick." We criticise our own work harshly enough, and yet we allow the market to become glutted with films that bore one to tears.

I would like to see a system evolved whereby the general public would be enabled to show their favour or disfavour of a certain type of film. At the present time they are handicapped for reasons which you will quickly see yourself. If your valuable paper could do anything in the matter the effects would be far reaching both for British films and British picturegoers.—H. C. Newton.

### A CONTRADICTION

In your issue of September 24 it is stated by International Artists Films that Will Howse photographed "The Man who Forgot" for Harma. I, myself, was entirely responsible for the photography in that production, with the slight exceptions of a retake of one scene after I left Harma, and a few titles and stills.—Phil Ross.

### PUBLIC AT FAULT

As one who has a great deal of interest in the production of British films, I most emphatically protest against various daily papers publishing in their columns articles entitled "What is the matter with English films," etc., and thence following a discourse on the failings of the British film director in general.

I wish to state in my humble estimation that the fault with our films lies not with the director, but with the British public. We are all well aware of the public prejudice against a well-known boxer at the present time, and a similar campaign is going on against British films. The public not only very gingerly supports the films for the most part, but are continually grumbling on the lack of English Mary Pickfords, etc.

At one of the best kinemas in London, a week ago, two extra big films were being shown, one a picturisation of one of Dickens's works, produced by an English company, and the other an American one. Despite the fact that even to the crudest of minds, that in the case of the American film, the plot or rather what was meant to be one had been built around the heroine—in view of her past successes—the public generally was enamoured with it, while in the case of the English film, which was far superior in every detail, it was received with silence except by a few who could appreciate it. One self-possessed critic of the films declared in a loud voice to those about him that he had never heard of the English film company, and it was therefore no good, and that I fear is synonymous with the opinion of the general British public; because a film had been produced by Englishmen it is no good. If we were in Germany I might understand this, but in England, never.

In conclusion, I wish to say that with the public's support behind him, the English director would be the best in the world, and it will be a red letter day when they realise that England CAN produce some good films.—Hu Forster.

### THE CLUB

Is a Kinema Club advisable? Most certainly, but for heaven's sake do only allow as members the real professionals—the experienced—and do not accept Jane, John and Jack only for the sake of collecting fees.

Let a member pay a small fixed fee for the year; let the engagement go through the Kinema Club, and let every engaged artiste pay to the club 3 or 4 per cent. of his weekly salary. The Motion Picture Studio should be supplied free of charge to every member, the cost to be paid by the club. Take care that to be a member of the club means superiority—an introduction in social life.

Would not that be the most secure way to get a sound trade? This would kill the breeding of artistes like rabbits.—Maresco Marisini.

### THE FREE-LANCE WRITER

I like your paper, and I am very pleased that you are making a point of putting forth the case of the Free Lance Writer, for there will never be any really great films until the Original Screen Play Writer is properly acknowledged and properly paid.

All the work I have sold in the past—original work, with full scenarios—has been produced as I wrote it, and, save in the case of one, where the director put some of his own stuff in, have met with success and favourable notices in the Press. (Strange to say, the bits he put in had nothing to do with the plot and were the ones that were commented upon unfavourably, which was most annoying to me, as I never wrote them.)

I also note with interest "The Scenario Market and What Producing Firms Require." Some are hopeful and some are *not*; the *nots* are the firms which seem to want to buy a story for a few pounds, place it in the hands of the firm's hack writer, or for the purpose of the director to write up the film for some special star, and so on, and the story has to take its chance and possibly be nothing like the author's theme.

I shall also be interested to hear more about the formation of a much-needed Kinema Club, and would like details of the scheme.—Muriel Alleyne.

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# MARY ODETTE AND SCREEN ASPIRANTS

*In our last issue we published an article from the pen of Mary Odette on the question of Aspirants for the Screen, and some of her conclusions are contested by M. P. Prout in the following reply :—*

I do not like the spirit at the back of Mary Odette's article. There is more latent screen acting talent outside the film business than in it. It would be a serious thing for British film production if it were not so. The difficulties in the way of any outsider, though endowed with all the qualities that go to the making of a super screen actor, are, unless they have influence, practically insuperable.

It may be quite natural for Miss Odette to wish to make a tight little trade union of screen acting—the film trade consists virtually of a series of such unions—but she ought to realise that other people only ask for the facilities, opportunities, or influence which determined her first appearance on the screen.

The business in which I have been engaged since before Miss Odette was born constitutes a veritable mill in which the few that are suitable, photographically and histrionically, to become screen actors are easily sifted from the tens of thousands who would be useless. Only a small proportion of that few are "aspirants." Casting is confined to those inside for two reasons: it saves trouble, and the other method necessitates a quality of judgment not within the calibre of many directors.

Screen acting differs from stage acting in that those who have ability or talent in that direction usually display it clearly the first time they are given an opportunity. The principal exceptions I have noticed are recruits from the legitimate stage where improvement consists in unlearning their legitimate "stageyness," which takes effort and time. I could name very glaring instances of both cases.

I have taken particular interest in Mary Odette, and if she is not above taking a hint from one who has been a student of film technique since she was an infant in arms, the question whether she improves on her earliest performances will depend (apart from increasing maturity) not on the number of films she acts in (and from each of which she may "learn" something), but on the competency of the directors into whose hands she allows herself to fall.

The recognition of latent film acting talent is an art in itself, and the director who possesses it will find it not only commercially profitable but artistically elevating—inexpensive but in no sense "cheap." And anything that elevates film art—and the *untapped* sources of it are greater and more numerous in this country than any other—should not be excluded by any species of trade-unionism.

# K.C.S. MEETINGS

The second meeting of the winter session was held at Patmac's on Friday last, when some very important business was negotiated. The election of the members and a new secretary was one of the most important items.

The President suggested that Kenneth Gordon, a very energetic member of the society, should be elected as secretary during the absence of Geo. Woods Taylor in India.

Mr. Gordon, in reply, said that he thought that perhaps some other member would accept the post.

It was pointed out by various members the advantages that would accrue from electing Mr. Gordon as secretary, and after some persuasion he ultimately agreed to accept the post. In thanking the members for electing him, he modestly mentioned that while he did not think he could work harder than Mr. Woods-Taylor had done, he would do all within his power to be a worthy successor of Mr. Taylor's.

During the evening a toast was drunk to George Woods-Taylor, who in his reply stated that he would only like to see the success of the society. The one great trouble at present was in getting members to turn up. He hoped to see this trouble overcome.

*It was suggested that when the Kinema Club came into existence, the solution of getting members to turn up at the meetings would be solved. All were agreed upon one point, that was that there was not sufficient enticement being offered to bring the members along. The Club would solve this difficulty, for there the members could meet and discuss subjects any hour of the day.*

On Friday, October 13, arrangements have been made for members to give a ten minutes lecture on "The Failures and Successes of a Topical Cameraman," and this should certainly prove a very interesting and amusing discussion.

It is requested that members note that the inauguration meeting of the proposed club is fixed for Sunday, October 16, at 2.45 p.m. All members of the K.C.S. are invited, and will be able to gain admission to this meeting by virtue of membership of the society. At this meeting the recommendations of the Formation Committee will be submitted (see page 8), which will be composed of all directors, artistes, cameramen and scenarists, and applications for admission to membership accepted.

# FILMING THE ARCTIC

At a meeting of the Executive Council of the British Society of Engineers, on September 23, at Sheffield, it was decided to commence preliminary preparations for the Arctic expedition by airship, proposed in 1919 by Capt. C. Frobisher, Secretary of the Society. The airship will be of the S.S. type, commonly known as the "Blimp," which will be specially adapted for a flight of 1,300 miles, which will be the distance from Spitzbergen to the North Pole and back. The route will primarily be from London to Christiana (first base), from thence to North Cape (second base), from thence to Bear Isle (relay base), and finally to Spitzbergen (the base of the Expedition). It is estimated that 50,000 feet of kinematograph films will be taken during the Expedition. Preparations will be commenced from March to July, 1922, and the Expedition will be carried out during July, August and September, during which time the sea around Spitzbergen will be open for maritime navigation.

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# CAMERAMEN AT WORK

I hear that there are complaints about the laboratory work just now. It was the subject of a very heated argument at one of the after-the-meeting talks the other Friday night. One member was anxious to have the laboratories use distilled water. The cost of procuring the water, he claimed, was quite small, compared with the results that would be obtained.

* * *

Congratulations to the new Secretary—Kenneth Gordon. Everyone knows that the work of the Secretary is not light, and anyone who takes up such a position must certainly be out for the good of the Society.

* * *

George Woods-Taylor will be starting on his long journey to India shortly after these lines appear in print. He is the second member to go away in the last few weeks. "Bee" Mason is on his way to the South on the *Quest*, Mr. Taylor will leave on the *Kaiserin* on October 14. He is taking with him a colour camera and a black and white, which his firm, Cinechrome, is supplying.

* * *

Mr. Moses is always first in helping brother members. The vote of thanks that the meeting accorded him when he bought a camera specially to present to an unemployed member of the Society, who thought he could make some money if he had a camera, was well deserved. I know Mr. Moses will not be pleased to see this in print, but such things deserve, at the very least, a mention.

* * *

An interesting discussion took place at the last meeting of the cameramen regarding the small attendances at meetings. True, it is only the second meeting of the winter session, but the lack of members was very noticeable.

Is it that the members forget the meetings? This was suggested, and to remedy such a state of affairs the secretary was asked to send a weekly letter to all members, asking them to be present. Such a thing would entail a great deal of unnecessary work and expense; surely it is not essential to try such means.

* * *

Examinations for admittance to qualified membership, Associate-Fellowship and Fellowship of the British Society of Engineers, 147, West Street, Sheffield, will be held during the months of October, November and December upon electrical engineering, kinematograph installations, kinematograph operating, etc. Prospectus and particulars will be sent free on request. Candidates wishing to save expense of travelling to Sheffield must submit the name and address of some responsible person who is willing to act as examiner for the candidate and on behalf of the Society.

* * *

Kenneth R. L. Gordon started in the Gaumont dark rooms. He was responsible for the filming of the Delhi Durbar and the Balkan War in 1912. Served in the war 1914 to 1919. Was official photographer to the North Russian Relief Force, 1919-20. His latest productions are "North of the Dogger Bank," "The Law Divine," with Masters, and "Film Pie." He is now with Pathé's, and is the new Secretary of the Kine Cameramen's Society. Hobbies: Photography. Recreations: Boxing and riding. Address: 34, Fulham Park Gardens, Fulham, London, S.W.6.

* * *

G. Albert Smith, of Brighton, the well known inventor of the "Kinemacolor" process of kinematography in natural colours, has received the signal honour of an invitation to join the Prince of Wales' party on his Indian tour. Mr. Smith, with a party of assistants, will take kinematograph pictures in natural colours of the gorgeous ceremonies prepared for the Prince throughout his tour. The pictures will be taken by the Cinechrome process, which is a great improvement on "Kinemacolor." For some years now Mr. Smith has been working with ceaseless energy on the task of perfecting his new process, and he has achieved some remarkable results. When the Prince of Wales visited Brighton in February last to unveil the Chattri, the memorial to the Indian soldiers erected on the Downs, Mr. Smith accomplished the unique feat of recording in natural colours this picturesque and impressive ceremony.

* * *

"B. T. W." writes:—"A recent issue stated that it was reported that Jimmy Taylor, of Gaumont's, was married. As usual with your information, the report was correct, and we all wish him every success in double harness. The history of the romance is known to very few. Jimmy met his wife a little over twelve months ago; and, whilst engaged 'turning the handle' in Nottingham, the production was held up while 'Jimmy' put a trunk call through to his lady love, proposed, was accepted, and the result is as reported."

"TRIPOD."


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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**British Photoplay Productions.**
ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
CAMERAMAN: I. Roseman.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Fourth week.

**Broadway Productions.**
ADDRESS: West Nile Street, Glasgow.
STUDIO: Thornliebank, Glasgow
FILM: "Football Daft."
DIRECTOR: Victor W. Rowe.
STAR: Jimmy Brough.
TYPE: Two Reel Scottish Domestic Comedy.
STAGE: Finishing.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: Not Titled.
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Commencing.

**Direct Film Traders.**
STUDIO: Ebury St., Victoria, S.W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Fifth week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Three Live Ghosts."
DIRECTOR: George Fitzmaurice.
STAR: Anna Q. Nilsson.
STAGE: Third week.

---

FILM: "Perpetua."
DIRECTOR: John Robertson.
STAR: Ann Forrest.
STAGE: Fourth week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Second week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Finishing.

---

FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Casting.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STAR: Hugh E. Wright and Ida Lambert.
SCENARIST: Frank Fowell.
CAMERAMAN: A. G. Franguelli.
TYPE: Comedy Drama.
STAGE: Seventh week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree.
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Fourth week.

---

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Commencing.

---

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Third week.

**Kenneth Graeme Film Syndicate.**
ADDRESS: Riverside Studios, Kew Bridge.
FILM: "M'Lord of the White Road."
DIRECTOR: Kenneth Graeme.
STAR: Dawn Meredith.
SCENARIST: Gerald Fort Buckle.

**Progress**
FILM: "The Lilac Sunbonnet."
STAR: Joan Morgan.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Sixth week.

**Seal.**
ADDRESS: Princes Studio, Kew.
FILM: "Jessica's First Prayer."
STAR: C. Hargreave Mansell.
DIRECTOR: Bert Wynne.
STAGE: Third week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: "The Exclusive Model."
DIRECTOR: Georges Dunstall.
STAR: Molly Adair.
SCENARIST: Cyril E. Murrell.
CAMERAMAN: Edward Groe.
TYPE: Two-reel comedy.
STAGE: Finishing.

---

FILM: "Dutch Courage."
DIRECTOR: Georges Dunstall.
STAR: Dorothy Peters.
SCENARIST: Alec McKee.
TYPE: Two Reel Comedy.
STAGE: Second week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Cutting and Assembling.

---

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Nearing Completion.

---

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
STAGE: Third week.

---

FILM: Half a Truth.
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Fourth week.

---

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
STAGE: First week.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh, Minna Gray.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
TYPE: Drama.
STAGE: Third week.

**Temple Productions.**
ADDRESS: Catford Studios, S. E.
MANAGER: Maurice Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport.
SCENARIST: Bannister Merwin.
CAMERAMAN: Harold Bastick.
TYPE: Three Reel Comedy.
STAGE: Commencing.

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exelusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exelugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS.—Princes Studio, Kew

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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STUDIO & FACTORY APPARATUS

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21, MORTIMER STREET, LONDON, W.1
Phone: ... ... ... ... Museum 3607.

Printed and Published by ODHAMS PRESS Ltd., Long Acre, W.C.2.—October 8, 1921.

# The MOTION PICTURE Studio

*Registered at the G.P.O. as a Newspaper.*

Vol. 1.—No. 19. Saturday, October 15, 1921. FOURPENCE


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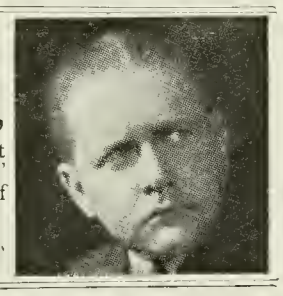

Leads "Sonia," "The Knight Errant," "Demos," "Money," "Miss Charity," "Knave of Diamonds."

Address—27 Eccleston Sq., S.W.1. Victoria 2968.

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c/o Sidney Jay, 181, Wardour Street W.1.

### JOHN STUART.

Juvenile Leads: "Her Son," "Great Gay Road," "Lights of Home," "Land of My Fathers." Duane in "Belle of the Gambling Den" (Haigh Serial.)

OFFERS INVITED.

33, Acacia Road, St. John's Wood, N.W.8.

### MARY ODETTE

Latest Films—
"Cherry Ripe," "The Wonderful Year," "No. 5, John Street" (Kenelm Foss Production), "John Herriott's Wife" and 'The Breed of the Treshams"

All coms.: Sidney Jay, 181, Wardour Street. Regent 4329.

### PHYLLIS SHANNAW,

Juv. Lead "Call of the Road," "The Right to Live," etc.

Will be shortly disengaged.

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'Phone: Regent 4329.

### JOHN EAST.

Character Comedy. Tele: Hammersmith 1138.
14, Iffley Road, Hammersmith, W.6.

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Starring with African Film Productions. Late Juvenile Lead: London Films (three years), Windsor Films (two years), and all leading English Film Companies.

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### SYDNEY WOOD,

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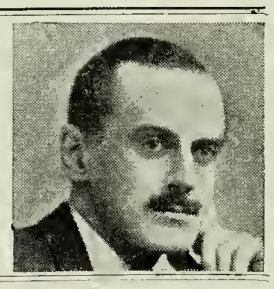

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Editorial and Advertisement Offices, 85, Long Acre. London, W.C.2.

Vol. 1. No. 19

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Oct. 15, 1921

*The Patron's View.*

"WORKING in the studio, one does not always see the wood for trees, and it is useful to get an entirely detached view now and then. If this view is that of the picture theatre patron, it is especially useful, and we have received some notes which may be of benefit to everyone engaged in the production of pictures. Our correspondent says that the days when people would walk into a kinema on the off-chance of seeing a film to their liking appear to be gone for good, and he opines that this is a very good thing. "The majority of patrons do not read the Trade papers, and, consequently, do not know the theme, plot, or location of a particular film. A mere high sounding title is no longer sufficient to extract the price of admission. A large well shown poster is, I suppose, the best business getting method in existence at the moment, and if I might offer advice to exhibitors as to bill showing, it would be: 'Keep down the posters of indoor scenes as much as possible.' There is nothing bores the public so much as six reels of indoor stuff, and I know from experience the value of scenic background in any picture. There cannot be any doubt that American directors who persist in sending over films with the now very familiar backgrounds, are slipping backward in the race for business.

* * *

*British Directors.*

"I WOULD urge our own directors to continue their praiseworthy efforts and give the public films taken in our own glorious beauty spots. The kinema after all has a priceless asset in being able to roam the whole country to present reality to the eyes of the public, yet some directors still persist in making a fetish of artificial settings and claim great credit because they were done in 'the studio.' I think it is quite clear, therefore, that the ordinary picturegoer does not get a fair chance to know anything about the nature of the films showing in his district, and the only permanent solution is to utilise to the full the enormous power of the daily and weekly newspapers.

*Newspapers and Trade Shows.*

"THE present brief description of Trade shows in the daily papers has no beneficial effect, as by the time the film is released the remembrance has passed. But who is going to bear the brunt of the advertising? Not the director. When he has disposed of his film to the renter, he turns his thoughts to fresh fields to conquer. Not the exhibitor, Possibly he is only showing the particular film for three days, and again he may be drawing attention to a particular film to the benefit of his competitors. No, it is to the renter chiefly to show more initiative in this respect. After all, it is his property, and the exhibitors are to some extent only his agents. The renter knows exactly where and when a film is being shown all over the country, and can always use space to his own advantage as well as the exhibitor's. It is only another form of publicity. To put it gently, I think some of the really beautiful and attractive designs and advertisements which adorn the Trade papers are being thrown away. Exhibitors as a class are practical hard headed business men, and do not book pictures without a good idea of their merit (or should not do so), but the same illustration in a local paper with the name of the house showing the picture might have wonderful results. Possible renters and exhibitors could come to terms as to the cost, as most kinemas have a bald unattractive advertisement already in local papers.

* * *

*What They Want.*

"WITH regard to productions, the general picturegoer is critical, but tolerant. He knows that all men—and women—engaged in production have a personal interest in doing their very best The sensational serial is in many places already hardly tolerated, and its doom seems only a matter of time. The American triangle film with wonderful boudoirs is frankly yawned at, but strange to say reasonable slapstick comedies, are and apparently always will be, welcomed. A good clean plot, with scenes of Devon, Cornwall, Scotland, and English villages as backgrounds—that is what the people like. Something of the freshness of the country, with those wonderful touches of real life as they know it.

* * *

*Advice to Exhibitors.*

"NOW just a few words before I settle down to a winter's amusement. When I pay my money I like to be told if it is 'standing only.' I like the torch to show me to my seat without treading on everybody, pushing down a row without a vacant seat, or stumbling down some stairs. Could you have a plan in the vestibule showing the prices and position of the seats? Let us see where our money will take us. Don't rush the program through. Turn up the lights after the big picture, so that we can sort ourselves out, and see where our friends were packed away when we came in. It also gives friends an opportunity to obtain seats together for the reminder of the performance. Keep that musical interval; everybody likes it." * * *

*You are Invited.*

AT the eleventh hour we desire to emphasise the importance of the presence of all who are eligible at the meeting that is being held to-morrow (Sunday) in the Court Picture Playhouse. For years the British film industry has been labouring under the disadvantage of having no central meeting place for social and general purposes and the inauguration of the Club on Sunday will remove this disadvantage. This meeting will sound the keynote to the future of the Club and for this reason we urge every artiste, director, scenarist and cameraman to be present and to apply for membership.

## SCREEN VALUES

### MEASURING UP THE WEEK'S PRODUCT

**"Roses in the Dust"** (*Gaumont*) possesses an interesting story which has been well screened, thanks to Captain Calvert's skilful direction and the excellent work of a very clever cast. Dramatic values have been well sustained and the motor smash scene is a thrill of the highest merit. The scenes of the Henley Regatta is a triumph for Basil Emmott, whose photographic work is beyond reproach; in several instances it is of superlative quality. Continuity at the first is a trifle faulty and one of the scenes on the houseboat should be cut.

**"Mr. Justice Raffles"** (*Hepworth*) should be one of the biggest successes of the British screen. It has a pleasing story and has been well directed, despite the fact that there appears to have been three fingers in the directorial pie. Henry Vibart's characterisation of the elderly man is a perfect piece of artistry and the rest of the cast, including Gerald Ames and James Carew, are quite good. The cameraman is to be highly complimented on the excellence of his work, which is of a high order throughout.

**"Christie Johnstone"** (*Broadwest*) does not find its strong point in its story which is of the thin unreal kind that are fairly general with "period" stories. However, the production is saved by the human material—artistes, director and technical staff have conspired to make this a pleasing film. Stewart Rome is up to his usual standard while Gertrude McCoy submits a performance evidencing artistic restraint and sympathetic insight into the character that cannot fail to add to her already well-established popularity. Norman McDonald's direction bears signs of great research into the facts of the period and infinite attention to detail, the result of which is to make the production one that is perfect in this respect at least.

## ARTISTES . . . .

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Juvenile or Heavy Leads.
Boxer, Wrestler, Swimmer, Horseman, Fencer and Strong Man. "Call of the Road" and "Corinthian Jack."
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c/o MINERVA FILMS, LTD.

**WILLIAM LUGG,**
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**DALTON SOMERS,**
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Tele.: Victoria 497.

**COLDEN LORE,**
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The Samuelson Film Co.,
:: Worton Hall, Isleworth. ::

**LESLIE HOWARD GORDON,**
Novelist and Photo-Playwright.
STOLL PICTURE PRODUCTIONS, LTD.,
Temple Road, Cricklewood.

**S. H. HERKOMER,**
Scenario Writer.
Expert in Film editing and sub-titling.
7, High St., Notting Hill Gate, W.11
('Phone: Park 2945).

**GERARD FORT BUCKLE**
Scenarios.
'Phone: Regent 4747.
41, Glasshouse Street, Regent Street, W.1.

## SCENARISTS . . . .

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Stoll Picture Productions, Ltd., Cricklewood.

**IRENE MILLER,**
Novelist, Journalist, Scenarist,
10, Arundel Gardens, W.11, or Bramlins.

**CYRIL E. MURRELL,**
Scenarist—Comedy,
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**MURIEL ALLEYNE.** Screen Playwright.
Plays sold to Pathé, Hepworth, Barker, M.L.B., Clarendon, Universal, etc.. Windsor Ho! Amersham, Bucks.

**HELEN & THOMAS BLIZZARD**
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*Address M.P. STUDIO.*

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**BERT HALDANE,**
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BARKERS STUDIOS, EALING.
'Phone No.: Ealing 211.

**WILFRED NOY,**
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**F. MARTIN THORNTON**
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Latest Productions — "BELONGING." "FRAILTY," "PREY OF THE DRAGON," "GWYNETH OF THE WELSH HILLS," "LAMP IN THE DESERT."

**GRACE ROSE**
Assistant Producer
THOMPSON BRITISH PRODUCTIONS.
Address: B. & C. STUDIOS,
Hoe St., Walthamstow, E.17.

**ADRIAN BRUNEL,**
Producer and Scenario-Writer,
19, Randolph Crescent, W.9 ('Phone: 5280 Paddington).

**RICHARD GARRICK,**
Pathé Consortium Cinema Service Artistique,
39, Rue du Bois, Vincennes, France.

**ALBERT WARD,**
Producer—Open to accept engagements.
3, Ranelagh Grove, S.W.1.

## STUDIO MANAGER

**JOHN A. GEEVES,**
Studio Manager—
B. & C. FILM STUDIOS,
Hoe Street, Walthamstow.
Telephone: W'stow 364."

## DIRECTORS . . .

**HUGH CROISE**
*Producer.*
Sole Adaptor and Producer of
"THREE MEN IN A BOAT."
*Address—*
c/o MOTION PICTURE STUDIO.

**GEOFFREY H. MALINS, O.B.E.**
Producer
*Latest Productions:*
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"PATRICIA BRENT, SPINSTER,"
"SETTLED IN FULL,"
"ALL THE WINNERS,"
"WATCHING EYES,"
"BLUFF," etc.
All coms.: c/o A. FRASER,
26, Charing Cross Rd., London, W.C.2
*FOREIGN OFFERS INVITED.*

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British and Colonial Kinematograph Company, Hoe Street, Walthamstow,
Telephone: Walthamstow 364.

THIS SPACE TO LET
£2 10 0 for 13 insertions

FILMA PUBLICATIONS announce that the yearly directory
**"LA TOUT CINEMA"**
for 1922 will shortly be published.

Edited with the greatest care this important work will contain information on the Kinematograph Industry throughout the world.

Producers, Directors, Artistes, Scenarists and Cameramen are requested to send biographical details for insertion, free of charge, to

EDITIONS FILMA,
3, BOULEVARD DES CAPUCINES, PARIS

**The Biggest Successes have BENJAMIN COSTUMES** PERSONAL SUPERVISION GUARANTEED in every detail. *'Phone—London Wall 7568.*

# High Lights

## Intimate Studio Gossip

A five-reeler founded on fact:—Artiste with small part takes the director out to dinner: More prominent part in next picture: Takes studio manager out to dinner: Studio manager impressed with artiste's histrionic (or *gas*-tronomic) abilities: Artiste is starred in next production. . . . MORAL: The short cut to stardom is via the Trocadero!

* * *

A. E. Coleby, the latest to join Stolls, is now at work on "Froggy's Little Brother." One day last week, a baby was brought to the studio, and pending its "call" for a scene, the infant was provided with a cosy little nest in the well of a sewing-machine in the wardrobe, which is very close to Mr. Coleby's room. Here, for some time, the baby slept peacefully; but it awakened bad-tempered and yelled lustily. Mr. Coleby stood the din for some time; then, thoroughly distracted, he dashed out into the corridor and indignantly demanded of Joe Grossman, the studio manager, "What wretched kid is it that keeps kicking up that horrible row?" Joe, with a broad grin, promptly responded, "Froggy's little brother, of course!"

* * *

In an Indian newspaper which Emile Laust sends me I notice that tenders are invited from firms in India for the exclusive rights of producing the official film of the Prince of Wales' Indian tour. What I am particularly pleased to notice is that full facilities for work will be provided, and what I am particularly displeased to note is that the successful firm "must employ a first-class English or American expert." I consider that someone ought to tell Sir John Wood, the Government official who signed the advertisement, that there is no need to employ American experts on such a job. English kinematographers are fit to rank, at least equal, with Americans for efficient work. I wonder what George Woods-Taylor thinks about it all, now that he has been appointed official kinematographer to the Indian Government.

* * *

The cast in "Class and No Class" is working beautifully with the solitary exception of the parrot, who, in spite of a long association with the theatrical profession, has refused to take kindly to film work, and has made a point of violently attacking Will Kellino at every conceivable opportunity. The parrot is quite well known to members of the profession, being the property of Dave Carter, and an inhabitant of the Vaudeville Club. His wild habits are so well known at the club that when Kellino asked Dave if he could borrow the parrot for a week, he was informed that the staff at the Vaudeville Club would be very glad if he kept it for a month! However Kellino is putting the parrot through his scenes in the quickest possible time, so as to get back to the normal atmosphere of peace and quietness in the studio. The parrot has certainly disgraced himself by comparison with the little rough-haired terrier which has a conspicuous part in the play, and is most beautifully behaved.

* * *

I see that Gerry Ames has been delivering himself of his views on British film acting to the *Evening Standard* in reply to M. Hervie. "One would be loth to suggest that the attacks upon British films represent anything in the nature of deliberate propaganda; but it is really a pity that the British film is not allowed to get along upon its intrinsic merit, whatever it may be. At any rate, there is no need for us to pursue a policy of belittling our own craftsmanship. I would go further, however, and say that the British director has really every occasion for pride in the quality of work that has been turned out here in recent years."

* * *

And he makes some further observations which can be construed into an answer to the notorious Chaplin criticisms when he says:—"So far as actual photographic knowledge, skill, and appliances are concerned, there is nothing in the matter of expert knowledge that the Americans know of which we are ignorant, and similarly all the lighting and other appliances accessible to them are accessible to producers here; while the same amount of care and energy is expended in our films as in America." With all of which I heartily agree, and would add that our proportion of inferior films is no greater than America's—we are inclined to forget that whereas we see *all* British films, only a few of the American products reach this country. There is a lot of American junk that we see: there is much more that we do not see.

* * *

Am delighted to learn from Felix Orman, Blackton's literary director, that he has recovered from his recent operation. He is now back in town.

* * *

I very much regret to hear that Cecil Humphreys is temporarily relinquishing film work to return to the stage and is to play for Oscar Asche in "Cairo" at His Majesty's. I sincerely hope that his absence from the studio will not be too prolonged.

* * *

After spending several days on location in Paris, Stewart Rome has travelled on to Turin, where he is now busily engaged on interior scenes for his new film, "The Predicament of J. K. Hogan." It took the party three hours to pass the customs at the Italian frontier, but this is only one of the difficulties Rome has encountered. He cannot speak Italian, and none of the cast or company could speak English. An interpreter has now been installed, however, and Stewart pursues his adventurous career without a hitch.

**"MEGAPHONE."**

### OUR LETTER LIST.

Letters await the following at the offices of this journal. A stamped addressed envelope should be sent with applications. No charge is made for the use of this service.

| | |
|---|---|
| **Esme Kavanagh.** | **Barbara Everest,** |
| **Faith Bevan.** | **Walter Forde,** |
| **Irenée Craven.** | **Maud Cressall,** |
| **Daisy Burrell,** | **Elizabeth Brandt,** |
| **Winifred Sadler,** | **Beatrice Chester,** |

## ON THE FLOOR

### With BERT WYNNE,

Describe him as one of our most cheerful directors—and that's Bert Wynne.

All day long he wanders around with a smile on his face, joky and chatty with everyone. There is none of the aloofness about him that some directors seem to think necessary. He does not believe that he is "the greatest thing that ever breathed"—he is just Bert Wynne. And he gets far better results from only being himself than he would if he started bawling and bullying his artistes.

Not that the artistes try to take advantage of his cheeriness. The reverse is the case.

He likes to rehearse his "shots" until they are perfect. Time after time he goes through a scene, taking care to see that everyone on the set knows exactly what to do.

If from repetition of the scene the artistes start to get mechanical, he will send them away to rest, and then have another try later. By this means he has very little trouble when the call "Lights" comes, for each artiste is well acquainted with everything that takes place in the shot by the time the camera has started whirring.

His cheerful relations with the artistes make him a very popular man, not only with the artistes, but with the whole studio staff. Each man or woman who works for him does the very best possible—it is always their ambition to please him, and by this means alone he makes his films.

# WILLIAM J. ELLIOTT, *Kinedramatist*

**HAVING JUST COMPLETED A TWELVE MONTHS CONTRACT TO WRITE EXCLUSIVELY FOR STOLL PICTURE PRODUCTIONS, IS NOW AT LIBERTY TO CONSIDER COMMISSIONS OR OFFERS.**

## QUALIFICATIONS :

*15 years experience as Actor and Journalist.*

*10 years world-travelling, using carefully trained powers of observation and psychology throughout.*

*11 years PRACTICAL STUDIO EXPERIENCE as ACTOR, PRODUCER and SCENARIST.*

## RECENT RECORD (1920-21) :

Includes adaptations of : "BLEAK HOUSE," "Beyond the Dreams of Avarice," "COLONEL NEWCOMBE," "The Ever Open Door," "The Channings," "A Gentleman of France," "Innocent," "THE SHERLOCK HOLMES" SERIES (14 2-reel Episodes) and "THE HOUND OF THE BASKERVILLES," "A Lost Leader," "The Place of Honour," "The Shadowy Third," and "GENERAL JOHN REGAN," etc., etc., etc.

*(Also author of "How to Become a Film Actor" and many articles in Trade and Day Press. Lately Editor of "The Photo Playwright" and Screen Correspondent to "The New Commonwealth.")*

## SOME OPINIONS :

". . . your manuscript of 'General John Regan.' I like it very much, and feel I shall make an excellent picture out of the story . . . . " HAROLD SHAW.

"I was absolutely delighted with your scenario of "The Copper Beeches," and assure you I think you have done wonders with a difficult subject."—MAURICE ELVEY.

*GEORGE A. BIRMINGHAM (Canon Hannay) having read Wm. J. Elliott's adaptation of his novel and play "GENERAL JOHN REGAN," writes:—*

*". . . . I think it's an extraordinarily clever piece of work. The writer evidently worked much more on the novel than he did on the play, and has introduced some touches of his own which make me regret I didn't think of them . . ."*

***From the "THE BIOSCOPE" review of "BLEAK HOUSE"*** "Mr. Elliott has done his work with skill, and one is grateful to him not only for what he has preserved, but for what he has omitted."

***"THE DAILY EXPRESS" reviewing "INNOCENT" says :*** "A poem in pictures . . . a photoplay of refinement and merit . . . !"

***"THE KINE. WEEKLY" Reviewer says of "THE PLACE OF HONOUR":*** "William J. Elliott's continuity is clear, straightforward and telling."

**WILLIAM J. ELLIOTT has a few really good ORIGINAL STORIES which he will be pleased to submit to anyone interested.**

## Wm. J. ELLIOTT, "Ashley Warren," Oatlands Chase, Walton-on-Thames.

# LAZY FILM ARTISTES!

## Andrew Soutar's Sweeping Refutation of French Director's Unfair Criticism

Rcently Rene Hervil, the French director, stayed some time in this country obtaining "local colour" for his next production, and on his return to France said: "All the English actors are terrible lazybones. When one enters a studio one finds no installation, no desire for work, no lighting arrangements, no ateliers." We intended to reply, on behalf of the industry of which the *Motion Picture Studio* is the mouthpiece, but instead reprint extracts from an excellent article that Andrew Soutar, the novelist, who has had several of his books filmed, had in the *Sunday Chronicle*.

Mr. Soutar says:—I am going to defend the British film actor. He has not his equal in the world, although I cannot say as much for the women in this country who figure as heroines on the screen.

As far back as the early development of the film play, the Americans did not hesitate to declare that the British actor had a finer presence and a finer conception of his art than any other actor in the world. That is why certain British actors, whom I could name, are earning as much as five hundred pounds a week in New Jersey and Los Angeles.

When I refer to British actors I do not necessarily mean actors who had first achieved success on the ordinary, or speaking stage, as it is called. Some of the best film actors in the world were hopeless when it came to speaking a line.

My own experience is that the actor who has mouthed his words for years is not particularly brilliant when asked to rely on pantomime for his effects. He is too "stagey," too conscious of a narrow environment. He lacks initiative, and seems always to be listening for the voice of the prompter.

But take men like Stewart Rome, Gregory Scott, Frederick Groves (a perfect leading man for somebody one of these days, if only he is properly directed and given scope), Crauford Kent, Norman Trevor, and Conway and Godfrey Tearle—you will not find better men for the screen. Unlike the American "stars," they never lose their sense of dignity; they are steadily lifting the picture play above the criticism of the biassed and jaundiced.

As for being lazy, I have known some of these actors work in the open or the studio from six in the morning till six at night, and then go to the theatre and play an exacting part in a stage play.

I wish I could write so hopefully of British actresses. The British actor has seen at least the possibilities of art in the picture play. The British actress has looked at it in the same frame of mind with which she looks at her mirror in her dressing-room. Vanity sits on her shoulder.

I should say that Monsieur Hervil has had the misfortune to meet only the flotsam and jetsam that is to be found around the doors of most studios all over the world. They style themselves actors, but a little inquiry will show that they are merely drifters from the dance halls and night clubs—young men whose only legacy from their parents are good looks and a mass of patent-leather hair. They lounge about the agencies and the studios, and if they don't get an engagement in the "crowd" they attract a little attention to themselves by decrying the industry as a whole.

There isn't a country in the world, not even excepting America, that has such opportunities as England. We have incurred the contempt of the foreign markets. Why? Because the right people have not yet come into the business with their money and their sense of art.

America began in the same way—with the huckstering Jews, who could not read the titles on the manuscripts they bought; pushers of fruit barrows and ice cream vendors; scenarists whose literary studies began and ended with backswood thugs, and vampires with rolling hips and no morals. The British industry began with, and still retains, many who could not read the alphabet, and as imaginative as a sardine in a tin can. These people are passing.

The new force is asserting itself, but it has to wade through a sea of mud in order to lay the foundation stones of an honest, straightforward industry.

The hole-and-corner film company that inveigles fools into speculating in a rotten concern, the fraudulent film agencies that take exorbitant fees from the vain and fulfil none of their promises—these have to be exterminated before the industry in this country can hope to take a stride forward.

There *is* hope for the industry. We have good light in certain parts of Scotland. There are some studios on the South Coast where they are actually working with daylight—there is no artificial light of any description. And yet, when developed, there is no trace of that bugbear, static; static is a cloud which the eye of the camera picks up, although the human eye sees nothing but glorious atmosphere.

My opinion is that when that right company takes up the film industry in this country, America—yes, the whole world—will bid for the great film. It must be a super-Griffith film.

When the real people take up the industry in this country and understand that the director is an artist, and is not to be hampered in his art by a parsimonious Jew leaning over his shoulder and reminding him that so many feet of film have been exposed, we shall produce a picture that will sell to America for something like £100,000.

We have the actors; we can find the Pickfords; we have the scenery. Give us the money.

I may say that any company starting with a capital of £100,000, and understanding its business, will invade the American market with its first picture. And where that picture goes others must follow.

## KINEMA CLUB.

**To-morrow, at 2.45, in the Court Picture Playhouse, at the corner of Tottenham Court Road, the Club will be officially inaugurated. Colonel A. C. Bromhead, managing director of Gaumont's and President of the Incorporated Association of Kinematograph Manufacturers, will preside. All artistes, directors, assistant directors, art directors, scenarists, scenario editors and cameramen are hereby invited, and applications for membership of the Club will be accepted at this meeting. The full scheme of the Club appeared in our last issue, and reprints of this will be distributed at the meeting. The meeting will commence sharp to time, and it is requested that only essential discussion be indulged in, as the building has to be vacated by five o'clock. At this meeting, also, particulars of excellently furnished Club premises will be announced.**

# FRONT COVER BIOGRAPHIES

## XVI.—MILES MANDER

Born in Staffordshire, and originally destined business career, Miles Mander's thoughts turned early farther afield, and on leaving McGill University, Montreal, he joined a musical comedy company and toured the U.S.A.

Thereafter he travelled extensively all over the world, being at various times sheep-farmer in New Zealand, picture theatre proprietor in Canada, taxi-driver in Australia, financier, motor agent and boxing promoter, in which sphere he was eventually successful in matching the famous negroes, Jack Johnson and Sam Langford, which great attraction was nullified by the outbreak of war.

At another period he studied music in Dresden and Berlin, and was war correspondent during the Turco-Italian war in Tripoli. Mr. Mander has written various short stories for magazines, as well well as film scenarios and various poems.

He is an expert motor racer, having driven in many big continental road races, and was one of the first devotees on Brooklyn's track. All the motor racing which was such an exciting feature of the latest Master production, "Love at the Wheel," was done by him in true Wallace Reid fashion.

Mr. Mander is a pioneer aviator, having made the first historic flight ever made at Brooklands and Hendon, and he also possesses the Royal Aero Club's certificate as a balloonist.

He served during war from August 1914 to April 1919, and is a Fellow of the Royal Geographical Society, Royal Colonial Institute, and an Associate Fellow of the Royal Aeronautical Society.

First posed before the Kine. Camera in 1916 while on sick leave, in crowd work and, liking the experiment, adopted it as a serious profession after the war, rapidly gaining the position of some eminence which he now holds. Amongst the many notable successes he has appeared in may be mentioned "Place of Honour," "The Rank Outsider," "Sherlock Holmes," "Scandal in Bohemia," "Speed," "The Temporary Lady," etc. He is now engaged on the part of the Marquis of Sallust in "Half a Truth" for Sinclair Hill, a part for which he would appear to be cut out.

He has been rightly called the "Lew Cody of the British Screen," as he has specialised with conspicuous success in this light-heavy, male vamp type of part, although he has also played juvenile leads with equal ability.

He is essentially aristocratic in appearance; is, in fact, considered one of the best-dressed artistes in the profession, and possesses what is still more important, the knowledge of how to wear his clothes. He is keenly interested in all branches of the trade, and hopes shortly to go over to the United States to get further insight into the business. His features bear a suggestion of good-natured cynicism, which gets right over the screen, and which is so rarely found.

FULL REPORT OF THE CLUB MEETING IN NEXT ISSUE.

# Where they are and —

A. St. A. Brown is turning for Gaumont on "Class and No Class."

George Bishop is playing Dragon King in "Where the Rainbow Ends."

Frank Dane has been playing the part of "St. George" (British Photoplays).

A. F. Frenguelli is touring for Einar J. Brunn on his Harma production "The Corner Man."

Maurice Elvey has finished "A Romance of Westdale" (Stoll), and is casting for "The Passionate Friends."

Kenelm Foss' next production is "The House of Peril," which will be made under the title "The Chink in the Armour."

Josephine Lovett, the wife of John Robertson, has completed the scenario of "Peter Pan," which her husband is to direct for F.P.-Lasky.

Cyril Smith, in addition to playing a part in Gaumont's "Class and No Class," is acting as assistant to Will Kellino, who is directing the production.

Alma Taylor and Cecil Hepworth are *en route* for America, where they intend to visit New York, Chicago, Los Angeles, San Francisco, Vancouver and Montreal.

James Knight has had a tempting offer to play juvenile lead for a well-known producing firm, but his contract with Harma precluded him accepting it.

H. Lisle Locoque has completed his Torquay shots for the British Photoplay Productions' first picture, "Where the Rainbow Ends," and has now taken the company to Surrey.

**Milton Rosmer has been engaged to play lead in "The Passionate Friends" (Stoll).**

**Billie Bristow, the publicity expert and late of Broadwest, is still acting commissioner to undertake personal and Press publicity for artistes and directors. Broadwest Building, in Wardour Street, is her headquarters.**

David Hawthorne has an important part in "Class and No Class" (Gaumont).

Frank Granger is cameraman to Hugh Croise on "Four Men in a Van" (Direct).

Percy Standing is with Stoll in a leading part in "Half a Truth."

Molly Adair is working on "The Exclusive Model" for Sterling.

Alec McKee is responsible for the scenario of "Dutch Courage" (Sterling).

Leslie Eveleigh is in charge of the photographic work on the present Davidson production.

Walter West has bought the Princes Studios at Kew Bridge, and for the moment has let them to Seal.

Jack Andrews is busy at the Ebury Street Studios directing the production of "Vanity Fair," a weekly pictorial.

Cyril E. Murrell is responsible for the scenario of "The Exclusive Model," the first Sterling production just completed.

Fred Raynham has been engaged by Maurice Elvey to play an important part in his next Stoll production, "The Passionate Friends."

Marjorie Villis is resting at her riverside bungalow at Wraysbury, after having completed a very strenuous part in "Love in the Hills."

Edward Groc is in charge of the camera work in "The Exclusive Model" and "Dutch Courage," which Georges Dunstall is directing for Sterling.

C. Hargreave Mansell is back at Kew Bridge from the Isle of Wight, where he has been acting in exterior scenes for Seal's "Jessica's First Prayer."

George Woods Taylor sailed for India on October 14 by the *Kaiserin* to take the official kinematograph record of the Prince of Wales' Tour there for the Indian Government.

# EXPLOITING

Over two months ago we referred to the agency that was then being formed "to provide work in the studios for ex-officers and their wives." At that time, Captain Norris Irven, who presided, said: "We hope to obtain a membership of 2,000 people, and we shall charge 5 per cent. on earnings for the jobs we find for them."

Referring to this statement, "Megaphone" said: "With all the sympathy in the world, I find myself unable to agree with this movement. Just as the building trade workers refused to allow 'dilutees,' so ought studio workers. I would like to tell Captain Irven that there is not enough work in studioland for the present population of that land—immigrants thereto will make matters worse for all concerned."

The events of the past two months do not justify any alteration in the view expressed by "Megaphone." There are still hundreds of workless artistes with experience. The daily Press last week published photographs of a queue of such that formed outside the B. and C. studios. And the bogus kinema schools are flinging dozens of ignorant screen-struck fools on the already glutted market.

The agency referred to above has now issued its rules. It has christened itself "The Services Cinema Society," and its object is "To assist ex-Service men and women to obtain work in connection with the film and kinema trades, and to assist them with their work therein." It is intended to enlist as members "all men and women who have served with any of H.M. Forces, or in any Government Department or munition factory, or who participated in any form of war-work during the Great War."

And then, as if this was not sufficient to include everybody (for *who* did not "participate in any form of war-work during the Great War"?) the Society will include as full members "any member of the family of a person qualified for membership by war service."

*So that it can be safely assumed that the so-called "Services Cinema Society" is not for the exclusive benefit of ex-officers, as at first announced, but for anybody and everybody who is screen-struck.*

It simply amounts to this: on the strength of pleading the cause of the distressed ex-Servicemen, this Society will endeavour to

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# what they are doing

Norman Whitten is one of the directors of the "Vanity Fair Pictorial."

Artistes are invited to note that Fleet Photoplays (British Photoplay Productions) has removed to Castle Circus, Torquay.

W. Courtney Rowden is directing the production of single-reel subjects for Master, and is casting continually.

Bernard Dudley has completed his direction of the Harma production, "Love in the Hills," which is now ready for Trade showing.

K. B. Hartley has organised a new Irish producing company, The McConnell-Hartley Film Advertising Service, which will make use of Irish and cross-Channel artistes.

William J. Elliott, the scenarist, having completed a twelve-months' contract to write exclusively for Stoll, is now at liberty.

L. G. Egrot is chief cameraman for the Graham-Wilcox company, now working at the B. and C. Studios on "The Wonderful Year."

Mary Odette, whose latest release is "The Breed of the Treshams," wishes it known that all communications and enquiries should be addressed to her sole agent, Sidney Jay, 181, Wardour Street, W.1.

George H. Beranger, the well-known American director and Griffith graduate, has joined Ideal's directorial staff and will direct the production of "Sinister Street."

Edward R. Gordon, having finished "The Haigh Serial" for Masters, is engaged on the preliminaries of some two-reelers at the same studios.

**Evelyn Brent is starring in "The Silver Lining" (Granger-Binger). This is a circus story in which she plays opposite Adelqui Millar. She has had to refuse another from F. P.-Lasky owing to this contract.**

Stewart Rome will be leaving Italy within the next two weeks to play for Thompson Productions.

Walter Forde is continuing his series of Walter Forde comedies.

Cyril Percival has been specially engaged to play with Victor McLaglan in the new Davidson production.

Ian Beverley is assistant to Maurice Elvey at Stoll's.

Mlle. Valia is in the lead in "The Passionate Friends" (Stoll).

Martin Thornton is completing "The Lamp in the Desert" for Stoll.

Victor McLaglan is playing lead opposite Phyllis Shannaw in a new Davidson production directed by Arthur Rooke.

Lilian Hall Davis and Olaf Hytten are playing with Graham Wilcox Productions, not Thompson Productions, as stated last week.

Isobel Jeans is playing the vamp part in "Romance and Reality" for Lambart. She is the daughter-in-law of Dr. Wakefield, the Bishop of Birmingham.

Bert Darley has been engaged for an indefinite period to play leading juvenile roles for Milo Films. He has just returned to London after a lengthy tour all over the country for Milo.

Einar Bruun had a very fine setting in "The Corner Man" this week. It represented a West End fashion salon with mannequins supplied by a well-known London and Parisian firm. Ida Lambert was the leading mannequin, and Eric Barclay took part in the scene.

Cora Goffin, who plays lead in "Romance and Reality" for Lambart Films, is a migrant from the stage. She created something of a sensation by producing her own ballet at the Palladium—at the age of 10. She afterwards played in the title roles in "Little Lord Fauntleroy" at the Playhouse; Alice, in "Alice in Wonderland," at the Comedy, and in "Sweet Lavender" on tour.

# PATRIOTISM?

introduce into studioland any and every one who is screen-struck badly enough to part with £5 as entrance fee and five shillings annual subscription, to say nothing of Captain Irven's statement that "we shall charge 5 per cent. on earnings from the jobs we find for them."

The *personnel* of the "Services Cinema Society" comprises the names of twelve gentlemen who each claim to have served in the late war. Until we have made further enquiries we cannot say good or ill in respect of eleven of them, but one is the head of a school of kinema acting

As yet the "Services Cinema Society" does not appear to have any actual functioning existence. Captain Irven says: "I am going to start a Service Cinema Society, and I am going to make it a success." So it is all in the future—it all depends on the number of screen-struck folk who are willing to part with the necesary Five Guineas.

The gallant Captain says: "I ask for Club rooms, employment advice, and information bureaux. and a comprehensive wardrobe to be maintained by the co-operation of members and the help of friends." He also invites donations—"The Society shall be entitled to receive any donation, either to assist its general objects or for any specific purpose, and the Council may organise any schemes for collecting money or which is expected to raise money for the Society."

So that prospective members are invited to pay five guineas, find the club rooms, provide the "employment advice and information bureaux," contribute to the "comprehensive wardrobe" and donate towards the Society's "general objects or for any specific purpose," to say nothing of taking round the hat generally.

*And in return they are not even guaranteed a guinea job!*

We will return to this subject in a subsequent edition, but take this opportunity of pointing out a few elementary facts: Film studios are overcrowded with well trained and experienced artistes: Film work demands more than the training of any "Cinema Training Centre," or even the qualification of being a member of a family another member of which worked in a munition factory: Every half-fledged specimen of the screen-struck fraternity increases the difficulty of professional artistes (most of whom served loyally and actively in the war) in securing engagements.

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**Malvina Longfellow has now finished her work on "The Night Hawke," which is being cut and edited.**

# ROUND STUDIOLAND

*There has not been such a bad slump in the producing end of the business as among the exhibitors, and a tour round the studios has revealed signs of increased activities. New companies are being formed, fresh capital being invested, new productions being cast, and the old-established producing units working at top pressure.*

**F.-P. Lasky.**

John Robertson is on the closing stages in "Perpetua," in which Ann Forrest is the star, while George Fitzmaurice is in finishing "Three Live Ghosts." During the next few days two new stories will be decided on, and casting will then proceed.

**Stoll.**

Five companies are at work. Maurice Elvey is cutting and titling "A Romance of Westdale," and also working out the details of the cast for his next production, which is to be based on H. G. Wells' "The Passionate Friends." Milton Rosmer, Mlle. Valia and Fred Raynham have been engaged for the leads, and other parts have yet to be cast.

George Ridgewell is working hard on "A Lost Leader" and on the preliminaries of the new series of Sherlock Holmes episodes. Eille Norwood will play the detective in these, but other parts have yet to be cast.

Martin Thornton is finishing off "The Lamp in the Desert," and his next production is not yet announced.

Sinclair Hill has not a great deal more to do in "Half a Truth," while A. E. Coleby is experiencing some difficulty in casting—with the help of Billy Saunders, the casting director—all the parts for his "Froggy's Little Brother."

**Davidson.**

After some weeks of inactivity, work has started again at the Lea Bridge studios, this time with Arthur Rooke as the director. He has now finished casting, and actual work on the floor is proceeding.

**Gaumont.**

Captain Calvert is doing no actual floor work at the moment, but Will Kellino is in the thick of "Class and No Class." It is possible that Calvert will be getting busy again shortly.

**Hardy.**

There is great activity at Worton Hall, Isleworth, where, in order to obtain the necessary scenic effects for Hardy's forthcoming production, "The Scourge," a special 16th Century street is being constructed. This is no ordinary canvas property street, but a real wood construction with genuine tiles, glass in the windows, bolts on the doors, etc. It is to be over a hundred yards in length when completed, and so should admit of several fine old-time street scenes being taken. Great attention is being paid to the historical details, and to ensure architectural accuracy, experts have been consulted. Sam Hardy informs us that ex-Servicemen are being exclusively employed on the work. William Stack is to play lead in "The Scourge," and Geoffrey Malins is directing the production of this concurrently with supervising the cutting and assembling of "The Recoil."

**Harma.**

Bernard Dudley is now finishing the cutting and assembling of "Love in the Hills," and Einar J. Bruun holds the floor with "The Corner Man,' which is nearing completion.

**Ideal.**

Four companies are at work. Denison Clift is now in his third week on "The Old Wives' Tale," and Tom Bentley in his fourth on "Pickwick Papers," while A. V. Bramble is on location with "Shirley."

A new director has been secured—George Beranger, the D. W. Griffith graduate. He is to direct "Sinister Street," for which he is now casting.

**Thompson and Graham-Wilcox.**

Two distinct companies are working at Hoe Street. Kenelm Foss is busy with "All Roads Lead to Calvary" for H. W. Thompson, while a new company—Graham-Wilcox—is to be responsible for "The Wonderful Story."

Owing to the fact that there is already an American film called "The House of Peril," Kenelm Foss has altered the title of his next Thompson production from "The House of Peril" to "The Chink in the Armour."

**Variorum.**

Jack Andrews and Norman Whitten are working at Ebury Street on the "Vanity Fair Pictorial."

Edward R. Gordon is getting ready for directing some two-reelers, and W. Courtney Rowden is directing one-reelers at the Master studios. Casting is being done continuously.

Guy Newall is casting for his next George Clark production.

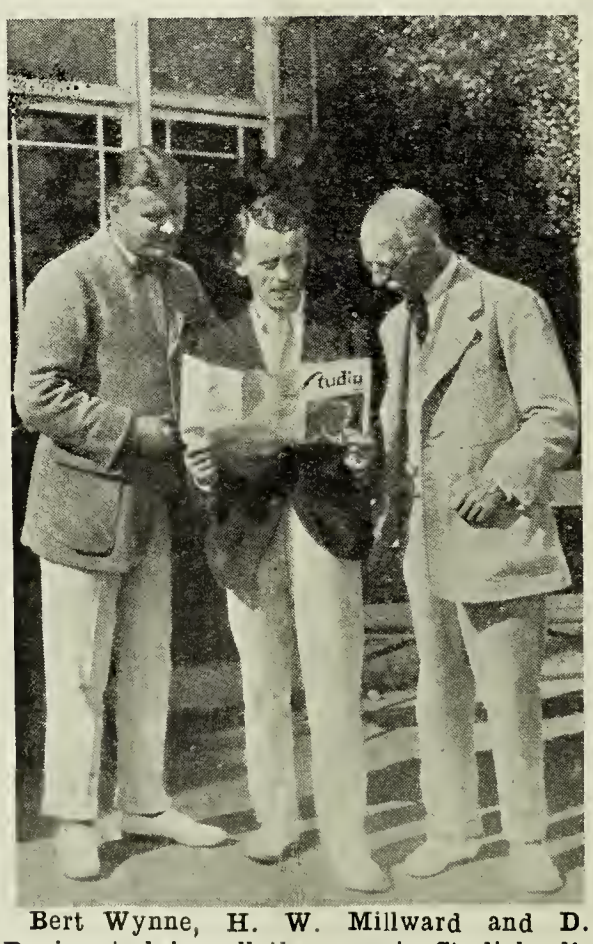
Rising Sun Productions is a new concern using Barker's studio. Bert Haldane is directing two-reel comedies for it.

Albert Brovett is directing comedies at the Tuilerie Street studios, at Hackney, for Albert Brovett Productions in which Amy Verity is to star.

Seal is now completing interiors for "Jessica's First Prayer" at the Kew Bridge studios.

Artistic is casting for its next production. Address, 93-95, Wardour Street.

# GETTING THE NEWS



**Bert Wynne, H. W. Millward and D. Davies studying all the news in Studioland's Official Organ.**

# WITTY AND SKITTY

*The Sayings of People who Matter and People who do not Matter.*

"I will endeavour to make my position and attitude perfectly clear."—Lord Beaverbrook.

* * *

"The cameraman should have much more to recomend him than a supple wrist."—Captain Lambart.

* * *

"Films are the world's Esperanto. With or without captions a well-made film is capable of telling its story to every nation under the sun."—Lionel Phillips.

* * *

"In a fairly wide and lengthy experience of film production this is the first time I have ventured to answer any of my critics."—Kenelm Foss.

* * *

"There is rarely any proof that particular pictures are assets rather than liabilities."—Sir Oswald Stoll.

* * *

"The 'sameness' in screen stories is reducing audiences. . . . . Where is the director who will give us romance?"—"Sports Echo."

* * *

"British directors are seeking no favours. They desire that the best films in the world should be shown in this country, but they also desire that British films should be shown in all countries of the world."—J. Brooke Wilkinson (Board of Film Censors).

* * *

"My work, they tell me, has improved."—Maurice Elvey.

* * *

"The film is in its infancy."—Sir Harry Lauder.

* * *

"A great deal of prejudice exists in the minds of some people in favour of American as against British pictures, but the American picture of to-day is not what it was."—Guy Newall.

* * *

"My hope never soared beyond the narrow environment of the theatre. I never dreamed in my wildest moments of the vastly wider publicity of the screen."—Eille Norwood.

* * *

"Sir Oswald Stoll is an ideal chief, and has given me the best advice a man could give."—Jeffrey Bernerd.

* * *

"The films that are being produced to-day are benefiting from the efforts of the old London Film Company in the early days."—A. E. Newbould, M.P.

* * *

"The English kinema star who is getting fifty pounds a week is fortunate."—Arthur Applin.

* * *

"In addition to having a crude, though wholesome, morality, the screen has much of the exuberance of youth."—A. E. Newbould, M.P.

## FOR HIRING COSTUMES

W. H. Thornton, of H. and M. Rayne, who has been managing the hire department of its Waterloo Road branch, will next week go to its new premises at 15, Rupert Street, where he will be acting in the same capacity but with much greater scope. The new premises are just off Shaftesbury Avenue.

FULL REPORT OF THE CLUB MEETING IN NEXT ISSUE.

# SUBTLETIES AND SLEDGEHAMMERS

The old idea that film artistes lead a gay life should be dead by now. The only bit of fast-living they see is when a night-life café set is used in a production.

* * *

Values are ever changing. An oil painting, according to the daily Press, was sold last week for £5,000. The public will pay more for stills than for moving pictures, evidently.

* * *

Directors are hard to please. They make an artiste do all the things he can't do. *Then* they're satisfied.

* * *

EILLE NORWOOD'S POETIC OUTBURST.

"Lies Sherlock Holmes beneath the soil,
He still remains disarmed, destroyed;
But thanks to Stoll and Conan Doyle,
He still remains in celluloid."

* * *

LUCK is ever waiting for something to turn up.

LABOUR will turn something up.

* * *

Talking about a recent film of a nondescript class, a charlady got her titles rather mixed. "Yes, mum," she said, "there's a big kervou outside the kinema to-day; they've got the Vicar of Wakeford there."

* * *

At the Stoll studios the other day it was discovered that the water tanks had run dry. Now, *who* is the teetotaler on the Stoll staff who practises this form of hoarding?

* * *

PERVERTED PROVERBS:—"Many call at the studios, but few are chosen."

* * *

We were at lunch at a certain studio last week where the *pièce de resistance* was sausage. And very "bready" sausage at that. But the poor butcher had succeeded in making both ends meat.

* * *

At the same studio, by the way, we were left wondering which was the more difficult to secure—a bit of butter or a butt of bitter.

* * *

From a Trade paper: "At times the trouble in the film industry seems to be all over." And at other times it seems to be all over the industry.

* * *

If you are content to live on hope you'll soon die of mal-nutrition.

* * *

In Sunday's paper was an account of the case of a man at Peterborough who had just cut his wisdom tooth at the age of 91. So that there is still hope for the film censors.

* * *

APT SAYINGS OF GREAT MEN: "Act well your part; there all the honour lies."—*Pope.*

* * *

Some studio managers are so mean that if they killed two birds with one stone they'd want the stone back.

* * *

Below you will find our idea of what should be said of the Arbuckle case by all in the film industry from now until it is settled:—

# PLAYERS OR PUPPETS?

**There are two schools of directors: one believes in giving the artiste full play, and the other believes that the artiste should surrender his personality and screen-genius to the director, who would then put the artiste through the scenes in exactly the same way that a performer pulls the strings to the marionettes. Bertram Burleigh gives his views on this subject.**

Certainly the actor or actress depends to a verygreat extent on the director; but I feel that the player should be a puppet in the hands of the character he is playing, rather than leave everything to the director.

In order to interpret a part—no matter how small—successfully, the actor must sink his own personality in that of the character he is creating for the screen. During the time he is in the studio it is essential that he forgets himself, and feels that he is not Dick, Tom or Harry *as* So-and-So, but that he *is actually* So-and-So.

*And it is in helping a player to become a certain character that the director assists or hinders. A good director can create such an atmosphere around his artistes, can impress the story and characters so indelibly on the players' minds, that they become, for the time being, the actual characters in the story living again.*

The reason why some directors fail in obtaining the response which they require from the players is, I think, because they do not take sufficient pains to create atmosphere and to help the artistes to grip the parts.

On the other hand, the reason why some artistes make far bigger successes when working under some directors, whilst they are failures under others, is because the artiste and director are not in sympathy. Perhaps the director does not understand the artiste, or *vice versa*; then, no matter how long a time is spent over the film, the acting will never be a success while director and artiste are working at cross purposes.

*Great films are made when leading players and directors get together, read and re-read the characters, and the artistes are assisted into their parts by the director—the man who guides the characters through their screen lives.*

The artistes playing in a film are like a team of horses harnessed and waiting to be attached to the coach (the story). The director holds the reins; but so long as the harness is not attached to the coach, the reins may be pulled this way and that, yet no progress will be made. As soon as the straps are hitched to the coach, however, there is a tightening of the reins; the response from the team is instantaneous, and the coach is launched on a successful run.

# YOUR CORNER

## LETTERS TO THE EDITOR

"VANITY FAIR."

We would like to point out that "Vanity Fair" is and has been producing solely here (at the Ebury Street Studio) since August 4. "Vanity Fair" is the new weekly pictorial, which undoubtedly you have already seen advertised in the Trade papers. Our distributors will be Walturdaw, and the two directors for this item are Jack Andrews and Norman Whitten.—VANITY FAIR PICTURES, LTD.

BRAMLINS.

There seems to be some misapprehension as regards the relationship between Bramlins Film Agency and Bramlins Industrial Flms, Ltd. The two concerns are entirely separate.

It is true that I was one of the promoters of the Industrial Company, and as "Bramlins" has become a name known and recognised in the film trade, the directors of the Industrial Company have, with my consent and licence, been allowed to use the registered name of "Bramlins."

I would also like to add that Bramlins Industrial Films, Ltd., will not produce dramatic motion pictures. The objects of the company are concerned with commercial films only, the films not necessarily being intended for screening in the public halls or theatres.

I am personally still in control of and managing Bramlins Film Agency—the Industrial Company has a different personnel.—JOHN PAYNE.

A REPLY AND AN INVITATION.

Basil Emmott asks whether I, in my experience, have mistaken bad printing for bad lighting. The answer is, in the phraseology of those incomprehensible mammals, the politicians, "in the negative."

But, apart from the fact that I have examined the actual negatives and witnessed the actual lighting, many films are shown in which the exteriors are good and the interiors bad, and even Trade printers do not put experienced men on the exteriors with instructions to leave the machine to a boy as soon as the interior sections start.

Why does not Basil Emmott give readers of the *Motion Picture Studio* the benefit of some of his knowledge? What does he think of Barden lamps? Does he think there is anything wrong with the present systems of artificial lighting?

He can rely on me, for one, to be thoroughly interested, and not to judge his remarks in the light of what his experience has been, but what it has taught him, and not to resent what I cannot refute.—M. P. PRINT.

MARY ODETTE REPLIES

I was very interested in Mr. Prout's reply to my article, and I quite appreciate his point of view, although it is quite contrary to my own small experience of filming.

But I must say it is not quite fair of Mr. Prout to put a personal construction on my article, as he apparently does, when he speaks of "it being quite natural for Mary Odette to wish to make a tight little trade union of film acting." Perhaps the fault may be mine, nevertheless Mr. Prout has quite missed my point, and I assure him that my article was written in a purely impersonal manner, and that "the spirit at the back of the article," which he so dislikes, exists only in his imagination.—MARY ODETTE.

**Mr. HERBERT MAULE,**
**Riding Master.**
**PUTNEY RIDING ESTABLISHMENT,**
**1a, Camp al Road, Putney Hill, S.W.15.**
Horses supplied to film companies: riding lessons given. Terms moderate.
'Phone: PUTNEY, 1984.

# CAMERA TESTS
## *by* ALBERT WARD

If it is a test to discover how an individual photographs, then it is a *real* test, inasmuch as it is the object of the director to discover the photographic value of an individual face from different angles, because it is well known to every experienced director and photographer that no matter how beautiful a woman may be there are certain poses in which she will lose the indefinable charm of her personality, just as at certain angles her particular line of beauty may be lost.

But if the meaning is: are camera tests a real test of the individual's histrionic ability for the films I am inclined to say, except in a few isolated cases, that they are not.

Man is an emotional animal of degree, and to illustrate this let us take, for example, an audience at a theatre or kinema. Every emotion, every scrap of dramatic action will find a responsive chord in every member of the audience —*to a degree*—according to their individual temperaments. Those most affected by this simulated emotion will feel hemselves quite capable of expressing exactly the same emotion under exactly the same conditions, quite forgetting that their ability to do so is wholly governed by the degree of dramatic instinct with which they are endowed.

Can we expect to find in the trembling embryo who faces the ordeal of camera and arcs an artiste in any way capable of being entrusted with anything of a part? There are, no doubt, a few geniuses about, but it would take too long for any producing firm to take tests to find them. Then, it may be queried, how are we to fill the ranks as in the course of time our present artistes drop out? *The only solution seems to be a reputable school conducted by an experienced man who, discovering a pupil with marked ability, should have no difficulty in getting a camera test with a director—and then we might say that camera tests are* REAL *tests.*

# BUMBLE & BEADLE
## *by* WALTER FORDE

I notice an article in the daily papers of October 4th wherein it states a director was arrested and fined for allowing an artiste appearing in a film production to dress in a London police constable's uniform.

Surely if such a character can appear on the stage of any leading theatre during the acting of a play, it should be possible for a film director to be permitted a similar privilege?

Do his Majesty's judges know that over one million pounds per annum are sent to America and other countries outside England in payment of kinematograph films? After five years of war English directors are getting into their stride and are attempting to capture the world's film markets, so surely we who are making pictures here in London will not be penalised by this additional hardship, as under this ruling it will be impossible for any film director to take an exterior scene wherein a police-constable appears.

On the other hand, in Los Angeles, California, members of the regular police department are allowed by the police authorities to appear in uniform and make extra money in their off-hours by acting in films. This is one reason why American characters who appear as policeman in the American films always look real.

*England, heretofore known as the land of personal liberty, is rapidly becoming more under the heel of petty officials than was Germany before the days of the war.*

This is a question that calls for vigorous action on the part of the Manufacturers' Association, and I trust that the trade papers which represent our great industry will vigorously join in protest against this foolish restriction, and that the matter may be brought before Parliament, and arrangements made so that permits can be granted to responsible directors, who, at some future date, may absolutely need an exterior scene wherein a police officer in uniform appears.

# SCENARIO WRITING.
## *by* ELIOT STANNARD

Writing in the *Author*, Eliot Stannard draws the attention of authors to the fact that it is the habit of publishers and agents to offer the film rights of books in a way that is highly detrimental to the author. He says that while scenario editor to a British producing firm "as many as twelve works at once came from an agent or publisher. They were tied together like firewood and had apparently been chosen without the smallest consideration of their suitability or of the type of work produced by the firm. Each novel was accompanied by a typed synopsis which was obviously the work of a totally incompetent person. These synopses showed neither an appreciation of the author's work nor the slightest knowledge of film requirements, but merely succeeded in reducing the author's plot to the baldest and crudest summary. Such synopses, instead of arousing the scenario editor's interest, succeed merely in giving him a totally false impression of the works submitted,

"The author can do away with the incompetent synopsis writer once and for all by writing the synopsis of his own work; he can insist that his agent or publisher shall submit his work separately or in company with other novels from his own pen, and he can ensure his works only going to suitable firms by insisting that no work be sent to any firm without his approval and sanction. . . .

"Film manufacturers select their subjects well ahead, in order that there may be no breakdown in their output, and it may be taken as a general rule that they are obtaining the kinema rights of works which they do not intend to produce for at least six months. The author should therefore take into consideration the period of the year in which his story must be produced and prevent his agent from submitting

"Owing to climatic conditions it is safe to assume that the manufacturer produces during the winter months stories that can be told almost entirely in interior sets, or stories the exteriors of which are placed in the South of France, Italy, Egypt or Morocco.

Scenes of the Fire of London in Blackton's "The Glorious Adventure."

**BENJAMIN'S FOR BEST COSTUMES** THE LARGEST STOCK IN LONDON OF COSTUMES, UNIFORMS, and CHARACTER DRESSES suitable for Kinematograph Productions. *'Phone—London Wall 7568*

# A FACTORY OF ART

## The Ramifications of a Modern British Film Studio

There is always a special interest—fascination even—about anything in the experimental stage, and the most up-to-date motion picture studios in this country are certainly in that stage.

It is not many years ago when a British studio was simply a large greenhouse or the odd corner of a building mainly used for a totally different purpose. To-day the Stoll studio at Cricklewood is already more like a small city than a greenhouse, but a city in which, in spite of the fine organisation under the management of Joe Grossman, the habits and customs have not yet become rigid or merely mechanical, as they would be, for instance, in a merely industrial factory of a similar magnitude. Films in this country are not yet turned out like sausages.

**Printing and Developing Department.**

As a matter of fact, although the building has been in use as a studio for more than a year, some of the subsidiary departments are not yet completed. Until recently, for instance, films have been sent for developing and printing from Cricklewood to the Stoll studio at Surbiton; but now a start is being made of completing the whole process on the premises.

When the negative has been developed, given its cold and acid bath, wound from the developing frame on to the wooden drums, with a diameter of about eight feet on which it is whirled round in the drying room heated by electric radiators, it is generally examined by the director as well as the cameraman before it is passed for printing.

There are also dry-cleaning machines, made by Debrie, in which the film is brushed by an endless band of minature chamois leather dusters.

There is quite a large theatre with a silver Lawrence screen for a rough run off, and a well fitted titling room. There is also a large and well equipped still department.

**Wardrobe Department.**

It is interesting to note that the people in charge of the many and very varied departments, while they are all business people carrying out their duties, almost all seem to be sufficiently fresh at the work to be still enjoying the novelty of working in a huge art factory.

Especially is this the case with W. Vinall Bennett. He enjoys his present job of managing the wardrobe department; but he is a born showman, and what he seems to enjoy most is displaying to visitors the clothes and wigs which have become incorporated into film history owing to their associations. Some of the property actually belongs to national history, such as the early fashion in khaki hats, those actually worn in the Boer war.

Then there are the clothes in which the hero of "The Tidal Wave" was nearly drowned, the bald head worn by the Fakir in "The Place of Honour," and old wigs with vegetable net partings, the art of making which seems to have passed. "We can fit up 350 soldiers in khaki in three hours," says the wardrobe master, "and 250 convicts in 24 hours."

W. Vinall Bennett was at one time in stage management, and has worked with Martin Harvey and Herbert Tree. As a boy he worked for C. H. Fox, the perruquier, and he served his apprenticeship with Clarkson, in Wardour Street.

Equally enthusiastic, but in a different way, is Miss Stevens about the ladies' wardrobe. She is pround of the beauty of the dresses, some of them trimmed with real priceless old lace and the property jewelry, and the neatness and handiness of the dressing-rooms with their plentiful looking glasses.

**Property Rooms.**

In the large property rooms, situated under the "deck" floor, anything, it is said (except personal attire), can be obtained, from a toothpick to a pickaxe, from a jack-in-the-box to an old master.

Everything which goes out is marked with the number of the set in which it is to be used, everything is catalogued and checked out and checked in, so that anything can be traced. The whole place looks like a glorified old curiosity shop.

**Model Department.**

In the modelling department Madge Stuart's head, in papier mache, was on the stove drying. This was fixed to a body and tumbled over a cliff in "Gwyneth of the Welsh Hills."

There was, too, a large statue of General John Regan, which is light enough to lift with one hand. The process involves the making first of a clay model, then a plaster mould, into which the wet paper is fitted.

**Carpenter's Shop.**

Three-ply is the great resource in studio scenary. Even Newgate Jail (in "The Glorious Adventure") was made of it!

The carpenter's shop, then, with a floor space of about 60 feet by 40, is as important as any department. The scenery work here is under the direction of J. Merton, the art director, who is responsible for the sets from the time the scenario is handed to him to the time the scene is shot. This is a big responsibility, considerng that a huge banqueting scene may be taken next to a jail, with a church and a gambling den on another floor, all at the same time. But the heaviness of it does not seem to weigh on Mr. Merton's spirits.

**Directorial Offices.**

All the five directors (Maurice Elvey, Sinclair Hill, George Ridgwell, F. Martin Thornton and A. E. Coleby) have their own offices with their own cutting rooms, etc.

Like the treasures they really are, the finished films are stacked in vaults, five of them with ten shelves each and teak doors, two being for negatives and the others for prints.

**Stores and Electrical Department.**

There is always a special interest—fascina- stores department, where new machinery, accessories, etc., are receive under the superintendence of H. Thomas, is an important essential for the proper working of the studio.

Under the "deck" floor a new generator of 130 kilowatts is being installed. The electrical equipment includes twenty banks of Cooper-Hewitt mercury vapour lamps (used chiefly for special effects), three Sunlight arcs (one of which with the mirror has a three million candle power), twenty Wohl broadsides, sixteen Wohl duplex top-lights, fifteen Wohl tilts, thirteen Kleigl spot-lights and twelve semi-indirect Wohl top-lights. For one scene nine or ten broadsides, a Sunlight, an indirect and a spot-light may be used at once.

**Dressing Rooms and Floors.**

There are whole galleries of dressing rooms, suggesting ship's cabins, well-equipped with looking glasses, basins, etc.

Most interesting of all are the three "floors," the largest (that which was used for "The Glorious Adventure") being 400 feet by 70 feet.

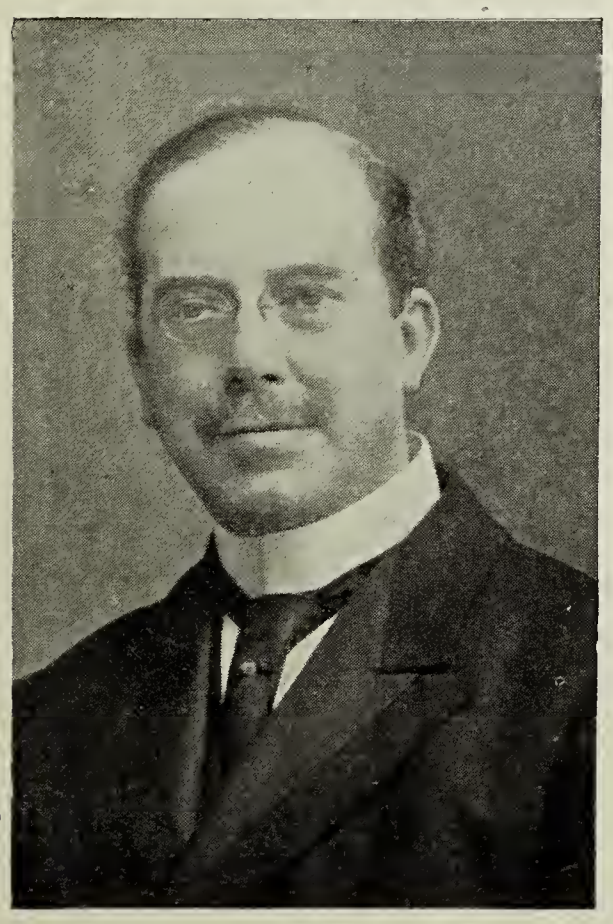
**The Canteen.**

Lastly, there is the most popular department of all—the canteen. It is really something more than that, for it contains a refreshment-room for stars and heads of departments, 20 feet by 20; another for small part artistes and supers, 27½ feet by 20; and a staff messroom. 45½ feet by 20. This restaurant is managed by Mrs. Crewdson, who is very proud (and rightly so) of her wonderfully equipped kitchen, 40½ feet by 15, in which all the cookery is by electricity. Sometimes hundreds of extra meals have to be prepared at very short notice. A good lunch can be obtained for 1s. 3d.; breakfast can be obtained at 9 o'clock, and up till 10 supper is served to artistes who work by night.

**Daily Pay.**

Of all the enthusiasts of the Cricklewood studio there is none more enthusiastic than Brigadier-General W. B. Hulks, part of whose duty it is to hand out the cash to the artistes engaged by the day. He is also an admirable guide to this rather bewildering film city, or art factory, which covers an area of 27,993 feet, and which still seems flushed with pleasure at its own daring in being converted from an aeroplane factory to artistic use

SIR OSWALD STOLL



COLONEL A. C. BROMHEAD

Colonel A C. Bromhead, C.B.E., managing director of Gaumont Co., Ltd., who is to preside over the inaugural meeting of the club on Sunday. Colonel Bromhead served with the Queen's 24th London Regiment during the war and was appointed to take charge of the special propaganda mission to Russia and also to the Italian Front. He is now president of the Incorporated Association of Kinematograph Manufacturers.

FULL REPORT OF THE CLUB MEETING IN NEXT ISSUE.

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**must be accurately dressed.**

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# MUSIC AS AN AID

*"Some of them can't act unless they have music; some can't act with it; and some can't act either way."*

*That's what a veteran director said recently when he was questioned regarding the use of music while film players are working before the camera. Most companies nowadays use some sort of music to provide "atmosphere" and help out the players. We give below the experiences of an American director and a British artiste.*

## AN AMERICAN DIRECTOR

George Melford, the Paramount director, is strong for jazz music while the action in his pictures is being filmed. Hansen, a sort of studio minstrel, and his guitar are regular attaches of the Melford company.

What does the music do? George Melford says that it keys the players up and makes them sad or happy, as desired.

The film actor has not the inspiration afforded by an expectant audience and the lights and orchestra of a theatre. He works among a lot of people who are as *blasé* as he is. There is the click of the camera to take away from him (if he lets his mind dwell upon it for a moment) the illusion of reality in what he is doing. The "set" is usually just a spot in a big, open stage, separated from other "sets" by flimsy canvas partitions. The scene he is enacting is one out of the middle or at the beginning or end of a picture.

And against all this handicap, the film player must be sad or funny, win a wife or get shot, and do it all convincingly and naturally.

As a matter of fact, screen acting is a harder job than stage acting. Any fair-minded person who has done both will endorse this. Screen acting is not such a task when there is a big, luxurious set and a large crowd in the action and everybody's excited and keyed up for the scene.

But when there is just the plain little corner of a room and two people doing an important, highly emotional scene, and possibly carpenters pounding nearby, then there is a real testing of acting ability. The musical accompaniment in this case, claims George Melford, is a tremendous aid.

## A BRITISH ARTISTE'S VIEW

There have been many discussions on this subject. Some say music is a great aid to acting, others that they could not do any work at all in the studio where there was an orchestra.

Not very long ago I heard quite a well-known actress say that music "simply gets on my nerves, and just upsets everything," and that she would rather hear and see all going on in the studio—noise of carpenters, the babble of voices, the most inartistic sounds—than a note of music, even for the most pathetic scenes.

Then, again, after just a few bars of Tosti's "Good-bye," I have heard an artiste, who up to the moment when the pianist started to play was unable to work herself up to the point of crying, after a few bars was absolutely sobbing.

Music is a terrific help to me when working in the studio; for instance, with drama, an appropriate melody played, creates an atmosphere which seems to make me forget I am acting; then one's mind is so concentrated on one's actions that the situation follows instinctively.

For emotional scenes especially a violin will draw the deepest feelings to the surface. I remember a little while back I was sitting reading in the studio waiting for my call. At the other end of the floor there was a violinist playing "Valse Triste" by Sibelins to assist the action in a particular scene then in progress, and although I was intently interested in my book, I discovered the tears dropping down upon the pages quite unconsciously.

*It is only natural that people who are inspired by music will get an infinitely better result when aided by a perfect orchestra than when they have to work up their action in cold blood. With the music they merely follow up the inspiration.*—ENA BEAUMONT.

**TO-MORROW**
SUNDAY, October 16, at 2.45, in the
**COURT PICTURE PLAYHOUSE**
(Corner of Tottenham Court Road)
A General Meeting for the Inauguration of
**THE KINEMA CLUB**
will be held
**COLONEL A. C. BROMHEAD**
will preside
All Artistes, Directors, Assistant Directors, Scenarists, Scenario Editors and Cameramen
**ARE INVITED**

## STOLL v. GEO CLARK.

There was an occasion nearly three years ago when a judge of the High Court, in an emergency, was pursued to a golf course and there granted an interim injunction on a certain matter. This event had a striking parallel on Wednesday evening, when Mr. Justice Rigby Swift, the Vacation Judge, was followed to Cannon Street railway station and here acceded to the request of W. Cleveland Cleveland-Stevens, a well-known Chancery barrister, for an interim injunction against the Stoll Film Company. His lordship had already taken his seat in the train, and the procedings, therefore, were brief.

Mr. Cleveland-Stevens stated that he asked for an injunction on behalf of the George Clark Productions Company to restrain the Stoll Film Company in respect to proceedings in connection with "The Bigamist," at the Gaiety Theatre, Manchester, for one week.

The film had cost the applicant company £50,000, and its licence to Stoll provided that anyone showing it was not to cut or alter the "main leads" of the film, and not to advertise or show it except under the names of the George Clark Co. and the author, etc.

On Monday this week, when it was shown at Manchester, counsel told the judge, some 200 ft. of the early part of the film was cut off, apparently by the Gaiety Theatre people, who had a general licence from Stoll, and the film appeared without any of the names of the author, director, photographers, designers, etc.

They also put on a prologue written by a Mr. Blattner, and all over the town it was advertised that "Sir Oswald Stoll produced 'The Bigamist,'" whereas the George Clark Productions should have been advertised. Therefore, said counsel, the whole of the credit of this great production, which belonged to the applicant company, was transferred to the Stoll Company.

Mr. Justice Rigby Swift granted the interim injunction asked for.

FULL REPORT OF THE CLUB MEETING IN NEXT ISSUE.

# CAMERAMEN AT WORK

Of course, the chief item of interest for the moment is the inaugural meeting of the much-needed Club, which takes place to-morrow in the Court Picture Playhouse at 2.45 sharp, Colonel Bromhead (Gaumont) presiding. All kine. cameramen are urged to be present, and to hand in their names as applicants for membership. I learn that premises have been offered which will be converted into cosy, well-furnished club quarters, with facilities for refreshment, etc., and which should be available for occupation before the end of the year. The K.C.S. is strongly supporting the club, and it only remains for those cameramen outside the Society to follow suit for the profession of Kine.-Photography to obtain that status that is its due.

* * *

There are still many misguided people in the business who regard the Kine. Cameramen's Society as a band of fire-eaters who meet on Friday nights to hatch their dastardly plots for the extinction of the film Trade! Where this idea originated I cannot say, but it is hardly necessary to point out that the idea is absolutely wrong. As a matter of fact, the Kine. Cameramen's Society has done a great deal to advance the cameraman's knowledge, and, incidently, to advance the standard of the British motion picture. Almost every week the members meet and are instructed by experts on the use of the very latest kinematograph apparatus. The Society is composed of most of the leading cameramen in the Trade. The secretary knows the various members' specialities, and is able to supply directors with cameramen to suit all requirements. Some of the members are specialists in various kinds of work. The Society is composed of topical and studio men, and every member has to pass a very strict examination before being allowed to become a member.

* * *

Among the "specialists" in the Society may be numbered A. Kingston, who at the moment is busy on talking pictures. What he does not know about talking pictures, nobody knows!

* * *

Alfred H. Moses is perhaps one of the best informed men in England on every phase of kinematography.

* * *

"Bee" Mason, who is now on the *Quest*, is famed for his scientific work with the camera.

* * *

Henry Sanders is, of course, the editor of Pathé Gazette, and can, therefore, claim some knowledge of Topical work; and there are many more names, which I cannot recall at the moment, all specialists in different phases of kinematography.

* * *

The advantage of the members meeting together and exchanging ideas should now be obvious, and a member of the K.C.S. can be depended on to turn out good work. Directors are advised to get in touch with Secretary Kenneth Gordon, who will advise as to suitable men.

The new Secretary intends to make the members turn up at meetings, by arranging many more lectures than has hitherto been the case. Last week an interesting discussion took place on "The Successes and Failures of a Topical Cameraman."

* * *

Alfred Moses will give a lecture and practical demonstration on dye-toning on Friday next, and A. Kingston hopes to be able in a short time to give a demonstration of the new sound photography, on which he has been working for many months.

* * *

It is interesting to note that all the official photographers on the Prince of Wales's Indian tour are members of the K.C.S.

* * *

Basil W. G. Emmott's photography in "Roses in the Dust" has come in for some very good notices from the critics' who were present at the Trade show.

* * *

Stanley Rodwell has joined Pathé. He has been working with Screen Plays on the Grand Guignol subjects for the last few months.

* * *

I. Roseman, who has just returned from filming in Austria, is now in Torquay with Lisle Locoque. He is working on "Where the Rainbow Ends."

* * *

Leslie Eveleigh is busy down at Davidson's studio, where he is working with Arthur Rooke.

"TRIPOD."


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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**British Photoplay Productions.**
ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
CAMERAMAN: I. Roseman.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Fifth week.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: Not Titled.
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: First week.

**Direct Film Traders.**
ADDRESS: 87, Wardour Street, W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Sixth week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "Three Live Ghosts."
DIRECTOR: George Fitzmauriee.
STAR: Anna Q. Nilsson.
STAGE: Fourth week.

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FILM: "Perpetua."
DIRECTOR: John Robertson.
STAR: Ann Forrest.
STAGE: Fifth week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Third week.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street.
FILM: "The Wonderful Story."
STAGE: Casting.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Islc worth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Cutting and Assembling.

---

FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger
STAGE: First week.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STAR: Hugh E. Wright and Ida Lambert.
SCENARIST: Frank Fowell.
CAMERAMAN: A. G. Franguelli.
TYPE: Comedy Drama.
STAGE: Eighth week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendriek.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Fifth week.

---

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Third week.

---

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Fourth week.

**Progress**
FILM: "The Lilac Sunbonnet."
STAR: Joan Morgan.
DIRECTOR: Sidney Morgan.
SCENARIST: Sidney Morgan.
CAMERAMAN: Stanley Mumford.
STAGE: Seventh week.

**Rising Sun Productions.**
STUDIO: Barker's, Ealing.
FILM: "Eliza's Romeo."
DIRECTOR: Bert Haldane.
STAR: Louie Freear.
TYPE: Comedy.
STAGE: First week.

**Seal.**
ADDRESS: Princes Studio, Kew.
FILM: "Jessica's First Prayer."
STAR: C. Hargreave Mansell.
DIRECTOR: Bert Wynne.
STAGE: Fourth week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: "Dutch Courage."
DIRECTOR: Georges Dunstall.
STAR: Dorothy Peters.
SCENARIST: Alec McKee.
TYPE: Two Reel Comedy.
STAGE: Third week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman
FILM: "A Romance of Westdale."
DIRECTOR: Mauriee Elvey.
STAR: Milton Rosmer.
STAGE: Cutting and Assembling

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FILM: "The Passionate Friend."
DIRECTOR: Mauriee Elvey.
STARS: Milton Rosmer, Mdlle. Valia and Fred Raynham.
STAGE: Casting.

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FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Finishing.

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FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
SCENARIST: William J. Elliot,
STAGE: Fourth week.

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FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Casting.

---

FILM: Half a Truth.
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Fifth week.

---

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
STAGE: First week.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh, Minna Gray.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
TYPE: Drama.
STAGE: Third week.

---

FILM: "The Chink in the Armour."
DIRECTOR: Kenelm Foss.
TYPE: Drama.
STAGE: Schedule.

**Temple Productions.**
ADDRESS: Catford Studios, S. E.
MANAGER: Maurice Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport
SCENARIST: Bannister Merwin.
CAMERAMAN: Harold Bastick.
TYPE: Three Reel Comedy.
STAGE: Second week.

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BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

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Vol. 1. No. 20

# Getting the Focus

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Oct. 22, 1921

*Sunday's Meeting.*

THE success of the meeting held on Sunday, October 16, at the Court Picture Theatre, Tottenham Court Road, was a gratifying augury for the future. It is so easy to get people to approve of a movement and so difficult to get them to devote any time to it. But the large attendance—for there were well over two hundred present—demonstrates that there are a number of people who are ready to give more than lip service towards the formation of a worth-while club for all those associated with the artistic side of British production. It is not, perhaps, realised how much time has been devoted and how much laborious work has been accomplished by the original committee. To place even the outline scheme before Sunday's meeting has involved weeks of discussion and investigation. But we have at least the satisfaction of knowing that if—as seems reasonably hopeful—the Club now materialises, it will be the first actual Kinema Club in the Capital. Attempts have before been made by the commercial side to form a Film Club, but they have not matured, and we can profit by their failure, if only in realising what we have to avoid.

* * *

*Strong Support Needed.*

It will be necessary to enlist the sympathy and support of the whole of the Film Industry—producers, renters and exhibitors alike, and there is little doubt that this support will be forthcoming. Anything which is calculated to encourage and improve the production of British pictures merits the support of the whole Industry, and we have little doubt that the other sections will realise this, especially when the first general meeting and the then large list of members gives evidence of the serious existence of the Club.

* * *

*The Help of the Press.*

THANKS are already due to the Press—particularly the Trade and the professional papers—for the help that they have given by the publication of reports and announcements. One or two of the daily papers have also been generous in this respect, although much must not be expected in that quarter, as it is a matter which is outside their scope. It is, at the moment, of great interest to reproduce the editorial comment of the *Kinematograph Weekly* concerning the Club and its big meeting. In its current issue the *Kine* says :—

* * *

"*The First London Film Club.*"

"NO one, after Sunday last, can assert that the artistic side of the British film industry is negligible or unduly subordinate to the business department. A gathering of two hundred persons, to discuss the formation of a club, would be in itself a remarkable thing in a Trade like this, in which, in London, at least, projects of a non-commercial character have a habit of remaining in the clouds. But the company on Sunday was the more remarkable because composed entirely of those connected with the production side of the business. The workers in the, at present, smallest section of the business have shown the way to the much larger number engaged in renting and exhibiting in London. In the provinces the several Kinema Exchanges already in existence show that the business men of the industry are not lacking in the co-operative spirit, and if London Traders have any self-respect they will not let the further example of the artistes, directors, cameramen and scenario writers go unheeded. The success of the latter's move seems assured; they will probably. in a short time, have the first real Film Club in London—using that term to indicate an institution with premises and an organisation of its own. Everyone in London Trade circles will wish them success, and, we hope, let envy spur them to an equally successful effort."

* * *

*Further Service.*

WITH our next issue, we are devoting considerable space to criticism of and discussion on the technical points arising out of new British productions. The space on this page which has hitherto been given to the reviewing of new films has now been allotted to Club notices, and much more space than previously will now be given in another part of the paper to the latest pictures from British studios. The criticism will be frank and to the point, and, we hope, informative and helpful. There is, it must be realised, nothing to be gained from gratuitously patting each other on the back, and though none of us likes to have faults pointed out, it is of salutary service if the criticism is fair, competent and taken in the right spirit. That it will be fair and competent is our endeavour, and that it will be taken in the right spirit is our hope. It has been suggested by Chaplin that our pictures are faulty in the technical department, and while not admitting that his criticism is absolutely justified, we intend, in our "Measuring up the week's product" to pay special attention to the continuity, lighting, photographing and direction of the photoplays as well as the quality of histrionic ability displayed.

* * *

*Signs of Progress.*

THERE are unmistakable signs that British productions are getting a big place in the sun. Masters' films are going well in the Antipodes, and in a chat with Alfred Lever (Stoll's general manager) we learn that the Sherlock Holmes series have been sold to an American corporation and by the time these words appear in print they will be on the American screen. And this is only the beginning of a big forward move.

## Kinema Club Notices

FOLLOWING last Sunday's meeting the Temporary Committee met last Tuesday and elected five ladies to the Committee. This full Committee is meeting again next Tuesday, October 25, at 8 p.m. in these offices to consider the applications for membership.

¶ These successful applications will be Foundation Members at the reduced subscription fee and also free of entrance fee. Subsequent members will not obtain these advantages. It is, therefore, important that the application form on page 6 should be filled in and posted to the Hon. Secretary at once.

* * *This space has been placed at the disposal of the Club Committee for announcements each week.*

## ARTISTES . . . .

**MILTON ROSMER'S**
forthcoming releases.
"GENERAL JOHN REGAN" (Stoll)
"ROMANCE OF WESTDALE" ,,
"THE POINTING FINGER" ,,
"WOMAN OF NO IMPORTANCE" (Ideal)
'Phone - - - Langham 2243.
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**GREGORY SCOTT,**
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WEST KENSINGTON,
W.

**POLLIE EMERY.**
DISENGAGED.
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7, KENYON MANSIONS, QUEEN'S CLUB GARDENS.

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## SCENARISTS . . . .

**ELIOT STANNARD**
Scenarios.
85, Holbein House, Sloane Square, S.W.1.
Tele.: Victoria 497.

**COLDEN LORE,**
Scenario Editor,
The Samuelson Film Co.,
:: Worton Hall, Isleworth. ::

**LESLIE HOWARD GORDON,**
Novelist and Photo-Playwright.
STOLL PICTURE PRODUCTIONS, LTD.,
Temple Road, Cricklewood.

## SCENARISTS . . . .

**S. H. HERKOMER,**
Scenario Writer.
Expert in Film editing and sub-titling.
7, High St., Notting Hill Gate, W.11
('Phone: Park 2945).

**GERARD FORT BUCKLE**
Scenarios.
'Phone: Regent 4747.
41, Glasshouse Street, Regent Street, W.1.

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Stoll Picture Productions, Ltd., Cricklewood.

**IRENE MILLER,**
Novelist, Journalist, Scenarist,
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**CYRIL E. MURRELL,**
Scenarist—Comedy,
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**MURIEL ALLEYNE.** Screen Playwright.
Plays sold to Pathé, Hepworth, Barker, M.L.B., Clarendon Universal, etc., Windsor Ho! Amersham, Bucks.

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**GEOFFREY H. MALINS, O.B.E.**
Producer
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"THE GREATER LOVE."
"PATRICIA BRENT, SPINSTER,"
"SETTLED IN FULL,"
"ALL THE WINNERS,"
"WATCHING EYES,"
"BLUFF," etc.
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*FOREIGN OFFERS INVITED.*

**ADRIAN BRUNEL,**
Producer and Scenario-Writer,
19, Randolph Crescent, W.9 ('Phone: 5280 Paddington).

**RICHARD GARRICK,**
Pathé Consortium Cinema Service Artistique,
39, Rue du Bois, Vincennes, France.

**ALBERT WARD,**
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3, Ranelagh Grove, S.W.1.

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# High Lights

## Intimate Studio Gossip

It is almost dangerous, these days, to dine with Bertram Burleigh as I did the other evening, for he has revealed the deep dark secret of his innermost life—he is a conjurer. At the dinner I was kept wondering whether I would find that the wine was not in the glass when I went to drink it! Glasses, cigarettes, lighted matches, spoons and forks disappeared with lightning rapidity, and when after dinner the guests were asked to play cards—well, they nearly all refused, after seeing the tricks Burleigh performed with the pack. During his recent visit to New York, Burleigh was made a member of the Society of American Magicians.

* * *

To celebrate the release of the first English film in which she has appeared, Margery Meadows, who plays the part of the flapper in "The Rotters," gave a quaint tea party recently. She called it a "Rotter's" tea party, and all the guests were asked to represent the character in fiction or history whom they considered the biggest "rotter." The prize was won by a gentleman who represented Armageddon, but that was because no one came camouflaged as a Press critic!

* * *

Usually it is difficult to persuade members of the British aristocracy to grant moving picture companies the loan of their houses for "shots." However, a remarkably fine mansion exterior has been secured in "Greenlands," the beautiful property of Viscount Hambleden, near Henley-on-Thames, for J. S. Robertson's production, "Perpetua." With its white coloured frontage and velvety stretches of wide green pastures stretching down to the river's edge, "Greenlands" well deserves its reputation as the finest show place in the district.

* * *

Nobody will have to complain of the stories being "dry" which are now in the course of production at F. P.-Lasky's studio. A little cosy French café, with a tiny bar and an attractive row of bottles, occupies a corner of the stage for use in a scene, and No. 2 stage has been assigned to the interior of a big East End London "pub" of the more blatant variety. It was originally intended to have a real licensed house for this purpose, but the studio authorities encountered so many difficulties in the way of police regulations and restrictions of drinking hours, that it was soon considered most expedient to convert part of their own premises into a temporary bar. To this end the studio authorities acquired the entire equipment and accessories of a once prosperous "pub" of the typical Whitechapel order. So now the invasion of Islington by American stars is explained.

* * *

Henry Edwards, Chrissie White and Mary Dibley paid a visit to Exeter last week, and Henry Edwards, who is a Somerset man, confessed to a Press man that he was very fond of Devonshire cream and that he had gained two pounds in weight since being "down Devon way." The party has been touring the West Country taking scenes. Some years ago Mr. Edwards was playing in "Robin Hood" at the Theatre Royal, Exeter, at the same time as Charlie Chaplin was in "Mumming Birds" at the Exeter Hippodrome.

* * *

I am sorry to hear that Evelyn Brent has been the victim of a severe chill. Whilst working in scenes for her new film, "The Silver Lining," Miss Brent was obliged to work a great deal in the open air. She contracted a cold, but refused to stop work, until she became so seriously ill that a doctor had to be called to the studio. She returned to her hotel and was unable to work for over a week. The filming was held up, but Miss Brent has now recovered and hopes to fly back to London this week.

* * *

The final scenes in "The Corner Man," which Einar Bruun has directed for Harma, were taken during the week-end. The most important included a garden fête at night, for which the charming grounds at Albury House, Surbiton Hill, were placed at the disposal of the director. The many guests were all in fancy dress, and some very effective shots were secured. The grounds were gorgeously illuminated with hundreds of Chinese and other lanterns; there was a big display of fireworks; there was an orchestra on a specially constructed band-stand, indeed, everything was carried out on a most elaborate scale.

* * *

Sam Hardy must be feeling very pleased with himself at the successful result of the Hardy Film Company's first picture, "Bluff," for it is certainly a good commencement to be able to sell the world's rights so quickly and to such a prominent firm as Gaumont. "Bluff" was completed in less than five weeks. No pains were spared to ensure the accuracy of those all-important details which make or mar a picture, and by launching out into entirely new methods of producing the company took a very courageous step, the results of which have been shown to be fully justified.

* * *

Sam Hardy tells me that he has fixed William Stack to play the lead in "The Scourge," the new Hardy picture. Mr. Stack has had a very extensive experience of dramatic acting, for among his many engagements is included that of leading man at Covent Garden Opera House with Martin Harvey in "The Only Way." He has been associated with the revival of Shakespearean plays at the Old Vic, where he played the lead for a period of two years and built up a great reputation for his able interpretation of the better-known rôles.

"MEGAPHONE."

## ON THE FLOOR

### With GEORGE PEARSON

After the last Welsh-Pearson production Geo. Pearson was acclaimed by a great portion of the press as "the Griffiths of Great Britain," and there are many competent authorities who will say that it is by no means an exaggerated opinion; for each production by him is hall-marked in every scene with the stamp of the master director.

In the studio Geo. Pearson, applying his great knowledge, patience and tact, gets the very utmost out of his artistes. Always restrained, and master of himself and the situation, he inculcates everyone concerned with the zest and enthusiasm for the work to be done.

He has a curious but attractive method, generally on one knee directing quietly—a light, deft touch here—a strain of music there—a "thank you"—an "if you please"; and he has something in the box that matters—considerate, clever, courteous and conscientious are the alliterative kinema characteristics of Geo. P.

Sailors will tell of what they call a "happy ship"—a chummy ship. To the artiste that is what the Welsh-Pearson studio is. If a stranger strayed in he might think it was a well directed drawing room.

British productions owe much to Geo. Pearson—but not the least of his many achievements is a son at Oxford— and another just out of the cradle.

# KINEMA CLUB LAUNCHED

## COLONEL BROMHEAD PRESIDES OVER ENTHUSIASTIC MEETING

At last something concrete has been done, and the Kinema Club, which, for many weeks has been merely a name, is now assuming more solid proportions.

The inaugural meeting of the club was held last Sunday at the Court Theatre, Tottenham Court Road, and was most enthusiastic and productive, being attended by nearly 300 people, with Col. Bromhead in the chair.

In his opening remarks, Col. Bromhead stated that he wished to explain to the meeting that his presence in the chair was not as an originator of the scheme, but merely as a well-wisher. He had had a long experience in the film Trade, starting in 1897. He claimed that he was responsible for the first productions to be made in this country and that his company had built what was still the largest specially built studio in this country.

He was always pleased to see a really good British production, because be regarded every good British film as an asset to the whole country, in the same way he believed that a bad British production was bad for every company working in the country.

He rejoiced to hear of the inception of the Kinema Club and he believed that every director, artiste, scenarist and cameraman was anxious for such a club. It would form a bond of union between all connected with the production of good British pictures and he sincerely hoped to see them all work together, hand in hand. The Club, he believed, would keep the amateur and the screenstruck out of the business and would eliminate the unworthy.

The Hon. Secretary stated that there had been a generally expressed desire for a club. A temporary committee had been elected, to frame the rules and objects of the club, and these were to be put before the meeting that afternoon. During the weeks the temporary committee had been in existence, it had been working very hard, and he suggested that the present committee should remain in office until another general meeting was called, when a permanent standing committee could be elected.

On the subject of membership, the secretary thought it better to have a club which only contained three hundred well-established people, than to form a club composed of a thousand nondescripts: "the strength of the club would be its exclusiveness."

Fred Paul proposed and Alfred Moses seconded that the provisions as to membership should be :—

"Restricted to directors, artistes, scenarists and cameramen.

"Ladies to be admitted to membership on the understanding that distinct and separate quarters are provided for them with a main room for general (mixed) intercourse and refreshment.

"Bona-fide kinema journalists to be admitted as Associate Members, but to have no voting power."

On the question as to the character of the Club, some discussion arose as to whether ladies should be admitted, according to the Committee's recommendations or not, and Adrian Brunel proposed that it should be a mixed club. This was seconded by George Ridgewell and carried unanimously.

It was also proposed that five ladies should be elected on the committee. Amongst the names proposed were : Mrs. Hayden Coffin, Dorothy Fane, Kate Gurney, Florence Turner, Mary Brough, Thelma Murray, Mary Odette, Mrs. David Christie Murray, Amy Verity and Betty Balfour. Out of these names the committee will select five ladies as members of the committee.

The qualifications of membership was then discussed. This, it was agreed, must be left in the hands of the Qualification Committee.

In answer to a query as to what a recognised artiste was, George Ridgewell said that this very point had caused the committee a great deal of trouble. He thought that it should be left in the hands of the committee to decide whether applicants were "recognised" artistes. It was therefore agreed that applications for membership have to pass the Qualification Committee.

All recognised screen actors and actresses to be eligible for admission. Each application will be rigorously judged on the merits of the individual by the Qualification Committee, the ruling policy of which will be to make the Club as exclusive as possible, and to prevent undesirables, either amateurs, supers or screenstruck, getting in.

Directors who have been responsible for the direction of at least six productions; Assistant Directors and recognised Art Directors with twelve consecutive months' experience as such shall be eligible, subject to passing the Qualification Committee.

All Scenarists who have at least five scenarios accepted within the three previous years and all Scenario Editors who have held such position for more than six months to be eligible, subject to passing the Qualification Committee.

Any Cameraman with a minimum of two consecutive years' experience as a Kine-Cameraman (studio or topical) shall be eligible, subject to passing the Qualification Committee.

The rates of subscription was keenly discussed and despite a feeling among some that the fee should be five guineas, it was finally decided that the recommendations of the Committee should be adopted, viz. :—

"Those joining within one month of the inauguration of the Club be admitted to full membership on payment of an annual subscription of Three Guineas, and such members shall be admitted free of entrance fee. Those elected after that period shall be admitted on payment of an entrance fee (to be determined later) and a yearly subscription (to be determined later).

"Members may be permitted to Life Membership on payment of Twenty Guineas.

"Associate Members, on payment of One Guinea per annum, free of entrance fee."

The name of the club has not yet been definitely decided, but applicants sending in forms for membership should write a suitable name for the club on their form. Some of the names suggested are :—

Shadow Club, Lotus Club, Kinema Club, Anima Club, Focus Club, Iris Club, Pan Club, Kinmea Art Club.

Maurice Elvey wrote expressing enthusiastic support of the scheme and enclosed a cheque for £20 "to be used in any way that the Committee of the Club may consider desirable." This donation was received with great enthusiasm and was immediately followed with similar offers as follows :—

Colonel A. C. Bromhead, £21 ; Gaumonts, £21.

George Ridgewell, £21 ; John Gliddon, on behalf of International Artists' Films, £21.

Sidney Morgan, £21 ; Arthur Shirley, £21.

Maurice Elvey, £20 ; *Kinematograph Weekly*, £10 10s.

*Motion Picture Studios*, £10 10s. ; Will Kellino, £5 5s.

Ivo Dawson, £5 5s. ; Flora Le Breton, £5 5s.

John Gliddon suggested that all other British producing concerns should be invited to contribute to the initial £1,000 which is required in order to secure the premises. This Subscription List is still open.

In conclusion, Col. Bromhead said that he hoped the club would be a huge success. He wanted to see everything possible done to further the progress of art in pictures.

Those desiring to contribute to the Fund or to obtain particulars of the Club and enrolment forms can do so by getting into touch with the Hon. Secretary, 92, Long Acre, W.C.2 (Phone, Gerrard, 9870).

### *Application Form for Membership of the Kinema Club.*

I am desirous of becoming a member of the Kinema Club and undertake to pay the agreed subscription (free of entrance fee if paid on or before Dec. 1, 1921) subject to election.

Name.....

Address.....

Qualifications.....

*To be filled in and posted to the Hon. Secretary, 92, Long Acre, W.C 2, before Tuesday next, October 25.*

# ACTORS AND AMATEURS

*by* KENELM FOSS

An article in last week's MOTION PICTURE STUDIO raised the question with regard to the engaging by film directors of real policemen, when a policeman is required for a film scene. Naturally, it seems only fair to give the disengaged actor a chance to play a policeman if a small part man is required—but in my experience, it is absolutely impossible to make an actor look like a policeman, and *if* (I emphasise *if*) I had my choice I would engage the real policeman.

A similar question arises if a director desires to film a company of soldiers. In order to make a number of actors look like real soldiers, it would mean that weeks would be spent in selecting the right men, uniforms would have to be altered, and the men would have to go through a short course of training—that is, if the director desires his scene to be convincing.

The public finds fault where the critic (taking into consideration all the circumstances) would overlook them. The theatre audience demands that every character shall be convincing, true to type.

When casting a play the sincere director visualises the characters, and then selects the actors or actresses best suited, temperamentally and physically, to those parts. To my mind, the stock company is a mistake, unless stories specially written for the particular artistes are available. In filming novels, however, it is impossible to use a stock company—each new character is so widely different in every respect, that the stock company to fill these numerous rôles would have to be enormous.

During the past twelve months I have utilised no less than twenty-five well-known stars in my films—not two of them resemble each other in any way whatsoever—because I knew that none of the book characters were similar. Book lovers form their own vision of the characters as they read the books—and it is certain that no two characters as seen in their minds' eye are similar. Therefore it is up to the director to give his audiences, who are also book lovers, variety.

Can anyone imagine Nan Phillips in "All Roads Lead to Calvary" played by the same actress as the heroine of "The House of Peril," but it is quite possible that this would have been the case had the film versions been made by a firm which possessed a stock company.

One of the secrets of the successful film is in the casting of the characters—and it is essential that the artistes should be selected on account of their resemblance to the characters they are about to create, as well as for their histrionic abilities, rather than for their names alone.

A real policeman looks like a policeman, no matter how much he is disguised! But it takes more than a uniform to make him convincing.

# "CASTLES IN SPAIN" ACTION

Last Tuesday, in the King's Bench Division, Mr. Justice Coleridge had before him an action by H. Lisle Lucoque, of Bath, against the Gaumont Co., Ltd., to recover money alleged to be payable to the plaintiff. A screen story entitled "Castles in Spain," in which it was suggested that Aubrey Smith and Lilian Braithwaite should take the leading parts, figured in the contract.

Plaintiff sought to recover £1,597 under an agreement for the direction of a film from a scenario based on the novel of Ruby Ayres, or alternatively for damages for breach of contract and money paid for a Trade show of the film.

The main defence was that the cost of the film was not to exceed £4,000, and further, that it was to be a first-class film, and it was suggested that this was not, and that plaintiff agreed to look to the profits on the film for payment.

Counsel said the story opened with a Maypole dance on a village green in an English village, and this pleased the defendants. The story was that a bachelor had built two castles in Spain which had crumpled, and a third was built and that also fell, and as his lover, the heroine, in the end, loved and married his nephew.

On Wednesday Mr. Justice Coleridge resumed the hearing of the action.

Plaintiff, in his evidence, said that in negotiations with Col. Bromhead, managing director of defendants, that gentleman suggested to him that they wanted to get better British pictures for competition with the American ones. Witness had made such films as "King Solomon's Mines," "Allan Quartermaine" and "Lorna Doone."

The expert of defendants thought Miss Ayre's novel a sweet and fascinating story. Witness, however, formed the opinion that the story was not strong dramatically. It was more of a Dickens' story.

Witness said he suggested Aubrey Smith as the Builder of Castles and Lilian Braithwaite as Miss Cherry. Witness said Mr. Smith's salary was £90 a week, and he told defendants that that was his money. Miss Braithwaite required £50, and Capt. Eton Grey, who played the villain, got £20. The leading juvenile got £25 a week.

The Builder of Castles lived in a village, and was looked after by his housekeeper, who in the book was referred to as a lady of birth. A May Day scene was introduced to bring together the Builder of Castles and Miss Cherry.

When witness was asked to describe a cabaret, his Lordship observed: "To build up dramatically or morally?"

Witness: Morally.

Witness added that in the cabaret scene the villain made his first appearance. A pretty girl winked at him, and the two afterwards left the dancing-hall. Some of the scenes were at Virginia Water, as there were suitable ruins there, and at Bedfont and a village on the Great Western Railway, where Aubrey Smith lived, Margaret Morris's dancers performed the Maypole dance, and she was paid £106.

Witness said he never agreed to a maximum cost for the film. When Col. Bromhead suggested that there might be a loss, witness never agreed to bear any part. A loss on films was not uncommon. He was associated with John Taylor in the direction of the film, but Mr. Taylor afterwards assigned his rights to plaintiff. £697 of the claim was for advertising the film.

Cross-examined by Mr. Hogg, counsel for defendants: Witness denied that he said "Castles in Spain" would cost £3,000 or £3,500, and Col. Bromhead never put a limit of £4,000 cost on the film.

Witness was questioned about the charge of £9 a week for a dog and said that included the man with it. The charge afterwards increased slightly.

Mr. Hogg: Like motor-cars, the more they are used the dearer they get.

Witness said eight guineas was paid for a cat, but it was in the play all the way through.

The hearing was adiourned.

# YOUR LETTER BOX

For the benefit of those engaged in British studios we are elaborating "Our Letter List," which has appeared in recent issues on the "High Lights" page.

In future we shall reserve space for the publication of the names of people to whom letters have been addressed, care this office, and for this service we shall make no charge whatever.

Artistes and others for whom letters are waiting can obtain them either by calling or sending an addressed envelope. Letters for the following are waiting at this office:—

George Foley, Faith Bevan, Esme Kavanagh, Winifred Sadler, Elizabeth Atterbury, Daisy Burrell, Barbara Everest, Walter Forde (two letters), Maud Cressall, Elizabeth Brandt, Beatrice Chester, M. P. Prout, Marion Dyer, Ethel Callanan.

# CENSOR DECISIONS

The undermentioned films have been submitted to the British Board of Film Censors and passed during the month ending September 30. "U" indicates that the film has been passed for universal exhibition; "A" for adult audiences.

"The Fifth Form at St. Domnic's" (Davidson), 6,886 ft. "U."

"Love at the Wheel" (Master), 5,000 ft. "U."

"Miss Charity" (Master), 6,000 ft. "U."

"Mr. Justice Raffles" (Hepworth), 5,810 ft. "U."

"The Prey of the Dragon" (Stoll), 5,300 ft. "A."

"Squibs" (Welsh-Pearson), 5,527 ft. "U."

"Pansy" (Hepworth), 5,570 ft. "U."

"Tilly of Bloomsbury" (Samuelson), 5,200 ft. "U."

# Where they are and —

Percy Anthony is in "Topsy Turvy."

Gwyneth Roden plays female lead in "The Lonely Road" (North British).

Georges Dunstall is director of productions for Sterling Photoplays.

A. Harding Steerman has been playing in "The Corner Man" for Harma.

Robert Gordon Craig is to play Geoffrey in "Topsy Turvy" for Bertram Phillips.

Alfred H. Moses is chief cameraman to George Ridgewell on the Sherlock Holmes series.

Martin Thornton is taking his final scenes in the studio for "The Lamp in the Desert" (Stoll).

Einar G. Bruun is back at the Harma Studio, where he is working on "The Corner Man."

Robert Fenemore has completed his dual rôle in "The Lonely Road" for North British Productions.

Harley Knoles is now active on the floor at the Alliance studio, working on scenes in "The Bohemian Girl."

George Fitzmaurice is cutting and assembling "Three Live Ghosts" (F.P.-Lasky) and casting for "The Man from Home."

Bertram Phillips has completed his arrangements for recommencing production. His next picture will be "Topsy Turvy."

Cyril Percival, who is playing for Arthur Rooke at the Davidson Studio was slightly injured last week, but has now recovered.

Alfred Vandenbosch, the Belgian director, is now cutting and assembling "The Lonely Road," which he has directed for North British.

Edward R. Gordon is now working at the script of a five-reeler which he is to direct under the title of "Repentance." He will shortly be casting.

Clive Brook is back in London from Keighley, where he has been on location for "Shirley" (Ideal), and was present at the Kinema Club meeting last Sunday.

Olaf Hytten will play Jimmy in the new Graham-Wilcox production, "The Wonderful Story." This is the first time that he has played other than "bad-man" rôles for the screen.

John S. Robertson, having finished "Perpetua" for F.P.-Lasky, is now directing the production of "Love's Boomerang," exteriors of which will be secured in Spain during the winter months.

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Henry Victor is in "The Old Wives' Tale."

Chrissie White has been in Devon on location for Hepworth.

Patricia Francis is in the cast of "The Corner Man" (Harma).

Nina Oldfield has a part in "Topsy Turvy" (Bertram Phillips).

Fay Compton is one of the leads in "The Old Wives' Tale" (Ideal).

**William J. Elliott, having completed the adaptation and scenario of "The Shadowy Third," has finished his contract to write exclusively for Stoll. He has done over sixty reels for Stoll in the last twelve months.**

Joe Nightingale has a part in "Shirley" (Ideal).

Jack Cameron is playing lead in Sterling Photoplays' later productions.

George Calliga, who played the young gipsy in "Cherry Ripe," is now on the free list.

Elliott Dexter has arrived in this country from America and is to play for F.P.-Lasky at Islington.

L. C. Egrot has been turning on a comedy for Albert Brouett, and is now with Graham-Wilcox as chief cameraman on "The Wonderful Story."

Kate Carew has been engaged to play in "Sinister Street," the new Ideal production, which George A. Beranger is directing (Fryer and Roger booking).

Adelqui Millar is co-directing "Circus Jim," the new Granger-Binger production, with B. E. Doxat-Pratt, and is also playing male lead. It is his own story.

Tony Fraser has just finished the Waziri spy part in "The Lamp in the Desert" for Stoll. He also acted as technical adviser to Martin Thornton on Indian costumes and sets for the production.

Georges Treville is to direct productions for a new company, "Treville Pictures Ltd.," which has been formed with a capital of £50,000. Hadon Cave is managing director, and studios have been obtained.

John Kelt is in "The Old Wives' Tale."

Marie Munro is playing female lead for Sterling.

Mabel Terry Lewis is playing for Ideal in "Shirley."

Madge Tree has just completed work in a new Progress film.

Mary Brough is playing in "The Old Wives' Tale" (Ideal).

Mary Dibley is in Devon on location for "The Bargain" (Hepworth).

Bernard Vaughan is in the cast of "Topsy Turvy" (Bertram Phillips).

Marjorie Day has fixed up with Ideal to play in "Sinister Street" (Fryer and Rodger booking).

William Van Der Veer, a prominent Dutch stage actor, plays the circus proprietor in "Circus Jim."

A. V. Bramble has returned to Elstree from Yorkshire, where he has been on location for "Shirley."

Jack H. Ross, the cameraman, is at the moment on the free list. Letters c/o this office will find him.

Florence Turner signalises her return to the British screen by playing lead in Ideal's "The Old Wives' Tale."

Denison Clift is now in the thick of his work at the Ideal Studios, where he is directing "The Old Wives' Tale."

Norman Page makes a welcome reappearance in the studio by playing an important part in Ideal's "The Old Wives' Tale."

Mrs. Hayden Coffin has been engaged by Bertram Phillips to play Lady Stanford in his forthcoming production, "Topsy Turvy."

Eileen Moore plays an important rôle in George A. Beranger's first production for Ideal, "Sinister Street" (Fryer and Roger booking).

Mary Dibley has returned to town from Wales, where she has been playing in exteriors for Hepworth in "The Bargain." Her part is that of the authoress in "Simple Simon."

Peter Dear, the boy who appeared in "The Fruitful Vine," has been playing for Will Kellino in "Class and No Class" at the Gaumont Studio and is now working for Maurice Elvey in "The Passionate Friends" (Stoll).

Norman and Jack Doxat-Pratt, the small sons of B. E. Doxat-Pratt, are both playing in "Circus Jim," and have made good friends with the dog, the parrot and the monkey also appearing in this story of circus life.

Sydney Folker is with Harma as art director, and designed and carried out the settings for "The Corner Man," as well as playing the juvenile character part. He also acted as art director to International Artists on "The Night Hawk."

# what they are doing

Cynthia Murturgh is to play for Artistic.

Harry Drake is playing in the new Davidson film.

Ada Palmer is in the cast of the latest Artistic production.

Dorothy Cummings is appearing in a new F.P.-Lasky picture.

A. B. Imeson will play in "The House of Peril" for Kenelm Foss.

John Barrymore is over in England shooting scenes for a new production.

Edward Groc is in charge of the photographic work for Sterling Photoplays.

C. Tilson Chowne has just finished with Stoll, and is disengaged at the moment.

Sir Simeon Stuart has been engaged for an important part in Hardy's "The Scourge."

Douglas Munro has been engaged to play for Arthur Rooke in his Davidson production.

Roy Travers has been booked for "The House of Peril," which Kenelm Foss is to direct.

William Stack has been engaged by Sid Jay to play in "The Scourge," the new Hardy film.

Dennis Wyndham has just completed the part of Jeff Ironside in "The Eleventh Hour" (Stoll).

Frank Granger is responsible for the photographic work on Artistic's new series of one-reel features.

Nico de Jong, who has played in many of the Granger-Binger productions, will be seen in "Circus Jim."

Amy Verity will be seen in a leading rôle in George A. Beranger's Ideal production (Fryer and Roger booking).

Frank Miller is the author of "Topsy Turvy," which is to be the story of the next Bertram Phillips production.

W. A. (Billy) Bowman is assistant director to A. Parker, who is directing John Barrymore, the American actor of "Dr. Jekyll and Mr. Hyde" fame.

Billie Bristow, the publicity expert, whose photo we printed on this page last week, is open to accept commissions to conduct artistes' personal publicity.

Kenelm Foss completed his "All Roads Lead to Calvary" last week, and is now preparing the scenario and settings for his next, which will be "The House of Peril."

Bertram Burleigh is finishing his last scenes for Kenelm Foss in "All Roads Lead to Calvary" (Thompson), in which he has been playing Bob Phillips, a Labour M.P.

Hubert Woodward, who was hurt while playing Sam Weller in "Pickwick Papers," has now recovered. Sam Weller is his first screen part, and he has already received other flattering offers.

Guy Graham is in "The Scourge."

Ruby de Remer has arrived in England.

A. Parker is directing John Barrymore in his new production.

Anna Q. Nilsson plays lead in the latest F.P.-Lasky production.

Cecil Cameron has been provided with a good part in Hardy's "The Scourge."

Queenie Thomas has returned to active studio work, and is to play the star part in "Topsy Turvy" for Bertram Phillips.

**Victor McLaglan is to appear in the ring again in his new part with Davidson.**

Kathleen Vaughan is playing Arabella Ann in "Pickwick Papers," which Tom Bentley is directing for Ideal.

# DO YOU KNOW?

That Guy Newall sails for New York with "The Bigamist" next Wednesday? and—

* * *

If there is any deeper significance in his trip?

* * *

Who will play "Peter Pan" for F.P.-Lasky? and—

* * *

If it will be an immigrant from the American studio?

* * *

Whether Henry Edwards intends to make a film without sub-titles? and—

* * *

If he will succeed—or if he ought to?

* * *

What is the nature of the obstructionist element in the way of Screen Plays' "Kitchener" film? and—

* * *

If the intervention is legitimate or unwarrantable?

* * *

The name of the London jazz-drummer who is going to make a film? and—

* * *

If he has bought a S.H. camera, 2,000 feet of negative and rented a room for the purpose?

Charles Ashton is with Artistic.

Ernest Hendrie is to play lead for Artistic.

Johnny Butt has been booked by Artistic.

F. Manning Haynes is to direct one-reelers for Artistic.

Fotheringham Lyons is playing in "The Scourge" (Hardy).

Humberstone Wright is playing for Hardy in "The Scourge."

Geoffrey Malins has commenced the direction of "The Scourge" for Hardy.

Polly Emery has been engaged by Artistic to play lead in its one-reel features.

Julia Mackay is playing one of the two female parts in "The Scourge" (Hardy).

Harding Steerman has been re-engaged by Hardy for the new production, "The Scourge."

Betty Doyle is finishing her part as second lead for Will Kellino in "Class and No Class" (Gaumont).

A. Button is responsible for the scenario of "The Aspirants," which Georges Dunstall is directing for Sterling

Hugh Croise has finished "Four Men in a Van" for Direct, and is engaged on the preliminaries of another production.

Henry Edwards paid a visit to Exeter last week with his Hepworth company, securing exteriors for his latest production.

Lydia Hayward is responsible for the scenario of the one-reeler that Artistic is to make from W. W. Jacobs' book.

Booth Conway (uncle to Godfrey Tearle) has been engaged to play an important part in "Topsy Turvy" (Bertram Phillips).

Molly Adair has been engaged by George Beranger to play Sylvia Scarlett in "Sinister Street," which he is directing for Ideal.

Fay Compton has been engaged for "The House of Peril." She will play the part that Emily Brooks played in the original stage play.

Beatrice Anderson has been offered an important part in "The Scourge," which Geoffrey Malins is directing for Hardy at Worton Hall Studios.

Joan Morgan signed a contract with Stoll this week to play lead in "The Truants," and commences work on Monday. She goes to Thompson on November 28 to co-star with Stewart Rome.

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# FIGHTING THE FOG

## CLEVER DEVICE FOR WASHING THE AIR AT F.P.-LASKY STUDIO

THERE can hardly have been a more interesting instance of necessity stimulating inventive faculties than that which has during the last six or seven months brought forth the fog-condensing apparatus at the Islington studios of the Famous Players Lasky British Producers.

When this company determined to produce in England, the difficulties of climate seem to have been only partly realised.

While Donald Crisp was working on "Appearances" in the autumn of 1920, the abnormal fogs probably caused the company a loss of about £11,000. This was in spite of the use of condenser pipes and the sealing up of the building 24 hours before starting work.

Major Charles H. Bell, the general manager, therefore called in the assistance of W. E. Riley, who for twenty years has been chief architect to the London County Council, and is responsible for large ventilating installations, such as that of the Underground. Later S. L. Groom, of the Carrier Engineering Company, submitted a practical tender for a Carrier humidifier.

For six or seven months Messrs. Riley, Groom and Bell have been working during the day and planning and cogitating far into the night over this problem. The final result, after three separate attempts, now is, acccording to Major Bell: "We have a system and plant which has solved the question of continuous photographic production in England—a plant which automatically answers to a variation in temperature of one degree. There is not a day on which we shall not be able to make pictures. In fact, the thicker the fog the better we shall like it.

"At the same time the plant maintains a given temperature and a certain percentage of humidity, namely, 8 degrees of outside wet bulb temperature.

"Automatic control is the most notable characteristic of the apparatus, it being so sensitive that on the lighting of the arc lamps the raising of the temperature one or two degrees is instantly registered. The plant is designed to circulate three and a half million cubic feet of washed pure atmosphere per hour, the air being drawn from outside or re-circulated from inside as required.

"First the air is brought into a large mixing chamber and meets with a series of obstructions designed to break up any pockets in the atmosphere which might tend to uneven distribution. It then comes up against a series of 180 sprays, thus becoming saturated. Next there is a second set, with eliminator plates, and then a second bank of eliminators, which are washed by a sheet of water at very high pressure in such a way that any particle of foreign matter, made to adhere to the plates by a series of obstructions, is washed down into the main in the base of the humidifier.

"A second series of 164 sprays then come into contact with the air, these being fed by a circulating pump at a pressure of 60 lbs. This secondary washing ensures that, before the final elimination, no particles of atmosphere shall be permitted to pass this point without being thoroughly saturated.

"Then the air passes through a further series of eliminators before reaching the main heating battery.

"At this point the atmosphere is in complete saturation, without any particles of moisture being held in suspension.

"Low pressure boilers in the basement supply steam for the series of heating banks, this being controlled in a similar way to the atmosphere, so that only the correct percentage of steam is admitted to the banks to give the temperature required, which is indicated on the thermostatic boards on the studio stage.

Passing the main battery the air is distributed by a large centrifugal fan, which displaces a volume of three and a half million feet per hour and forces it into the studio at certain intervals along the walls at a pressure low enough to ensure there being no raising of dust, there being fifteen main outlets in each studio.

"Perhaps the greatest point in the control of atmosphere for photographic purposes is the being able to vary it according to the conditions in the studio, which change every minute of the day. For instance, when the arc lamps are brought into use not only is intense heat given off but also an enormous amount of carbon vapour, which has to be dealt with by a process of washing. Otherwise it would photograph, to the detriment of the picture.

"In itself the plant is sufficiently controlled by automatic gear so that the lighting of even three or four Kleig lights changes over the plant to meet the altered conditions."

Here Major Bell had the motor (35 h.p.) put to work and demonstrated the air-washing and circulation. He further explained:—

"To a great extent the volume of air to go into the studio is regulated by a thermostat dewpoint control fitted in the humidifier. Should it start to rain, the thermostat would automatically close the outside control to the proportion required to maintain the same humidity as at present."

Once again Major Bell gave a demonstration—this time at the main control board—a wonderfully complicated structure wonderfully simple to work. This communicated, as by magic, with the damper which regulated the proportion of the outside and inside air to be circulated

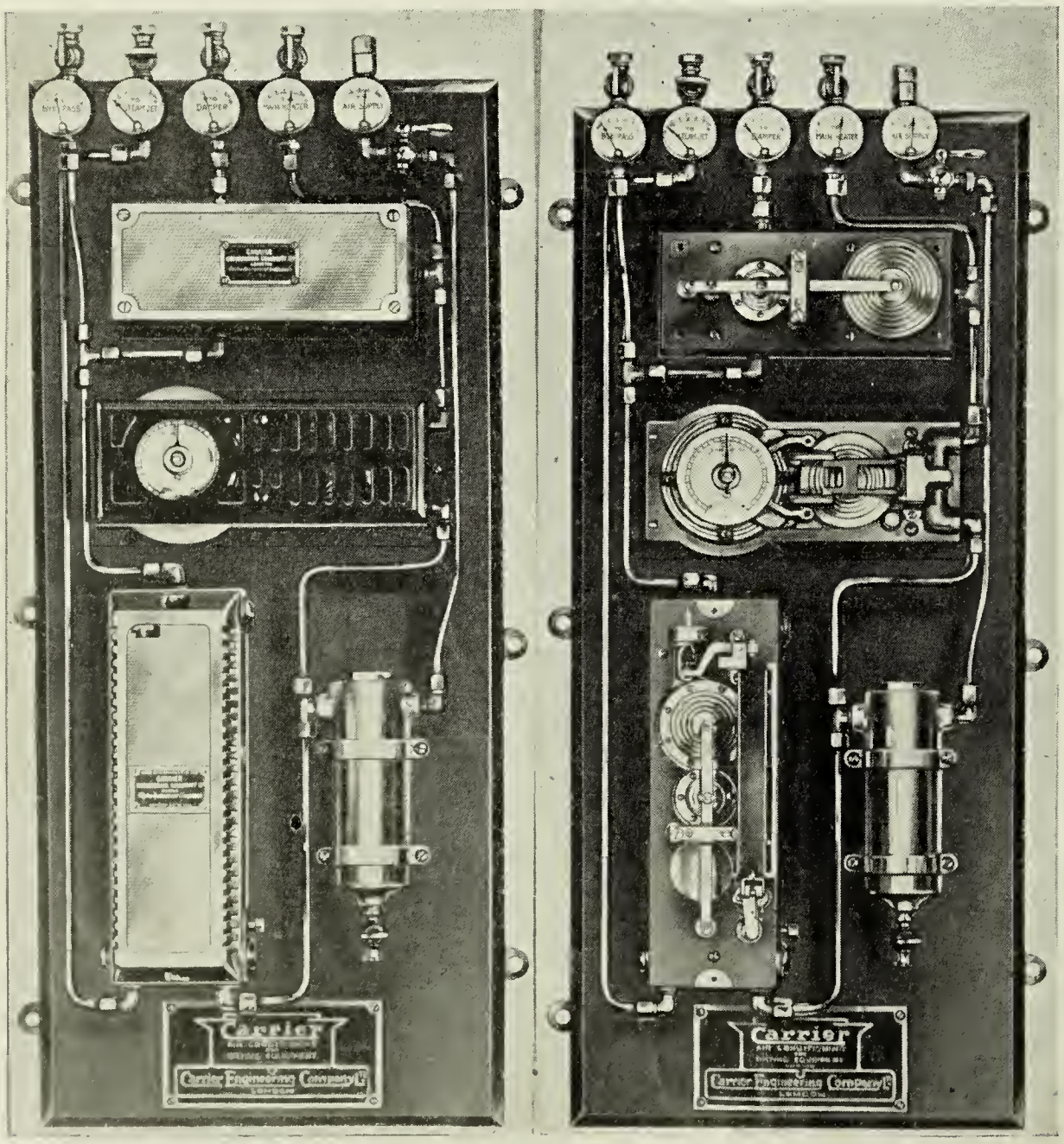
"A thermostat control," he continued, "is also fitted on the studio board, which acts on a main 4-inch steam valve and is set for whatever temperature is required, automatically closing the main steam valve when such temperature has been reached."

There has been added difficulty in carrying the large galvanised iron air-ducts into the studios owing to the solid structure of the walls (the building having been formerly used for a generating station), in some parts three feet thick.

"On a foggy day, would the doors have to be kept tightly shut?" Major Bell was asked.

"Not at all," he replied. "Owing to the air-pressure in the studio being rather greater than that outside (that is owing to the creation of a plenum) the tendency always is for the draught to be outwards.

One more improvement will, Major Bell considers, be necessary before next summer, the installation of a small refrigerating plant. "You cannot get a dewpoint lower than the water temperature," he points out.




:: Control Board of the Anti-Fog Device ::

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# WISE AND OTHERWISE.

*Being the Sayings of People who Matter and of some who do not Matter.*

"The only book carried by a passenger was 'The Lunatic at Large.' He asked me if I had read it. I said I'd heard of it."—HENRY EDWARDS.

* * *

". . . I questioned the child and learned that she had been terrified by a facial close-up."—GEORGE HUGHES.

* * *

"The Kinema director, dominated always by commerce, grabs the film rights and there you are."—F. RUPERT CREW.

* * *

"I hope . . . that the artistic and the delightfully romantic side of screen craft will be preserved."—LADY EMILY LUTYENS.

* * *

"As I sat, sick and giddy, I wondered how many others were echoing my fervent prayer: 'Heaven save us from another "All-Hepworth" program.'"—CECIL M. HEPWORTH.

* * *

"If a film is bad, the director knows it and should not object to other people expressing his own real opinion."—GUY NEWALL.

* * *

"Until film directors find strong support from the banks, this wonderful industry will be handicapped."—ARRIGO BOCHI.

* * *

"Sir Oswald Stoll—and if ever I mention that name I do so with great reverence."—JEFFREY BERNERD.

* * *

"Twenty Guineas?—Too Little!"—MARESCO MARISINI.

* * *

"Working with watertight compartments may be one way to produce a picture, but it isn't the way to produce a *good* picture."—ALFRED H. MOSES.

* * *

"The few bits you have added (to my novel 'General John Regan'), are bits that I sincerely wish I had written myself."—"GEORGE A. BIRMINGHAM" to Wiliam J. Elliott.

* * *

"I used to hate the idea of film acting."—C. TILSON CHOWNE.

* * *

"The successful actress does not act."—SYDNEY FAIRBROTHER.

* * *

"Londoners are not yet used to the motion-picture camera."—KENELM FOSS.

* * *

"It is always a pleasure to an artiste to find his work the subject of intellectual observation."—REX DAVIS.

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# STUDIO FINANCE

## New Companies.

B.R. LTD. (177,045).—Private company. Registered September 30. Capital, £1,050 in 1,000 preferred shares of £1 each and 1,000 deferred shares of 1s. each. To carry on the business of theatre, opera house, music hall, kinematograph theatre and exhibition proprietors and agents, etc., in the United Kingdom or elsewhere. The subscribers (each with one preference share) are: Daisy V. Turner, 5A, Morgan Mansions, Holloway, N.7, private secretary; A. L. Dunning, Bankside, Chesham, Bucks, secretary. The first directors are to be appointed by the subscribers. Qualification £1. Remuneration £100 each per annum (chairman £150), free of income tax. Solicitors, Amery Parkes and Co., 18, Fleet Street, E.C.

BRITISH PRODUCTIONS, LTD. (177,067).—Private company. Registered October 1. Capital, £10,000 in £1 shares. To carry on the business of theatre proprietors and managers, producers of operas, stage and kinematograph and moving picture plays, and musical and dramatic performances and entertainments, etc. The subscribers (each with one share) are: H. Brooks, 2, Paper Buildings, Temple, E.C.4, solicitor; W. R. Semhen, 2, Paper Buildings, Temple, E.C.4, solicitor. The subscribers are to appoint the first directors. Registered office: 9, King's Bench Walk, Temple, E.C.4.

PHŒNIX FILM CO., LTD.—Private company. Registered September 26. Capital, £2,000 in £1 shares. To carry on business as film producers, picture hall proprietors, etc. The subscribers (each with one share) are: J. Hubbard Clarke, J.P., B. C. Gibbs, G. Horan, R. Morrison, E. S. Hicks. The first directors are: J. H. Clarke, J.P., B. C. Gibbs, G. Horan, R. Morrison, and E. S. Hicks. Secretary: B. C. Gibbs (*pro tem*). Registered office: 174A, Gt. Brunswick Street. Dublin.

SYDNEY BLOW AND ARTHUR BARUGH, LTD.—Private company. Registered September 22. Capital, £6,300, in 6,000 ordinary shares of £1 each and 6,000 deferred shares of 1s. To carry on the business of plays and dramatic works, proprietors of dramatic kinematograph theatres or music halls, restaurant proprietors, licensed victuallers, vendors of wines, spirits and tobacco, etc. The subscribers (each with 500 ordinary shares) are: Sydney Blow, Arthur T. Barugh. Table "A" mainly applies Solicitor and secretary: (*pro tem*) J. Moverley Sharp. Registered office: 75-7, Shaftesbury Avenue, W.1.

SONOFILMS, LTD. — Private company. Registered September 20. Capital, £2,075, in 2,000 preferred shares of £1 each, and 1,400 founders' shares of 1s. each. To adopt an agreement with H. E. Hartley, and to acquire and turn to account world's patent rights and subsequent improvements therein for synchronising kinematograph films with gramophones or other sound producing instruments. The first directors are: A. N. Smith, T. Morris, H. E. Hartley. Qualification 100 shares. Registered office: 30, Gerrard Street, W.1

LINCOLN STUDIO, LTD. (177,074).—Private company. Registered October 1. Capital, £1,000 in £1 shares. To acquire the business carried on at 148 and 149, Holborn Bars, E.C., as "Isograph and Rudds Camera Service," and to carry on the business of artists, designers, photographers, advertisement agents and writers, art exhibitors, art gallery and exhibition proprietors, kinematographers, etc. The first directors are: S. P. Dobbs, 8, Shaftesbury Avenue, New Barnet, artist; Mrs. R. Dobbs, 8, Shaftesbury Avenue, New Barnet; A. R. Crouch, Redcot, 1, Rutland Road, Wanstead, Essex, artist. Registered office: 148 and 149, Holborn, E.C.

*(Others on page 14.)*

## Mortgages, Charges and Satisfactions

BRITISH AND COLONIAL KINEMATOGRAPH CO., LTD.—Debenture dated September 15, 1921, to secure £1,000, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: J. B. Lennard. 17, Eldon Street, E.C

## Bankruptcies.

ERNEST ST. JOHN BORHAM, 82, The Drive, Fulham Road, S.W.

Last week creditors interested in the recent failure of the above debtor met at the London Bankruptcy Court.

W. P. Bowyer, the Official Receiver, presided and reported that the debtor, who describes himself as a railway official, early in 1920 joined two others in a film producing concern entitled the Touchstone Films Company. They commenced business at 813, Fulham Road, and each had an equal interest in the business. The debtor, in addition to his one-third share, was also to receive an allowance for services rendered in his governing capacity. They traded together till last May, when his partners left and he had not seen them since. Up to then the business had paid its way, and when his partners left there were practically no liabilities. He had since run the business on his own account, and his present position was due to the cost of entertaining in connection with the film company and to the debtor having lived beyond his means. He estimated his liabilities at £700 or £800, and he expected his assets, which consisted of his interest in an advertising film entitled "The Man Who Wouldn't But Did," to produce £800.

Resolutions were passed for Bankruptcy and the appointment of F. S. Salaman, 192, Buckler Street, as trustee.

# LATEST CLUB NEWS

Last Tuesday evening the Temporary Committee met at 85, Long Acre, under the chairmanship of Frank A. Tilley, and received H. Parker, who laid before the committee certain proposals relating to club premises which he had to offer. The Chairman and the Hon. Secretary were deputed to visit the premises, and report to the committee at its next meeting.

The names of the following ladies were put up for election as members of the committee:—Mrs. Hayden Coffin, Dorothy Fane, Florence Turner, Kate Gurney, Mary Brough, Mrs. D. Christie Murray, Thelma Murray, Mary Odette, Betty Balfour, Amy Verity, Sydney Fairbrother, and Madge Stuart.

It was decided to invite British producing firms and others to subscribe to the Fund that was opened on Sunday. Frank A. Tilley (editor of the *Kinematograph Weekly*) was appointed as temporary trustee.

The next meeting of the committee will be held at 92, Long Acre, on Tuesday next, October 25, at 8 p.m., when the applications for membership will be considered, and, if successful in passing the Qualifications Committee's tests, will be elected to membership. These successful applicants will be the foundation members, and their annual subscription will be only three guineas, as well as being free of entrance fee. Those who are elected subsequently will not obtain the benefit of these concessions.

We are asked to direct attention to the Application Form in this issue, and urge all who are desirous of joining the club to post it to the Hon. Secretary at once so that the applications can be considered at Tuesday's meeting. *This is important.*

# BRITISH ART FILMS' AFFAIRS

BRITISH ART FILMS, LTD. (Princes Studio, Kew Bridge, Brentford).—In pursuance of the provisions of the Companies (Consolidation) Act, a meeting of the creditors of the above was held recently at the offices of the liquidator, Guildhall Chambers, London, E.C.

The statement of affairs presented showed liabilities of £10,161 17s. 8d., of which £1,509 9s. 8d. was due to preferential creditors, the balance of £8,652 8s. being due to the trade and other unsecured creditors. The assets were estimated to realise £1,996 15s. 3d., or a deficiency so far as the creditors were concerned of £8,165 2s. 5d. The assets comprised cash in hand, 10s. 8d.; equity in lease, £889 4s. 7d.; films, £1,000; and unpaid calls, £107.

It appeared that there was also a fully secured creditor for £500, who held a bill of exchange for a similar amount.

The lease was in process of sale for £1,000, but the solicitors claimed a lien in respect of costs to the extent of £110 10s. 5d. With reference to the films, "Glad Eye" was valued at £1,500. It was estimated that there were expenses for £500, leaving an equity valued at £1,000. The company was also said to have an interest in the future bookings of "Shadow of Evil," and also an interest in the rights of production of Sax Rohmer's "Sins of Severac Bablon," but no value was placed in the statement of affairs at the moment. It was expected, however, that the interests in these films would produce something substantial.

The liabilities included trade creditors claims of something like £2,230, while over £6,000 was due to the directors. The company was formed in October, 1919, with a nominal capital of £30,000, divided into 100,000 shares of 1s. each, and 25,000 preference shares of £1 each. The company was formed to acquire the lease of the premises at Kew Bridge, and the vendors were paid £3,750 by the issue of fully paid shares. The issued capital of the company was £22,725, of which £107 was unpaid. There had been issued 17,757 shares of £1 each, and 99,360 shares of 1s. each.

It was further stated that some time ago an attempt was made to carry through a scheme for securing the creditors claims by the issue of debentures. The matter, however, fell through, and creditors issued execution, and a substantial portion of the assets was seized and sold by the Sheriff for a sum of £400 to £500.

No resolution was passed by the creditors, and therefore the voluntary liquidation of the company will be continued with the liquidator appointed by the shareholders.

The following are creditors:—Brentford Gas Co. (£15), Brentford Electric Supply Co. (£399), Brentford Timber Co. (£104), E. W. Burgess (£6), British Oak Insurance Co. (W. W. Powell) (£35), Chromatic Film Printers, Ltd. (£301), W. G. Clarke (£24), Electrical Maintenance Co. (£18), Empire Printing and Publishing Co. (£8), Financier and Bullionist (£50), Federated Employers' Insurance Association (£44), Girdlestone and Co. (£310), General Electric Co. (£50), A. J. Hill, Vellacott and Co. (£78), Kay Film Printing Co. (£7), John Line and Sons (£148), Lockiner and Bamberger (£110), Mercie et Cie. (£27), New System Private Telephone Co. (£171), Pullinger and Wade (£8), W. G. Spiers (£6), Robert Somerville (£250), Watkins and Harding (£27), T. G. Weston (£8), Directors' Fees (£257), A. Bocchi (£2,201), J. Reardon (£2,360), Chas. Reeves (£1,227), salaries and wages of staff in excess of preferential (£375).

# PULSE OF THE STUDIO

*Continued from Back Page.*

**Thompson Productions.**

ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh.
ASSISTANT DIRECTOR: Graee Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker. TYPE: Drama.
STAGE: Cutting and Assembling.'

FILM: "The Chink in the Armour.
DIRECTOR: Kenelm Foss. TYPE: Drama.
STAGE: Casting.

**Temple Productions.**

ADDRESS: Catford Studios, S. E.
MANAGER: Mauriee Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport.
SCENARIST: Bannister Merwin.
CAMERAMAN: Harold Bastiek.
TYPE: Three Reel Comedy.
STAGE: Third week.

# SCREEN - SPORT

## *by* VICTOR McLAGLAN

We are a sports-loving nation—we are known throughout the world as a land of sportsmen—let us, therefore, have as many sports as possible introduced on the screen, but please let those who direct and act in these films know something of sports.

Recently I have seen several sporting dramas dealing with boxing and racing—in none of these films could the actors box or ride well, and it was very obvious that the director knew little of the games by the technical errors which crept in here and there.

Maybe that the average picturegoing public does not know sufficient of the technical side of these sports to notice the mistakes in a film of this description. However, a thing worth doing at all is worth doing well—and to do it well does not take much more time and trouble.

There is something very attractive about the sporting film—both from the actors' and the public's point of view. To my mind the sporting film in a Kinema program is like a breath of country air to the city worker. Not only is it a complete change from the domestic or society drama, but if the story is a good, clean one, the sporting film can be both refreshing and uplifting.

Too long have sports been foolishly regarded as a happy hunting-ground for crooks and wasters—it is in the majority of cases a fallacy, founded on lightly-spoken rumours. But there is no smoke without fire, and there is the possibility that English sports may lose all their attraction by becoming purely and simply commercial propositions.

This must not be—the whole spirit of sport is lost immediately it becomes a profession and nothing more. There is no better way of preserving the real sporting spirit than through the medium of the screen. The audience at a football match is small in comparison with the crowds that can be reached through the picture theatre—and therefore the sporting film can be an influence for good or bad.

# DONALD CRISP'S LAST BRITISH LOCATION

Centre: Donald Crisp with Al. Kaufman (right), Gen. Manager of European Productions for F.P.-L., and Robert E. MacAlarney, F.P.-L. British Producers, Ltd.
Seated: Mary Glynne, in the costume of Flora Campbell, with Margaret Turnbull, scenarist (left).

# SUBTLETIES AND SLEDGEHAMMERS

A British producing firm which intended to produce "Cash On Delivery," has now postponed it. It often happens thus in these hard times.

* * *

In the story of a film that is being directed in this country a woman has to cut down a tree. We suppose that the male lead has to sing "For she's a jolly good feller"?

* * *

Live within your income—you cannot live without it.

* * *

One screen aspirant told the casting director that she had worked in a munition factory. And so, we take it, had got tired of handling small screws.

* * *

After the Kinema Club meeting last Sunday some one confided to us that "film artistes were seething in the studios." Or, in other words, beginning to see things.

* * *

You rise, not on the plan of pushing others out but on the idea of pulling others up.

* * *

Speaking of the late war, Rex Davis says that "Germany discovered that a retiring disposition was not incompatible with sound strategy." Will some of the flapper-aspirants that besiege our studios inwardly digest this, please?

* * *

One of our larger studios had an advert. in the Press last week for two all-round handy men. But they can't be found in these days of light rations and tight belts.

* * *

PERVERTED PROVERBS: "Fools dash in where agents fear to tread."

* * *

Dare we congratulate one or two well-known figures in the producing business on "giving themselves heirs"?

* * *

At the Glasgow Trade show last week "The Imperfect Lover" was announced, but was displaced by "The Greatest Love." Evidently the greater includes the less.

* * *

Over the door of a certain studio manager's office is a horse shoe. Is this for luck in view of the fact that it cannot make both ends meet?

* * *

Nonsense is neither capable of being contradicted, nor can it be answered. Therefore it is neither true nor false.

* * *

At the Lasky studios at Islington there is an epidemic of gum-chewing. Is this a chivalrous attempt to make the American members of the staff feel at home?

* * *

Old Moore predicts the end of the world to take place in 3128 A.D. We must ask J. Stuart Blackton to hasten the Trade show of his colour film so that two such important events do not clash.

* * *

One could tolerate the queues of screen-struck outside the B. and C. studios if there were any ex-queues.

# HOW THE AGENT FEELS

*by* SIDNEY JAY

I do not think there are many people in the Trade, who regard the work of a kinema agent as easy. If any do exist, let me proceed to disillusion them.

In the first place, the kinema agent does not have any set hours of business. If a call comes through at a late hour for a certain type to be at the studio the following morning, the agent must settle down to work and by means of messenger boys, telegrams and telephones, find the man or woman required.

It is a strange thing that artistes are never to be found when they are wanted. When Mr. Snooks is in the office a call never comes through for a butler, but whenever Mr. Snooks leaves the office, I have three or four directors ringing up for him to play a butler part—he is nowhere to be found then.

Some artistes are lucky, they arrive at the office just as a crowd scene is being cast; others arrive just after it has been cast, and then they want to argue that I had their address and should have 'phoned them, even although I was only given half an hour to cast the crowd.

It is hardly a pleasant job to be continually refusing people work. I cast many people each day, but there are just as many turned away as useless and I cannot make jobs for them.

Some artistes are no trouble at all, others insist on running up to me in the street, when I am busily engaged in conversation with a director, maybe, and asking if there is anything doing. Artistes of this stamp have evidently got together to conspire to make my life a perfect misery!

Many a time I have turned away from a theatre, where I intended to spend the evening, simply because I saw Jerry Blank standing in the vestibule and because I knew what a treat was in store for me if he fixed himself with me for the evening!

Although the work of a kinema agent has its sad side, like everything else, there is always a bright side as well. Casting cats, dogs, horses, Punch and Judy shows, circuses, etc., provide quite a lot of amusement and quite as much anxiety. Directors ring up for all kinds of things, and so far, I think, I can boast that I have not yet been unable to supply them with whatever it was they wanted, whether it be a studio or a circus, a performing dog or a race-horse.

Personally, I always try to do all I can for all the artistes on my books, but I cannot do the impossible. I look forward to the day when every artiste will be able to find work. Next time I tell you that there is nothing doing, remember that I have no reason for telling you a lie—I benefit to a certain extent if I can fix you a job, so if there is one going I would fix you as well as anyone else, providing you are the correct type.

# PRODUCING IN IRELAND

Discussing the future of film production in Ireland, a writer in the *Irish Times* says:—"It used to be said of British directors that their films could never rival the American product. The climate was alleged to be unsuitable; there was too little sunshine and too much rain."

The British firms could not alter the climate, but they altered their methods of production, with the result that, after persistent efforts, their pictures are now entering into serious rivalry with the American creations.

What has been done in a few years in Great Britain can surely be accomplished in Ireland. Surely all the national qualities needed for production are here in abundance—picturesque settings, historic associations, and a host of capable and earnest artistes.

What is needed most is a band of experts, fortified by adequate capital, to organise the technical side of the industry. Very little is, in fact, known in Ireland about this phase of Kinematography. The adaptation, scenario writing, setting, staging, acting, and photography of a motion picture provide a very interesting industry, which is capable of great development in Ireland.

There have been spasmodic attempts to produce films in Ireland, but no motion pictures really worthy of Irish national life have been secured. This certainly, in face of all circumstances, seems extraordinary, especially in view of the great influence exercised by Irishmen and Irish traditions and ideals on the English-speaking world.

There is a great market awaiting Irish motion pictures taken from the vast wealth of Irish literature and history, yet no attempt is being made to meet it. That popular fallacy about the climate seems to be the main obstacle to producing in Ireland, as it was until recently in England.

Those who have experience of the art of production declare that splendid pictures can be secured in that country.

"Photography," according to one expert, "can be just as perfect in Killarney as in California. There is a great industry awaiting development here, and it only requires enterprise and employment of the proper technical men to send Irish motion pictures all over the world."

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# CAMERAMEN AT WORK

A new camera device, which Bert Cann, an American cameraman, is employing, has attracted some attention in the States. The new invention is in the form of an automatic iris. Under the old system of a hand-propelled iris, the cameraman had to turn the crank with one hand and operate the iris with the other. The new automatic iris attached to the camera is operated by a tiny button, and gives a smoothness and clarity not held by the old method, besides lightening the task and concentration of the kinematographer.

* * *

Speaking of new inventions reminds me of a conversation I had with a well-known director the other day. "It is funny," he remarked, "that English cameramen never seem to introduce all these little effects on to the screen that we see in American pictures." Personally, I do not see anything funny in it. I regard it as sad. It is not the cameraman's fault, however; the fault lies with the English producing companies. The matter has already been brought up at the K.C.S. meetings. If English cameramen were given more opportunities for experimenting, we might have some effects such as the American pictures contain. If the company set aside a certain sum of money for the cameraman to use in getting new effects into his picture, I feel sure that it would pay well in the long run. As it is, the cameraman has to shoot pictures in rain, fog, sunshine and everything—it saves money!

* * *

There was quite a number of cameramen present at last Sunday's Kinema Club meeting. A suggestion was brought forward, that topical cameramen should be excluded from the Club, but the suggestion was put forward by one person only, and there was no one in the hall who received it favourably.

* * *

The lecture on the failures and successes of topical cameramen did not materialise after all. Unfortunately, the lecture coincided with the big fight at the Albert Hall, and all the topical men were up there.

* * *

Last night Alfred Moses gave a lecture on dye toning at the K.C.S. meeting.

* * *

L. G. Egrot is doing the camera work of "The Wonderful Story."

* * *

Ross G. Fisher, writing in the *International Camera Trade Review*, points out the importance of cameramen being allowed to study the script. Before attempting to photograph a production, the script should be carefully studied and the type of the story should determine the kind of photography. All photographic effects should be worked out beforehand. Soft focus effects should not be used indiscriminately with clear scenes. If a soft focus close-up is needed, the logical thing is to prepare the eye for it by using the same kind of photography in the preceding long and medium shots. Then the close-up comes without a jar.

* * *

Another effective use of soft focus is to apply it to an actor when moving away from the centre of action, thus keeping the attention on the remaining individual who is to proceed with the action.—"TRIPOD."

# YOUR CORNER

## LETTERS TO THE EDITOR

### The Questioner Questioned

M. P. Prout asks what I think of the Barden white flame arc. In my experience I have always found they give a much crisper image than any Westminsters. The reason, being only a cameraman, I am afraid is beyond me.

Do I think there is anything wrong with the present systems of artificial lighting? While not at the perfect stage, they are "good enough," *but*, Mr. Prout, there is much to be learned in the arrangement of lamps.

Believing that to see much is to learn much. I make it my business to attend picture shows at least three times a week, and my observations force me to enquire if Mr. Prout saw anything wrong in the lighting of "The Virgin of Stamboul," "Two Minutes to Go," or "The Right to Love," all of which I saw during the last week or so.—BASIL W. EMMOTT.

## DRESSING THE CAST

Extract from the publicity material issued by a certain British producing company:—"To provide costumes approximate to the London of the 16th century for nearly 1,000 people is one of the difficulties with which the Blank Film Company will have to contend during the production of its forthcoming picture."

But difficulties like this are removed when L. Benjamin and Co. is consulted.

East is East and West is West, and for years Benjamin has been the recognised theatrical costumiers of the East, but in all probability, before many months, it will also have to be recognised among the West End costumiers, for it is under the impression that many directors, who know full well they could get their requirements from the firm, leave them as a last resource because it is slightly "out of the way." Benjamin has a bigger stock on hand to-day than at any previous time, and business is still on the increase. One recent order was for 150 Dickensian costumes to be supplied in two days, and Benjamin kept to its motto: "We never disappoint."

## NEW COMPANIES

(*Continued from page 11.*)

CLAUDE B. YEARSLEY PLAYS, LTD. (177,226).—Private company. Registered October 12. Capital £10,000 in £1 shares (7,000 preference). To carry on the business of producers of musical or other plays and dramatic works, proprietors of dramatic or kinematograph theatres or music halls, etc. The subscibers (each with one preference share) are:—C. B. Yearsley, Strand Theatre, W.C., theatrical manager; C. Gosling, 37, Bury Street, St. James', S.W.1, gent. Claude B. Yearsley is life governing or managing director. Registered office: 75-7, Shaftesbury Avenue, W.

BIOSCOPE FILM SUPPLY CO. (1921), LTD. (177,196).—Private Company. Registered October 10. Capital £500 in £1 shares. To carry on the business of manufacturers of kinematograph and other films, distributors, theatre furnishers, etc. The permanent directors are: F. J. McLintock, 20, Delves, Biggleswade, Beds. (managing director); E. E. Facey, 42, Coombe Road, Sydenham, S.E. Registered office: 135, Wardour Street, W.1.

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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**British Photoplay Productions.**
ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
CAMERAMAN: I. Roseman.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Sixth week.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: Not Titled.
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Second week.

**Direct Film Traders.**
ADDRESS: 87, Wardour Street, W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Finished.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: First week.

---

FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
STAGE: First week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Fourth week.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street.
FILM: "The Wonderful Story."
STAGE: Casting.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Cutting and Assembling.

---

FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger
STAGE: Second week.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STAR: Hugh E. Wright and Ida Lambert.
SCENARIST: Frank Fowell.
CAMERAMAN: A. G. Franguelli.
TYPE: Comedy Drama.
STAGE: Cutting and Assembling.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Sixth week.

---

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Fourth week.

---

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Fifth week.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
STAGE: Casting.

**Kelstor Productions.**
ADDRESS: Riverside Studios, Kew.
FILM: "An Episode of Life in Greater London."
DIRECTOR: Kelly Storrie.
STARS: Lilly Ford, Kelly Storrie.
CAMERAMAN: L. G. Egrot.
TYPE: Two-reel Domestic Drama.
STAGE: Cutting and Assembling.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson and W. C. Rowden.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week

**Rising Sun Productions.**
STUDIO: Barker's, Ealing.
FILM: "Eliza's Romeo."
DIRECTOR: Bert Haldane.
STAR: Louie Freear.
TYPE: Comedy.
STAGE: Second week.

**Seal.**
ADDRESS: Princes Studio, Kew.
FILM: "Jessica's First Prayer."
STAR: C. Hargreave Mansell.
DIRECTOR: Bert Wynne.
STAGE: Fifth week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: "Dutch Courage."
DIRECTOR: Georges Dunstall.
STAR: Dorothy Peters.
SCENARIST: Alec McKee.
TYPE: Two Reel Comedy.
STAGE: Finishing.

---

FILM: Not Titled.
DIRECTOR: George Dunstall.
STAR: Jock Cameron and Marie Munro.
SCENARIST: Georges Dunstall.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Third week.

---

FILM: "The Aspirants."
DIRECTOR: Georges Dunstall.
SCENARIST: A. Button.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Casting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Cutting and Assembling

---

FILM: "The Passionate Friend."
DIRECTOR: Maurice Elvey.
STARS: Milton Rosmer, Mdlle. Valia and Fred Raynham.
STAGE: First week.

---

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Finishing.

---

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
SCENARIST: William J. Elliot,
STAGE: Finishing.

---

FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: On Second Episode.

---

FILM: Half a Truth.
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Sixth week.

---

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
STAGE: Second week.

(*Continued on page* 12.)

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Falux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

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GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25—— Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

SCREENPLAYS. LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS.—Prince's Studio, Kew

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1933—— Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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### JOHN EAST.

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Vol. 1. No. 21

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Oct. 29, 1921

*Studio in Law.*

THIS is not a new kind of relationship. It is a brief discussion on a case which has occupied the Courts during the past week. One of the chief points which arises out of the "Castles in Spain" action was the divergency of views as to what constitutes a "good standard British production." Most of the witnesses agreed that the picture in question was not up to standard, yet others declared that it was a good all-round film, but not a super. If, among the Trade itself there is this difference of opinion, who shall decide whether a critic is wrong when he slates a production, and right when he praises it? One of the points made by Justice Coleridge, in giving judgment, was that this film had been highly praised in advertisements, and from a distributor's point of view that may be a necessary thing to do. But it at least demonstrates the fallacy of objecting to criticism which does not square with the opinions of the publicity department.

* * *

*Money.*

IN spite of the badness of the economic situation, there is still a certain amount of money coming into film production, judging by the recent registrations of new companies. Concerns with capital ranging from £300 at one end of the list to £16,000 at the other have come into existence, but, in some cases, they are not likely to concern themselves with the making of photoplays, although such possibility is covered by their descriptions. An interesting flotation is one in which two well-known music hall artistes—George Mozart (J. Gillings) and George Leyton are concerned as permanent directors. This company has a purely nominal capital of £300. It will be remembered that George Leyton recently made a Welch production, which was chiefly notable for its photography.

* * *

*The Progress of the Club.*

A LARGE number of members has been elected, and a general meeting is to be called as soon as convenient. The chief difficulty at the moment is the finding of suitable premises, but the members of the existing Committee are individually and jointly attempting to solve the problem. If any readers know of suitable premises not too remote from Shaftesbury Avenue, they would be doing a great service by passing the information on at once. Suggestions for the name of the Club are still coming to hand, and the best that has so far appeared, as well as the one which seems to meet with most general approval, is the Shadow Club. Have *you* any ideas for a better title? If so, put them down on a postcard, and send them off at once. The Committee appreciates a little help now and again.

## Kinema Club Notices

LAST Tuesday the Committee, comprising ladies and gentlemen, sat at 93, Long Acre, to consider the applications for membership that have been received. Just under 200 were dealt with, of which 110 were passed. Applicants will be advised as to the Committee's decisions. Those who desire to join the Club should post the application form to be found on page 6 at once, as only those members who are enrolled before Dec. 1 will be able to obtain the concessions due to Foundation members.

¶ A sub-committee has been investigating premises and it is expected that these will be secured in the immediate future. The next meeting of the Committee is due for Tuesday next, November 1, at 8 p.m., at 93, Long Acre (entrance in Wilson Street).

*The Services Society.*

AS will be seen from an article on another page, Captain Norris Ilven has replied to our recent comments on this organisation. We have no doubt that Captain Ilven is working in perfectly good faith, but the real point, and one on which we must continue to insist, is that it is not even remotely kind to bring into an already over-crowded profession a number of people whose qualifications have yet to be determined. Captain Ilven insists that it is not his object to do this, but his construction of "Service" is so wide that it is inevitable that this addition would happen. It may be a laudable ambition to desire to bind together Service people now in the profession, but the extension of "Service" to include everybody and their families, who did any form of war work, together with the inclusion not only of people already in the profession but those "coming into it," makes it absolutely certain that, if successful, this Society would produce a flood of screen struck aspirants, who would do no good to the business, and would inflict on themselves, in the majority of cases, a great deal of unnecessary suffering and disappointment. If Captain Ilven had confined his Society to absolute War Service people already in the profession, it would have been possible to have encouraged it. As the organisation now stands, it appears to be a co-operative employment agency, with more optimism than practicability.

* * *

*The Opinion of Captain Hodges.*

AT a conference of social workers held last week by the National Organisation of Girls' Clubs, Captain Hodges, of Community Films (an organisation which, we believe, has some connection with the Y.M.C.A.) is stated to have remarked that the "ordinary film actor had an intensely low intelligence." We do not think that the opinion of Captain Hodges matters, either to the film actor or to the public. The point to that his remark has been given wide publicity in the newspapers, and that when mud is slung broadcast, some of it sticks. But what, in any case, are "ordinary film actors"? Does Captain Hodges mean supers? Even if he does, he is wrong. But, supposing he means the average rank and file of screen actors, how does he arrive at his conclusion? Has he come into sufficiently close contact with the majority of film actors to be able to form an opinion? It is certain that he has not, otherwise he would not have given utterance to so ill-informed and grotesque a generalisation. We are certain that Captain Hodges will find, if he cares to attend any representative gathering of film artistes—for example, the next general meeting of the prospective Club—that there are decent intelligent, well-educated and artistic men—and women—in this profession to at least as great an extent as there are in any other.

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# High Lights

## Intimate Studio Gossip

In order to advise prospective investors of the possibilities of British film companies, the *Financial Mail* is conducting an Information Bureau. I notice that its latest dictum is that "so far as producing companies are concerned, the risks attaching to an investment in the majority of them are too formidable and should not be undertaken by laymen." And that's that!

* * *

Some exceedingly striking pictures should be seen in "The Old Wives' Tale," which Denison Clift is directing for Ideal. One, for example, has the cathedral of Notre Dame for its background. Some picturesque scenes were also taken in old Paris, and in its Parisian atmosphere the film should be intensely true to the story. As a matter of fact, "The Old Wives' Tale" was suggested to Arnold Bennett by the sight of two women in a Paris restaurant, one, a waitress—a beautiful pale-faced young girl—the other, an old woman, fat, shapeless, ugly and grotesque. And Arnold Bennett resolved to have two heroines in his book—hence, Fay Compton and Florence Turner.

* * *

The recent heavy rain led to an unrehearsed incident in the filming of a circus scene, staged at Hampstead Heath, for "Love's Boomerang," which J. S. Robertson is producing for F.P.-Lasky. A couple of elephants were housed in a tent adjacent to that of the circus, but both tents were blown down, and for over half an hour the bewildered elephants careered about the Heath in the rain at the unearthly hour of two in the morning. They were quickly recaptured, however, and Major Bell mobilised all available help, with the result that both tents were restored to their original condition within twenty-four hours.

* * *

Visiting the circus on the night of its camera debut I was struck by the consideration and efficiency displayed by the management in providing for the comfort of the staff during the trying hours of night and morning work in a capricious climate. Over six hundred people took part in the scene, and arrangements were made for the transportation of everyone back. All were grouped under the heading of certain districts, and conveyed during the small hours to Hampstead, where the whole party was given a sit-down meal, furnished by a firm of caterers. Each person was further supplied with a cardboard box containing fruit and sandwiches, and there was a buffet open all night where tea and coffee could be obtained. On the first night alone, twenty-six urns of tea and coffee, twenty-four gallons of milk and fifty cases of minerals were served at the buffet.

* * *

At the Crystal Palace last Friday a film was shown for the Fruit Exhibition, and this was arranged by Sidney Jay. He received a telephone message on Monday morning and within an hour he had director, lorries, lamps and all the necessary paraphernalia on the road to Wemple, in Devon, where the scenes were shot and the films finished and shown by the end of the week.

* * *

By the way, I ought to explain that when Cecil M. Hepworth remarked (as per "Wise and Otherwise" in our last issue) "Heaven save us from another all-Hepworth program," it was in the course of an article in *The Hepworth Magazine*, and was really in condemnation of the frenzied projection which usually accompanies the present two-feature program. I make this explanation not because I think that anyone would imagine that Mr. Hepworth was dissatisfied with his own productions (he has no cause to be!), but in order to join my protest with his against the practice of kinema operators who project the films on to the screen in this mad fashion. The effect of this is to detract from the quality of the production as seen by the spectators and is damaging alike to exhibitors, film directors and artistes.

* * *

Allow me to print the following letter without comment: "I have been trained for kinema acting by the London Academy, 107, Shaftesbury Avenue, and as so many, I am waiting engagement. But as you see not inactive of my score. I don't know wich are your powers but if you could recommend me to the one director who would give me a fair trial I would pay gladly 20 per cent. by halves to both you for any engagement."

* * *

Henry Edwards, who is only too glad to be back in harness once more, seems, if possible, more energetic than ever. "The Bargain" was written by him on the Indian Ocean on his way home from China, and since his arrival he has completed the exteriors of a second film in addition. He claims to have covered 2,000 miles in obtaining the exteriors, which are a strong feature of "The Bargain." The setting of "The Bargain" is laid in the Australian wilds and in England. On one occasion Mr. Edwards was compelled to remain wet through for hours on end while being rushed back and forth from the studio scenes in which he appears, in saturated clothes, to the rushing stream from which he is dragged. To the long list of things for which Mr. Edwards has a healthy contempt may evidently be added pleurisy.

* * *

Am interested to hear that "Carnival" has now captured the popular fancy of the Indian kine.-goers. The most recent addition to large Indian kinema theatres is the Madan Theatre, which was opened last month in Calcutta with almost official ceremonial, the ceremony being performed by the Chief Justice of Bengal, who was accompanied by half a dozen of his fellow judges and quite a number of prominent State officials. The theatre opened on September 20 with "Carnival," and it packed the house.

**"MEGAPHONE."**

## ON THE FLOOR

### With HAROLD SHAW

The British film industry must always be under a debt of gratitude to Harold Shaw, for he put up the first real milestone in British picture productions with "The House of Temperley," which marked a new era in the picture world, and this production set a standard for many years.

Harold Shaw has a quite unobtrusive method and a very winning way, and he has ideals that Kinema commerce has never destroyed. He directs quietly, showing each artiste what he wants and why he wants it.

To the artiste he has more than once proved a star maker. Studying the personality of his lead, he has contrived more than once to direct them into the very front rank.

Harold Shaw came from America some years before the war and introduced into the British studios an entirely new method, and taught the first lesson that quality came before quantity. He has always had a vast working capital of patience, and what would often disturb and distract others leaves him with his temper in perfect running order.

A shrewd observer with a splendid fund of humour—an almost boyish enthusiasm—a vast knowledge and experience of the ways and means of the picture business, all go to make Harold Shaw a director worth watching.

# "EXPLOITING" PATRIOTISM?"

## CAPTAIN ILVEN'S "SERVICES CINEMA SOCIETY" BEGINS TO KICK

Recently we printed a lengthy article relating to "The Services Cinema Society," and this has drawn forth a letter from Captain Norris Ilven, who is the President of the "Society." He writes :—

> "Sensible and creative criticism is very welcome and will be most helpful to all who are joining 'The Services Cinema Society,' but you have singularly failed to grasp the salient points of my appeal, copy of which possibly for the correct information of your readers you would care to print, and which I therefore enclose."

In our previous article we quoted extensively from the booklet issued by the "Society," but as we desire to be scrupulously fair we accede to Captain Ilven's request, and re-print his enclosure :—

> "I am going to start a Service Cinema Society, and I am going to make it a success.
>
> "I want Service members, men and women, and I want true co-operation among them, efficient co operation of efficient people.
>
> "The trade shows a kindly preference towards Service people already —I want that increased by showing them that this Society will only have efficient members.
>
> "It is not my object to add to an already crowded profession, but I do want the binding together of Service people now in it or coming into it.
>
> "I ask for club rooms, employment advice and information bureaux, and a comprehensive wardrobe to be maintained by the co-operation of members and the help of friends.
>
> "I want the Society a real help to its members from every point of view. Both in management and finance the Society will be administered solely to this end.
>
> "I would ask you to study the accompanying papers, and, if they appeal to you, to join. Your membership will increase the spirit of the Society by its co-operation."

The Captain is at pains to emphasise that he is "not going to add to an already overcrowded profession." He evidently appreciates the fact that the profession is "already overcrowded," and we should have thought that he would have refrained from taking steps which must inevitably result in doing what he declares he is not going to do. For however much he may emphasise the fact that he is "not going to add to an already overcrowded profession," the terms of membership of his "Society" are so wide and comprehensive in their vagueness as to permit entrance to anybody and everybody who has either participated "in any form of war work during the Great War" or who is the "member of the family" of any person who has.

So that Captain Ilven's own regulations are framed in such a manner that he cannot avoid adding "to an already overcrowded profession." True, he says in his letter that: "while the Service qualifications are intentionally broad, the acid test will be rigorous." This does nothing to clarify the position. It certainly is an admission that the broad and all-embracing qualifications were deliberate and intentional, and the fact that "the acid test" (whatever that may be) "will be rigorous" does not help matters. For if the admission ultimately is to be rigorous why allow the Service qualifications to be "intentionally broad" at first?

He further states in his letter that:

> "The 'half-fledged specimen of the screen-struck fraternity' is surely rather a childish way to speak of a fellow who, after being found efficient by competent men in the trade, wants a job for a vacancy which exists."

This is a very weak attempt to distort what we said, which was the recognised truism that "every half-fledged specimen of the screen-struck fraternity increas s the difficulty of professional artist s (most of whom served loyally and actively in the war) in securing engagements."

Such misconstruction of our statements infers a desire to cover the defects of the Captain's case. Captain Ilven then goes on to say :

> "Members are not asked for £5 5s.; they are asked, if this object appeals to them, to pay £1 and 5s. a year for benefits which are to many self-evident already; those who are able to afford a fiver for their own and their fellow members' benefits will be equally welcome."

This is obviously a sudden alteration —perhaps the suddenness of the alteration is not absolutely unconnected with our previous article. The fact remains that in the only booklet issued by the "Society"—the booklet from which the lengthy statement printed above has been cut by the President with a request for its publication—the following is the only section (9) devoted to Entrance Fees and Subscriptions :—

> "Parent members shall on joining the Society pay an entrance fee of £5, and an annual subscription of 5s. a year. Associate members shall on joining the Society pay an entrance fee of £1 and an annual subscription of 5s. a year."

Why does the gallant Captain now deliberately ignore his own regulations which place the fees for "Parent members" at £5 5s. and confine his quotation to "Associate members"? Does he want his "Society" full of "Associate members"? And even if he does he should have mentioned in his letter what he has printed in his booklet, viz.: "that Associate members will be charged at a higher rate than Parent members for such services as the Council decides shall be charged for"—which is delightfully naive. Further, be it noted, that these extra charges "will be credited to the Associate as a payment to account of his entrance fee as a Parent member"; and when these extra charges, with his initial entrance fee of £1, amount to the five pounds that the "Parent Members" pay, the "Associate" becomes a "Parent member." So that, despite Captain Ilven's explanation, there is only one rate of fees—£5 5s.

Finally, Captain Ilven says :

> "I claim it is a success already; many jobs have been secured through members' co-operation, and thirty-four interested and cheery people dined together last week at the inaugural monthly dinner. Will you ask your gloomy one to dine with us on the second Monday in next and all future months? Then he may realise that our little show is a Mascot not a Mespot."

We should be obliged to the Captain if he would supply us with the names of those "many" who have secured jobs. And we certainly must accept the invitation to dinner, when we hope that this mystifying "Society" will become a little more transparent.

As it stands at present it certainly appears to call for stringent criticism, especially in view of the contradictions contained in Captain Ilven's letter, and the fact that one of the present movers in the "Society" is none other than the head of a school of kinema-acting.

For no school, however honestly run, can do other than add to the existing overcrowding.

*Application Form for Membership of the Kinema Club.*

I am desirous of becoming a member of the Kinema Club and undertake to pay the agreed subscription (free of entrance fee if paid on or before Dec. 1, 1921) subject to election.

Name.....

Address.....

Qualifications.....

*To be filled in and posted to the Hon. Secretary, Kinema Club 93, Long Acre, W.C.2, before Tuesday next, Nov 1.*

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### SINGLE LIFE

*Ideal. Starring Campbell Gullan, Sydney Paxton and Kathleen Vaughan. Directed by Edwin J. Collins.*

This is a comedy that does not rise to its possibilities. It is noteworthy for an absence of genuine humour, a fact that is more attributable to the continuity than to anything else. The plot is quite pleasing and evidences potentialities of ingenuity which have not been fully exploited.

* * *

In the cast there is a fair dead-level of talent—nothing abnormal either in quality or lack of it. Kathleen Vaughan is the best of the bunch, her vivacity and charming screen personality, coupled with real histrionic ability, are all very much in her favour. Sydney Paxton is characteristically reliable and adequate, while Campbell Gullan never fails to respond to the demands made on him. Evelyn Hope, too, never descends below the mediocre (often her work is above that level) in her characterisation.

* * *

Neither the scenarist nor the cameraman has excelled in their respective departments. The photography, at best, is merely average, and never touches the high standard which is the boast of British films.

* * *

Generally speaking, it is our opinion that "Single Life" fails to attain the average standard of British productions save in certain isolated departments.

### MARRIED LIFE

*Ideal. Starring Gerald McCarthy, M. Gray Murray, Peggy Hathaway, Hilda Antony and Roger Tréville. Directed by Georges Tréville. Scenario by Adrian Johnson. Photographed by Geoffrey Barkas.*

As a straightforward, essentially British story, with no pretensions to elaborately staged situations, or "punch," this film version of J. B. Blackstone's play is undoubtedly to be considered a successful undertaking.

The treatment of the plot by director, artistes and scenarist is entirely in harmony, and, while on the one hand a good many picturegoers, saturated with the idea of melodrama and broad farce being the only two admissible types of film, will be frankly bored with its slow but natural movement, on the other hand those who have been waiting for a play corresponding to the true stage comedy will welcome it. This, of course, is a matter of the selection of the story for filming; the handling of it in the studio lays itself open to little adverse criticism.

* * *

As the hero, a politician shown at two stages of his life (separated by eighteen years), Gerald McCarthy is, while always interesting, heavy. This restraint, although justifiable on the grounds of life-like accuracy of portrayal, detracts from the grip he should have on his audience.

Peggy Hathaway, who doubles the parts of the hero's betrayed sister and her daughter, is much more successful in arousing interest and sympathy. She is very human and very pathetic as the mother, and essentially bright and girlish as the girl.

Perhaps the best character study is that given by M. Gray Murray, whose financier is an unscrupulous schemer in business but a very human father. In neither case is the part overdrawn

Hilda Antony as the politician's wife, and Roger Tréville as the girl's lover, are typical of the rest of the cast; they fit naturally into the picture and suggest excellent teamwork.

* * *

In the same way Georges Tréville's direction must be praised, rather for its general efficiency than for any unusual brilliancy of technique. He has gone on the principle that the highest art is to conceal art, and if action had been speeded up here and there, there would be little room for criticism.

Scandal turns the wife's trust into suspicion, and this, the real motive of the whole story, is cleverly developed. The death-bed scene contains a curious lapse from taste which could easily be amended.

* * *

Adrian Johnson's scenario is, as we mentioned above, in absolute harmony with the general treatment demanded, but we suggest condensation in two or three places, where the action drags, would improve the play considerably.

If one item of the production stands out as claiming unqualified praise, Geoffrey Barkas' photography is that feature. The artistic way in which the interior groupings are arranged and reproduced—there are few exteriors—stamps his work with the seal of excellence.

### DICK'S FAIRY

*Seal. Starring Albert Branford, Joan Griffith and Eva Westlake. Directed by Bert Wynne. Scenario by Eliot Stannard. Photographed by L. Protheroe.*

To put films like this on the market does no good to the British film production Industry. There is very little in the production that justifies the existence of the film or can be construed into an encouragement of new capital into the Industry. We say this in all kindness and because we honestly believe that to face the facts will be for the ultimate good of all concerned.

The continuity seems to have been constructed (or, at least, has been handled by the director) to extract the last sob possible. This gives an unreal, strained and illogical character to the story.

* * *

In certain instances members of the cast are quite satisfactory. This is especially the case with Joan Griffith, whose performance as "Fairy" is flawless, while as the blind girl she is excellent.

Hargraves Mansell's characterisation only fails to be absolutely perfect by fitful gleams of theatricalism. Others in the cast are disappointing.

* * *

There is an obvious moral in the fact that in exteriors the photography is of a very high quality, while in the case of interiors is descends to mediocre. The lighting in studio sets is indifferent, and possibly this fact accounts for the poverty of quality in the indoor scenes.

* * *

With more care, more expenditure and better material and equipment this could have been a good production, because it reveals the fact that the director has it in him to turn out a good thing. As it is, the kindest we can say has been said in the first paragraph.

### GENERAL JOHN REGAN

*Stoll. Starring Milton Rosmer. Directed by Harold Shaw. Scenario by William J. Elliott. Photographed by Jack Cox.*

It is difficult to make a comedy that will make an audience laugh; yet, to a certain extent, Harold Shaw has succeeded in doing this. "General John Regan" is a humorous story, which, if it does not actually succeed in making the audience laugh outright, should certainly be useful in brightening it up.

There is only one really bad fault to be found with the film, and this can easily be remedied by cutting the film down a little. As shown to the Trade on Tuesday last, the picture was spoilt by its length, and there were quite a few people who yawned as the afternoon wore slowly on. Still, as we have already pointed out, this can easily be remedied, and no doubt it will be.

It is quite all right to have the first few scenes of all the sleepy figures of villagers, but after the American arrives in town, things should begin to move, instead of dragging on at the same slow speed.

The cast has been well chosen, and no fault can be found with any of the artistes. Milton Rosmer is seen in a new role, that of a breezy, but impecunious Irish doctor. Madge Stuart is hardly recognisable as the slatternly servant girl, but she plays her part in a remarkably fine manner. There is only one man in England who could be trusted to play the part of the wideawake American—that man is Ward McAllister. It is rather a pity that he spoilt such an excellent performance by continually hiding his face behind his hand and chuckling at the Irish villagers. Still, he carries the part through in a very breezy manner and is certainly one of the best characters in the production.

Bertie Wright gives a very clever performance as the local editor; Robert Vallis and Teddy Arundell are complimented on their portrayals of the two R.I.C. men. Edward O'Neil's work in this production is, like most of his work, excellent. Gordon Parker, Wyndham Guise, and Judd Green play their various roles excellently. The latter's work in the scene where he appears as a bandmaster caused much laughter at the Trade show.

The photography, on the whole, is quite good, but many of the interiors are terribly harsh, and the characters' faces are far too hard and white-washed looking. Yet we are inclined to attribute this fault to the printer rather than the photographer. Jack Cox's work is usually good, and it looks as if this work in "General John Regan" was up to his usual standard before the printers took a hand in it.

William J. Elliott, the scenarist, has worked the story up nicely; there are situations that need some explaining, and it is to the scenarist's credit that he has succeeded in explaining these situations without an undue amount of sub-titling.

* * *

On the whole, "General John Regan" is one of Stoll's best pictures, and Harold Shaw is to be complimented on the share he had in making such a film.

# Where they are and ——

A. G. Kingston is working on some new talking pictures.

Madge Tree has finished work in a new Progress film.

Thomas Weguelin is playing for Ideal in "Pickwick Papers."

Jack Jarman is playing a leading part in "Our Aggie" (Milo).

Fred Earle, last of Stoll's, has now joined Jay's Agency as casting director.

Edward R. Gordon is directing the new B. and Z. production, "Repentance."

Mary Brough is working at Elstree on her part—Mrs. Bardell—in "Pickwick Papers."

H. Lisle Lucoque is finishing "Where the Rainbow Ends" for British Photo Plays.

Bransby Williams has been appearing for Ideal in "Pickwick Papers." His part is Buzfuz.

Lois Weber, the American director, is in England and hopes to produce in this country shortly.

Percy Nash has practically finished his picture "How Kitchener was Betrayed" for Screenplays.

John Rowland has been playing Toney, Mrs. Bardell's Young Hopeful, in Ideal's "Pickwick Papers."

Ethel Oliver, now appearing in "Paddy the Next Best Thing," will be Norman Ramsey's leading lady.

Arthur Walcott has been booked for an important part in "Our Aggie," which Jack Denton is directing for Milo Films.

Muriel Gregory plays lead in "The Village Blacksmith" and "Eileen Mannah," two new song pictures (Masters).

Claude Harris, the photographer, will be responsible for the art direction of the new producing company which Norman Ramsey, M.A., is to commence.

Bertram Burleigh has just completed parts in two films—Bob Phillips in "All Roads Lead to Calvary," and Kitchener's staff officer in "How Kitchener was Betrayed."

Norman Ramsey, M.A., the writer of the story of Screenplays' Kitchener film, announces it as his intention to inaugurate his own producing company shortly. Studios have already been arranged.

---

LADY with ideas would like to know of lady or gentleman to collaborate in Scenario writing. — Box A, *Motion Picture Studio.*

Harry Gilbey is in "Pickwick Papers."

Townsend Whitling is playing in "Pickwick Papers."

Jose Brooks has been engaged to play in "Our Aggie" (Milo).

Geoffrey Benstead is managing the new B. and Z. productions.

Anna Dearsley is playing Isabella Wardle in "Pickwick Papers" (Ideal).

Mary Patterson plays a star part in "Our Aggie," the new Milo production.

Sidney Eaton is in charge of the photographic department of Milo Films.

Ray Raymond is appearing in a leading rôle in "Repentance" (B. and Z.).

Frank Wilson is director of the newly formed Screencraft Production Company.

Harry Lorraine is directing the new Atlantic Screencraft production, "The Derelict."

Douglas Cox was playing Perker, the solicitor, in the trial scenes of "Pickwick Papers," for Ideal.

Ward McAllister, the American screen artiste, is playing the juvenile lead in "Repentance" (B. and Z.).

Jack Denton is directing the production of "Our Aggie" for Milo at the Barker Studio. He is also the author of the story.

Bert Darley is assistant manager for Milo Films, and, in addition to acting as assistant director, also plays juvenile lead in "Our Aggie."

Elizabeth Brandt plays the leading rôle in the new film, "The Derelict" (Atlantic).

Joyce Dearsley has been playing Emily Wardle in "Pickwick Papers" for Ideal.

Peggy Hathaway is playing a leading part in "Repentance," a new B. and Z. picture.

---

## —DO YOU—

If the Club Committee held up the traffic in Wardour Street on Wednesday?

* * *

And if they were mistaken for country cousins just oop to see th' sights?

* * *

How many ladies really did get into Rex Davies' taxi. on Tuesday night?—and Why?

* * *

* * *

Who has achieved fame (or notoriety) as "The Macclesfield Spendthrift"?

* * *

How Thomas Bentley likes being directed in an "Around the Town" film?

* * *

What Bransby Williams was doing at the Ideal studios last Tuesday and Wednesday? And—

* * *

If coming events always cast their shadows before.

* * *

The name of the Ideal actor who carries liquid refreshment in his pocket? And—

* *

Why he calls it "concentrated *ginger* beer"?

---

## HOW CARTOON ——

Perhaps one of the most popular items on the program of the Kinema Theatres is the Cartoon Film. This class of comedy is gaining in popularity each week—the indication of this fact being found in the additions that are made to this class.

There are the world-famous Mutt and Jeff comedies with which Captain Bud Fisher keeps the world laughing. These are among the pioneers—if not actually the original—of this popular form of entertainment. They have "touched the button" without a doubt, and as imitation is the sincerest form of flattery, Captain Fisher finds himself surrounded by a circle of flatterers.

Now, the cartoon film is unlike any other, for many reasons, one of which is that whereas many of the public can hazard a guess as to how the miraculous feats of the thrilling drama are obtained, the cartoon film still leaves the vast majority of members of the Kinematograph industry, even, puzzling their heads in seeking an explanation of the *modus operandi* of the cartoon film director.

Some seem to think that in cartoon film making a separate and distinct black-and-white picture is drawn for each individual picture of the film. But a moment's reflection will show that that is not practicable or feasible. And so still the problem is left unsolved.

And it is no simple problem when one comes to examine a Bud Fisher Cartoon Film. Mutt's tears are seen trickling from his lustrous orbs to fall with a noticeable splash in the pool at his feet. Or Jeff bestows that well-known kind of look-which-kills on his partner—lightning flashes from his eyes, and visibly runs through the body of Mutt to issue from his back as ruby gore. Notes of interrogation and exclamation flash out; swear words are suggested and emotions are hinted at—all in black-and-white. How is it all done?

Well, first of all, it has to be stated that each director has his own method. And all that is possible here is to give a general description of the ways that some of the well-known cartoonist producers adopt.

Some directors, for instance, use flat

# what they are doing

Lewis Willoughby is with Stoll.

Terence O'Rourke has just arrived back from America.

Hettie Bartlett has secured an important part in "Repentance" (B. and Z.).

Phillip Simmons is playing Barry Connell, the hero, in "Half a Truth" for Stoll.

Kate Vaughan plays Arabella in "Pickwick Papers."

Harold Bastick is turning on the new B. and Z. film, "Repentance."

Eileen Moore is playing Mrs. Cluppin for "Pickwick Papers," which Tom Bentley is directing for Ideal.

Betty Balfour is playing lead with Rex Davis in "Maud Em'ly" (Welsh Pearson).

Maurice Edmunds is assisting Edward R. Gordon with the production of "Repentance" for B. and Z.

Rex Davis is engaged at the Welsh Pearson studios working on the part of 'Enery Barden in "Maud Em'ly."

Lewis Willoughby will appear in a new Walter West production, which is shortly to be started.

Henry Vibart has been supporting Henry Edwards in "The Bargain," the latest Hepworth film.

Rex McDougall has been playing an important part in the latest Henry Edwards feature, "The Bargain."

Water Forde is preparing to commence another of his comedies for Zodiac. This will be "Walter's Flying Frolics."

Robert Fenemore has finished his first North British production, "The Lonely Road," at the Harrogate studio.

Henry Edwards, in addition to playing the leading part in the Hepworth film, "The Bargain," is partly responsible for the play on which the story of this film is based.

Phyllis Titmus will play lead in the new Hardy film.

Alma Taylor reached New York with Cecil Hepworth on October 17.

Thomas Bentley is cutting and assembling "Pickwick Papers" at Elstree.

Gladys Jennings has been playing for Stoll in "The Lamp in the Desert."

Dorothy Fane has been playing the Duchess of Lenchester in "A Lost Leader" for Stoll.

Sid Jay was responsible for the entire bookings of the cast of the new Hardy film.

Elise Craven, the dancer, is playing Gillingham for George Pearson in "Maud Em'ly."

George Foley plays lead in the new Atlantic Screencraft production, "The Derelict."

Cecil M. Hepworth arrived in New York on Monday, October 17, and expects to be back well before Christmas.

Fred Le Roy Granville writes to say that he has just passed through Chicago on his way to New York, and has nearly finished his picture.

Harding Steerman has been playing character leads for London Players at the Park Theatre, Hanwell, in "A Pair of Silk Stockings," "The Thief," "Crepe de Chine," "Trilby." He has finished with Einar Bruun in "The Corner Man," and is now playing the Rev. Silvester in "The Scourge" (Hardy).

Matehson Lang has been booked by Sidney Jay to play lead in the next Kenelm Foss picture "A Romance of Old Bagdad."

C. Tilson Chowne is playing the Guards' Officer in "Sinister Steel" (Ideal).

Fay Compton has been engaged by Sidney Jay to play lead in "The Chink in the Armour" (Thompson), which Kenelm Foss will direct.

Pat Tobin, the Irish cameraman, is now in charge of the photographic work in "Vanity Fair" being produced at the Ebury Street studios.

Madeline Seymour is playing in "The Chink in the Armour" (Thompson).

Artistes willing to sell flags on "Poppy Day" are asked to communicate with Billy Bristowe, the publicity expert, at 175, Wardour Street, W.1.

## —KNOW?—

Whether H. Grindell-Mathews' speaking pictures are a workable proposition?

* * *

What was Betty Balfour doing on the tram-car on Tuesday monring? and—

* * *

What the onlookers thought—and said?

* * *

How George Ridgewell caught his cold?

* * *

If Bramlins really intends to picturise family trees?

* * *

Why there is all this silly talk about a new form of censorship?

* * *

If there was any significance in the ladies on the Club Committee going into the wrong office; and—

* * *

Why there was a full muster of the male members at the last meeting?

* * *

Why Gerald Ames called a screen character "a beast"? And—

* * *

What he will do when he meets him?

* * *

If Margery Meadows is to turn programseller (*pro tem.*) at the Hackney Empire?

## FILMS ARE MADE

cardboard models of the characters, with jointed limbs. These are worked at the joints, and also shifted about over a special background. This background lies flat on the table or floor and the models are moved bodily over it, a downward pointing camera held over the whole "scene" and one turn of the handle is made to take in one picture. When all the "scenes" have been taken in this manner the film is edited, and from it the actual picture is taken at the usual speed.

Of course, the great consideration is to get sufficient pictures with a minimum of drawings, and so drawing material and labour are economised as far as possible.

One plan is to have quite a number of the cards printed with whatever part of the picture is to remain unchanged for any considerable length of time. This printing is done with good black ink by the lithographic process. Thus, if half of the drawing on a series of, say, 100 cards is to be identical, this portion of the cartoon is put on the lithographic stone and the hundred cards involved are printed on it. Only the other half has to be sketched in by the artist.

When all the cards are printed or drawn by the artist, the actual photographing takes place. The cards have previously been numbered by the artist according to their place in the scheme of things, and are then placed in their pre-determined position in a specially-constructed frame. This holds them in the right position for the camera lens, and then "action" begins. The frame is attached to a wheel which, when the electric current is switched on, revolves at a certain rate, making each card to come within the range of the camera for a specific length of time. This is on the same basis as those little books of drawings that the children like to get hold of, and which, when the pages are allowed to follow each other quickly, reveal a connected drawing of movement.

Therefore the present rage for cartoon comedies is merely a case of history repeating itself; which is a pleasant way of saying that it is a reversion of adults to the pleasures of their school days.

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# "CASTLES IN SPAIN" ACTION

## JUDGMENT IN FAVOUR OF H. LISLE LUCOQUE

In our last issue we gave a full report of the legal proceedings in respect to "Castles in Spain," and the hearing was resumed last Thursday, when further evidence was called for plaintiff, H. Lisle Locoque, who sued Gaumont for money alleged to be payable to himself.

I. Roseman, of West Kensington, who did the camera work for "Castles in Spain," said it was a good film, and was well received at the Trade show. Col. Bromhead told witness that he was well satisfied with it.

Mrs. Scott, of the American Co., London agent for the American Film Co., of Chicago, said the film was a good all-round production, but she would not call it a super film.

R W. Rigg, film renter, of Leeds, Newcastle and London, who had seen the film, said it was a good standard British production. Films cost from £3,000 to £40,000 to produce.

His Lordship observed that success was not always the test of a work or piece. Milton only got £20 for "Paradise Lost.

Witness did not consider a garden scene from Virginia Water as out of place for the cottage of Milton of "Castles in Spain."

His Lordship: Shakespeare put a scene on the Coast of Bohemia, and I never heard of anyone leaving the theatre because of that.

A E. Vaughan, of the Vaudeville Picture Theatre, Bath, said he was so pleased with the film that he booked it, believing it would be a success .

For the defence, A. C. Bromhead, managing director for defendants, said he told plaintiff he must decide maximum cost of production, and plaintiff said it would not be more than £3,500. Witness said do not starve production, but make maximum £4,000. Plaintiff agreed that that amount would be ample. Witness had advanced £4,500 in respect of the film. When he saw the complete film he was dissatisfied, and told plaintiff he did not think much of it as it was too patchy, with nothing else but titles and sub-titles. It was agreed that if there were a loss they should bear half each.

Witness considered that the film told the story haltingly, abruptly and disjointedly and unconvincingly, and made no real successful appeal to the emotions. It was a waste of such good artistes as Aubrey Smith and Lilian Braithwaite. Witness had taken £3,200 in rent for the film in the United Kingdom.

Reginald Bromhead, Secretary and General Manager for defendants, said there was a total loss on the production of about £2,500. The film had the elements of the story and actors in its favour, but the actual handling and direction were badly carried out.

Paul Kimberley, of Hepworth, who had seen the film, pronounced it as not being a first-class British film according to the standard of March, 1920.

It was a second-rate film story, poorly told by means of badly worded sub-titles, illustrated by a moving-picture camera, and contained many technical faults.

Wm Gavazzi King, General Secretary of the C.E.A., said in his view the film was not a first-class standard one of the time. The production failed to conform to any cannons of criticism in respect to any of the particular characteristics which a film must possess. It failed as a story, photographically, and from the point of view of settings and from the dramatic point of view, not because of the capacity of the actors and actresses, but because the actors and actresses had not been given an opportunity to utilise their histrionic gifts.

J. Brooke Wilkinson, Secretary of the British Board of Film Censors and the Incorporated Association of Kinematograph Manufacturers, considered the film a childish production with a lack of imagination and artistic faculty on the part of the producer.

Geo. Parrington, film reviewer for the Provincial Cinema Theatres, Ltd., agreed that the production was a poor one. Cross-examined: Witness thought that the British standard of films were generally not lower than the American, though the latter had had fifteen years' start

Mr. Morris, K.C., for plaintiff, suggested that the production was full of sob stuff.

Witness: It had hardly got that. It did not appeal to one's nature.

I. B. Davidson, a film manufacturer, characterised the film as amateurish.

Mr. Hogg, K.C., for defendants: What do you think of the charge of £40 to £50 for the hire of the dog?

Witness: It seems excessive. It would have been better to have bought a dog for £2. (Laughter.)

A. Bowler Reed, a film reviewer, expressed the opinion that it was deplorable to see a talented American actor acting as wet-nurse to a cat and a dog. He never realised what the builder of castles was at or after.

Cross-examined: He thought the acting in most cases good. He could not express any opinion as to the production, but only as to how it appealed to him as a film.

Further evidence was given by H. W. Mason, of the *Impartial Film Report*; I. Josephs, director of Butcher Films; and Gerald Ames, actor and director, of Hepworth. J. H. Taylor, formerly plaintiff's partner, said the agreement with defendants was that the production should not exceed £4,000. Plaintiff agreed to share any loss on film.

Mr. Justice Coleridge, in giving judgment, said that the agreement was on March 24, 1920, but the terms the parties thought they had really arrived at had not been put into writing. He had to decide what was the arrangement and if there was any definite arrangement at all. Much of the controversy had turned on the question of the maximum cost of the production, and it certainly would have been an unusual and improvident bargain by the defendants if the plaintiff had been left at large in the matter of expenditure. It was reasonable to expect that the parties did agree on some sum. The defendants said the maximum cost was to be £4,000, and plaintiff said the moment was to be something between £3,500 and £4,500. He thought it probable that a maximum cost was agreed on, although the letters did not help him on this subject. The defendants paid £4,500 at a time and on an occasion that seemed to bear the impress they thought that was the maximum cost, and not £4,000, and that by that payment they were discharging their obligations. The next question was: Was the film according to the contract?

It was not expected that a film would be provided that would be accepted with rapture by the public, for the parties were only too well aware of the capricious and treacherous taste of the public. What the plaintiff agreed to produce was a first-class British standard kinematograph film from the scenario based on the story, and he (the Judge) had had the greatest difficulty in arriving at what was a first-class British standard kinematograph film. It was easy for experts to come and say, "In my opinion it was," or "In my opinion it was not." These opinions did not guide him very much; he had not personally seen the film, and if he had he might like it or dislike it on grounds other than those that the public might like it or dislike it. Nobody had described what the words "standard film" meant.

It had been said that the words "British standard film" meant the highest pitch of production, but on the other hand it was said British meant British in March, 1920, when we were fifteen years behind the Americans in productions, and when British first-class film was something not equal to the American first-class, although by now we had caught them up.

Some of the experts said it was childish to suppose that anybody would sit it out, let alone go or encourage anybody else to go and see it. Experts for the defendants were most unappreciative and said they could not understand what it was all about. Yet others said it was just the sort of thing that was wanted, and that the public, when they had been sufficiently drenched with blood, assassination and adultery, liked to come back to the clean, old-English village life stories. He (the Judge) did not know if the wave of popular feeling did go to and fro like that, but what he was mostly guided by in this matter was what the parties seemed to have thought of the film at the time.

There were shows of the film, and he found that the defendants paid £2,000 to make up the £4,500, and he thought they paid upon the footing that the plaintiff had fulfilled his contract. For the defendants issued an advertisement in which they praised the film as something extraordinarily good, and appreciatively referred to the Maypole scene. The defendants approved of it, and it was difficult for him (the Judge) to believe that they were entitled, when it suited them, to deny it and, when it suited them, also to praise it.

He was bound to come to the conclusion that the defendants, by their conduct, recognised that whatever "first-class British standard film" meant, the plaintiff had fulfilled the contract. He was not satisfied that subsequently, when defendants claimed to treat the contract as ended, the plaintiff agreed to any new arrangement.

It was now left to decide, was the cost reasonable? There was an item of £40 for a bulldog. He thought that was extravagant, and he reduced it to £20. For the hiring of the motor for a few weeks £211 was ridiculous, and would be reduced by £100. The figure for scenery was extravagant and £500 would be reduced by £325. He deducted £573 10s. altogether from the £4,500 due for the film. The net result of the account would be that the plaintiff was entitled to judgment for £427, and also for £697 as indemnity for expenses incurred by the plaintiff for advertising.

The defendants were granted a stay of execution on the terms of payment into Court in 14 days.

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# WISE AND OTHERWISE

*Being the Sayings of People who Matter, and of some who do not Matter.*

"The movies have brought a race of actors and actresses whose expression suggested St. Vitus's Dance."—Lena Ashwell.

* * *

"I do not see any harm in showing pictures depicting murders."—C. F. Higham, M.P.

* * *

"Picture patrons are being driven away night after night because they are bored."—Lord Beaverbrook.

* * *

"Original genius is frozen out of film production.—*Sunday Express.*

* * *

"Perhaps Mrs. Asquith would do remarkably well on the films."—Kathleen Coyle.

* * *

"We should like to see some courageous picture theatre making a real 'feature' of its topical films."—*Manchester Guardian.*

* * *

"If a director has not a touch of genius his pictures will never be a great success."—W. Gavazzi King (sec. C.E.A.).

* * *

"Public taste was improving."—*Stoll's Pictorial News.*

* * *

"The real art of the film is very young—it has yet to find its Shakespeare."—Arthur Weigall.

* * *

"If we are going to be a successful industry we must sink our personal quarrels."—Jeffrey Bernerd.

# YOUR CORNER

## LETTERS TO THE EDITOR

**Producing in Ireland.**

The last issue of the *Studio* contains a very interesting article *re* "Producing in Ireland," and the writer is perfectly correct in stating that what is needed most is a band of experts, particularly technical men, and till such a band of men is got together it is my opinion that whether it be Ireland or any other part of the British Isles, British production will not yet come out of the rut that it is in now.

I should further like to state that the atmospheric conditions that exist in Ireland in general are photographically perfect I even went to the trouble of proving this by taking a number of scenic films, and found that my long shots were infinitely better than those I had taken in other parts of the British Isles; the Irish atmosphere is much clearer (I mean photographic atmosphere, not political) and in consequence theerof I obtained some exquisite results.

Irish stories would certainly have a world-wide appeal, and I trust that the day is not far off when a first-class producing company will be formed to make pictures in Ireland.—Jack H. Ross.

# WHAT I THINK OF FILM CRITICS

*by* HEAVY LEAD

They have told me what they think of me often enough. It is my turn now.

Mind, I do not care when they tell the public that I am "characteristically villainous," or even "a satisfactory crook"; that is all in the day's work. But one of my chief objections is to the disproportionate space they give to the heroine and the juvenile lead, and then when the man who is the hub of the whole drama, the man without whom there would be no drama in fact, comes to be dealt with, he is dismissed in a couple of words, or ignored. But this is more or less a personal grouse. What I want to emphasise is the cavalier way in which the acting of a photoplay is dismissed.

I do not grumble at the injustice of it so much as the ignorance it displays. The average critic will talk about the continuity of a production, its photography, its direction, the appeal of its story and the ability of the cast as though each of these items pulled equal weight in getting the successful show over.

But consider for a minute. If each of the sections I have referred to is of average merit, the acting is the thing that is going to carry all the rest along and make a commonplace photoplay into a success.

Think of it from the other end. Let the director, the cameraman, the scenery, the story be of the very best, and what will kill the play in once? Bad acting.

Now I am not more vain than most actors. I have been too long at the game to imagine that I am the only pebble on the beach. The swollen-headed popular idol is, of course, always with us, and his behaviour has quite unjustly coloured the glasses through which the public looks upon actors as a whole. The workaday artiste is a practical man, acting is his calling, and what he does he does as well as he knows how. But like everyone who practises an art, whether for business or pleasure, appreciation means much to him.

It helps him—if the word were not so misused by posers I would say it "inspires" him, and if he knows people follow his work, he will be a better artiste for it. The man who receives so many guineas and then considers his work finally paid for is no artiste. He must have the satisfaction of feeling that his work is good, and if he has put all he knows into it he will want the rest of the world to feel it too.

And that brings me back to my friend the film critic. In the first place what does he, or most of his class, know about acting? He is as likely to praise an artiste who is simply playing to the gallery, or who may have been a stage favourite of his, as he is the man who has studied the ampler opportunities afforded by the screen, and understands its limitations.

Speaking generally, and I think most film actors will agree with me, I have found that the thoughtful, artistic player who gets inside the skin of his part, the man who makes himself an integral part of the play, is the man who gets overlooked.

> But get the man who never loses his stage mannerisms, and whose facial expression and gestures are exaggerated in consequence—he will be the one to catch the critic's eye. He will score by reason of his faults. The restrained and artistic actor, who fits into the general scheme of things, instead of standing out like a bar of soap in a coal-scuttle, suffers in comparison.

As a matter of fact the public is by far the best judge. I have always held that in the theatres the best critics of acting were in the pit and gallery. Unfortunately the public verdict does not show up very quickly with the photoplay. People do not clap clever acting when they know they are only looking at a series of photographs—not as a rule that is. When they do, the actor never hears it.

So he is much more dependent on the critic than is his brother on the legitimate stage. And, although, as we all know, nearly all the criticism is destructive, what are we to say when the other type comes along and suggests improvements? Improvements, mind you, when the whole thing is closed. The picture is finished, and we are calmly told what *ought* to have been done. Is there a more maddening trick than that?

The whole trouble is this—we want practical men to criticise us, and we get theorists, amiable or otherwise. If critics had put in a year or two on the floor we should still have our work pulled to pieces no doubt, but most of us would feel the work was done by people who understood it. The actor is, to my mind, the chief factor in the success of a film, and except for the popular favourites he is never even mentioned. When this state of affairs is remedied, film criticism will be in a more healthy condition.

We all suffer at the hands of the faddist. The man with a bee in his bonnet is always with us, but I consider him comparatively harmless, because the public he writes for can, as a rule, see through him, and make the necessary allowances. But he is another count in the indictment against the body of film critics. The time has come for them to put their house in order.

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**Riding Master,**
PUTNEY RIDING ESTABLISHMENT,
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'Phone PUTNEY 1984.

# GETTING A SQUARE DEAL

*by* JACK BINMORE

There has been a lot said and written lately about British films getting a fair chance in America, and all who have the interest of the British film-producing industry at heart have eagerly noted the progress made by home producers during the last couple of years. But few, in sizing up the situation, have asked themselves whether or not British films are getting a square deal in this, the country of their origin.

Obviously, the more encouragement given to home-made products the better its chance when it comes to its disposal in Colonial and foreign markets, and the more the British film is encouraged and fostered, the greater its chances of fighting foreign competition both at home and abroad.

A large number of people in the film trade are frankly prejudiced against British films—of that there can be no doubt. A fact lost sight of by many is that during the war production in this country was practically at a standstill, and valuable years were lost, whilst America was forging ahead without serious outside competition. No pains were spared to bring her products to a high level of perfection, and thus by creating a big demand for her pictures she established a long lead that left other countries with a lot of leeway to make up before being able to compete with her on anything like terms of equality.

It was inevitable that after four years of stagnation the British film would start on a lower plane than the American standard, but now, with increased facilities and activities, the home product is making real headway.

And yet, by a great many people, praise to a British picture is given grudgingly because it *is* British. A number of critics attend Trade shows with the conscientious conviction that it is their almost holy mission in life to pick pictures to pieces—to depreciate the film and not to enjoy it or be entertained by it. That, I maintain, is the wrong spirit in which to view a film, from the point of view of either business or pleasure.

Quite a number of British films have been Trade shown within the last few months that are in every way fit to compare with those we are getting from America, and the standard is gradually being raised so as to give the most pessimistic of persons food for reflection on the merits of British pictures. Despite this, one can still hear at Trade shows such comments as: "Quite good—considering it's British."

Another burden which a number of British films have to bear is the way in which they are Trade shown. More often than not it is a case of going very early to a Trade show or having a struggle to obtain a seat—due in the majority of cases to artistes bringing their relatives, friends, and neighbours along to see the film in which they have played. Anyone seriously viewing a film finds it difficult to concentrate on the screen and do the picture full justice with a hubbub of conversation going on about him, and as a consequence the film very often suffers.

Again, the publicity given home products by Press, renter, and exhibitor, has not grown proportionately with the advance made in standard of production. It has been said—and wisely—that advertising is the soul of business, and publicity is undoubtedly the biggest factor in the exploitation and putting over of any film.

It cannot be denied that British films are making great strides in the right direction, and before grumbling about America not giving our films a square deal, let us first make sure that we do so ourselves—then we shall have the right to expect it from America.

## "THE BIGAMIST"

In the Chancery Division on Friday, October 21, Mr. Maughan, K.C., applied to Mr. Justice Astbury, on behalf of the plaintiffs, for assistance in obtaining an early trial of the action, Stoll Film Co., Ltd., *v.* George Clark and Guy Newall, trading as George Clark Productions.

He said the action was closely connected with another commenced by the defendants. By an agreement dated in November, 1920, defendants agreed to give the plaintiffs the sole exclusive licence for Great Britain for all films featuring Guy Newall and Ivy Duke. There was a provision that the films should not be cut, and that the name of the producers should be advertised in a particular way.

On October 3 they delivered a film to the plaintiffs called "The Bigamist," and the plaintiffs had entered into hundreds of contracts for showing the picture. On October 5 a writ was issued by the producers asking for an injunction in regard to the cutting of the film and another alleged breach as to advertising. There had been some breach, said counsel, but it was a question whether the plaintiffs were responsible, as they said they were committed by the exhibitor, who had been compelled to comply with his obligations.

The injunction was granted by the Vacation Judge, and last week he (counsel) gave an undertaking, but the present plaintiffs had now received a letter from George Clark Productions telling them that in view of their breaches of the agreement they (the defendants) would be relieved from any obligation to deliver any further films, and declined to do so. They had made a further film called "The Persistent Lovers," and in regard to that and other films to which the plaintiffs were entitled under the agreement they had made hundreds of contracts with exhibitors for dates a long time ahead.

If they did not get the contract films they would be exposed to hundreds of actions from exhibitors with possibly very inconvenient consequences. The present plaintiffs issued a writ on October 14 asking for specific performance of the November agreement, and if a speedy trial was facilitated each side was willing to give a mutually satisfactory undertaking until the trial came on.

Mr. Luxmoore, K.C., for the George Clark Productions, said he was willing to submit to such an undertaking.

His Lordship directed that the motion should stand over with liberty to apply as to a date for the trial.

# FILM ACTORS' INTELLIGENCE

Do people go too often to the kinema? The opinion of women social workers at a conference held by the National Organisation of Girls' Clubs at the Mary Ward Settlement, Tavistock Place, this week, is in the affirmative. Miss Neville, Warden of the Mary Ward Settlement, maintained that in its present state, the kinema stimulated wrong emotions.

"The kinema shows us at our worst," she said. "We see sordid, morbid scenes and grossly inartistic scenes. There is too much lack of self-control and drunkenness shown on the one hand and, on the other, too much luxury, motor-cars, powdered servants and so forth. Life is shown as an orgy, its object happiness, and the punishment at the end is only put in to satisfy the censor. Serious subjects are treated lightly and there is a tendency to jeer at married life and to treat immorality as a matter of course."

Experience had, she continued, taught her that it was the easiest thing in the world to stimulate good taste in young people and to teach them to be disgusted at bad films. It was remarkable what natural good taste even small children had, although a great effort was made nowadays to destroy it.

It had been shown time and time again that children preferred a beautiful and faithful film of bird or animal life to even thrilling adventure stories. Educationally the kinema had a great work before it. She had found that films showing beautiful swimming or dancing were invaluable in developing in young girls a sense of the dignity of the human figure which was badly needed nowadays to combat objectionable dress and lack of self-control.

The true function of the kinema, however, would always be to entertain, and it was the duty of the nation to see that such an important recreation was clean and artistic. She criticised the clumsy methods of telling the story by alternate words and pictures on the screen, or by increasing faces to six times their proper size and making them mouth the words. These methods were not only inartistic, but exhausted the mind without using it.

She suggested that the future development of the kinema did not run alongside that of the gramophone, but alongside better acting, which spoke for itself, like the more recent Charlie Chaplin films. In her opinion the kinema would never compete with the theatre, because the copy could not rival the real thing, and because the former always fell short of one's expectations at the critical moment.

Captain Hodges of Community Films, said that the technique of film-making rendered good art almost impossible, while the ordinary film actor had an intensely low intelligence.

The girls of the Settlement themselves had passed a resolution, which was brought before the conference, that the National Organisation of Girl's Clubs should, in conjunction with the National Council of Women, approach the Government with a view to appointing a censorship of films consisting of both men and women

# FRONT COVER BIOGRAPHIES

## XVII—MARY PATTERSON

Mary Patterson, whose photograph appears on the front cover of this week's issue, is not very well known to picture-goers of this country as yet, but the company of which she is the guiding spirit has set out with a modest six months' program which will be announced shortly.

She has received tempting offers to appear in America and on the Continent, and negotiations are now in progress for the sale of the Continental rights of six comedies featuring Miss Patterson, the first of which, entitled "Our 'Aggie," is now in progress.

It is a good class humorous two-reel comedy, and is being directed by the author, Jack Denton.

Mary Patterson is being supported by Bert Darley as her leading man, who also fills the position of assistant manager of Milo Films. Bert Darley is a film star of no mean order, and Miss Patterson has chosen well in securing him for her productions.

Sidney Eaton, who is also an assistant manager, and in charge of the photographic department of Milo Films, is well known in the camera world, and his appointment to this department is a guarantee that the photography of this company's films will be of the highest order.

# PULSE OF THE STUDIO

*Continued from Back Page.*

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
SCENARIST: William J. Elliot,
STAGE: Finishing.

FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: On Third Episode.

FILM: Half a Truth.
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Seventh week.

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
STAGE: Second week.

**Thompson Productions.**

ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
STAGE: Cutting and Assembling.'

FILM: "The Chink in the Armour.
DIRECTOR: Kenelm Foss.
TYPE: Drama.
STAGE: Casting.

**Temple Productions.**

ADDRESS: Catford Studios, S. E.
MANAGER: Maurice Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport.
CAMERAMAN: Harold Bastick.
TYPE: Three Reel Comedy.
STAGE: Finishing.

# WHY WE WANT A CLUB

## HOW WE OVERCAME OBSTACLES AND WHY

*by* REX DAVIS, Member of the Club Committee

I think it was no less a giant than Napoleon who said: "The man who never made a mistake never made anything"; and sure it is that the little piece of india-rubber at the end of the pencil suggests that mistakes can be erased and one can start afresh. And so it is with our club. Therefore let us make a start, and if we make mistakes in the construction, we shall at least know we are trying to construct. And here I would like to say to those who are prone to criticise, *Do* let your criticism be constructive, and not destructive. The depressing reiteration of the words "you'll never be able to . . ." is a little apt to cramp one's style.

We all knew when Col. Bromhead last Sunday week wished Godspeed to the little kinema craft that we should meet shoals and sandbanks, shallows and uncharted rocks, but we do all hope that this will be a happy ship and in its log will be found only comradeship, cohesion, co-operation, and an all-pull-together.

Being privileged to hold the unenviable position of a member of the first acting committee, I can say we have all undergone a deal of mental wear and tear, and that the obstacles have been—and, of course, still are—very formidable; but obstacles in life are only there to be overcome. You will understand that from the word "go" we soon came up against them.

Some said, "You can never have a mixed club; a club should be a refuge from matrimony, not an agency for one"; whilst another, whose gallantry was only equalled by his optimism, would retort: "Then, if you keep the ladies out, you cannot have a representative club." It goes without saying, the ladies get their own way, with representation on the committee, and also they will have their own exclusive quarters in the club, so the most nervous Benedict can come to the club without a tremor.

And by the same token so can the director. I have heard certain directors, not unnaturally, remark that they will be approached about work by workless artistes. I very much doubt it. Anyway, the committee will have the strongest powers, and a breach of club etiquette like that could and would be dealt with.

We don't want a club for somewhere to go where we can air our grievances or tell each other how much better we could play the part than the artiste already cast for it! Nor to discuss the Arbuckle case. Nor to show directors stills of ourselves. But we do want a sanctuary where we can foregather, where we can be found—perhaps (from the point of view of the mighty) where we can be seen and not heard; and I would hope, so far as was possible, firms would only engage members from the club.

We want somewhere we can go when the environment and the atmosphere of Wardour Street becomes more soul-destroying than we can bear, somewhere where we can creep away and get a cup of tea and persuade ourselves that perhaps really, after all, clouds will be sunshine to-morrow. So let us co-operate, construct, combine, contrive collectively and kinematographically to fill for ourselves that long-felt want—*a fellowship of players.*

# YOUR LETTER BOX

For the benefit of those engaged in British studios we are elaborating "Our Letter List," which has appeared in recent issues on the "High Lights" page.

In future we shall reserve space for the publication of the names of people to whom letters have been addressed, care this office, and for this service we shall make no charge whatever.

Artistes and others for whom letters are waiting can obtain them either by calling or sending an addressed envelope. Letters for the following are waiting at this office:—

Faith Bevan, Esme Kavanagh, Winifred Sadler, Elizabeth Atterbury, Daisy Burrell, Barbara Everett, Walter Forde (one letter), Maud Cressall, Elizabeth Brandt, Beatrice Chester, Marion Dyer, Ethel Callanan, Max Freeman (two letters), Hadon Cave.

Letters that are not claimed after four weeks will be opened and returned to senders.

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# STUDIO SPORTS

To open the season and to have an opportunity of presenting the cups, won during the summer, the Kinematograph Sports Association held a highly successful dance, at the Caxton Hall, Westminster, on Tuesday, October 18.

Apart from the dancing, which, of course, was the great attraction, many gathered specially to see the prizes being distributed. Guy Newall and Queenie Thomas made the following presentations:—

CRICKET.
MEDALS FOR 1920.

PATHE FRERES.—F. Smith, P. Golding, F. Bassill, A. E. Norwood, A. Curtice, T. Scales, C. Graves, J. Gemmell, A. File, V. Tuthill, G. Mann.

MEDALS FOR 1921.

IDEAL FILMS.—F. A. Kendrick, A. Walton, G. Barkas, E. Evans, H. Wheddon, A. Puddephatt, F. Hunter, A. Simpson, G. Marlborough, V. Alder, N. Phillips, and a special cup to the captain.

LAWN TENNIS.

Queenie Thomas (B.P. Films), Winner of Challenge Cup and Replica. Miss Scott (Famous-Lasky), Second Prize Ladies' Singles. Mr. Maylem (Fox), Winner of Challenge Cup and Replica. Mr. Green (Famous-Lasy), Second Prize Gent's Singles. Miss Selby (Fox) and Mr. Maylem (Fox), Winners of Mixed Doubles.

SWIMMING.

Miss Humphries (P.C.T.), Winner of Ladies' Championship; Ivy Duke, Challenge Cup and Gold Medal; Miss Parkhurst (Jury), Second Prize Ladies' 100 yards; Miss Batt (International), Third Prize Ladies' 100 yards; Miss Champion (Pathé), First Prize Ladies' Breast Stroke Race; Miss Speak (W. and F.), Second Prize Ladies' Breast Stroke Race; Miss Varney (Pathé), First Prize Musical Quoits; Miss Chilvers (International), Second Prize Musical Quoits; Miss Humphries and Miss Treherne (P.C.T.), Jockey Race; Miss Batt, Miss Chilvers, Miss George, and Miss Elliott (International), Ladies' Team Race; Miss Speak (W. and F.), First Prize Back Stroke Race; Miss Champion (Pathé), Second Prize Back Stroke Race; Miss Soames (Topical), First Prize Good Night Race; Miss Wythe (Fox), Second Prize Good Night Race; Miss Wythe, Miss Pilcher, Mr. Langdon, and Mr. Stebbings, Mixed Team Race; Mr. Langdon (Fox), Gent's Championship, Challenge Cup and Gold Medal; Mr. Bishop (Gaumont), Second Prize Championship; Mr. Hanlon (Lasky), Third Prize Championship; Mr. Harwood (Kodak), First Prize Gent's Breast Stroke; Mr. Marsden (General), Second Prize Gent's Breast Stroke; Mr. Wilson, Mr. Jones, Mr. Gemmell and Mr. Curtice (Pathé), Gent's Team Race; Mr. Brown (P.C.T.), Duck Hunt; Mr. Pontefract (Pathé), First Prize Plunging; Mr. Bishop (Gaumont), Second Prize Plunging; Mr. Langdon (Fox), First Prize Obstacle Race; Mr. Marsden (General), Second Prize Obstacle Race.

The next dance will be held on November 29.

On Sunday last the semi-finals of the Kine. Golf Cup were played. T. Nassland (Alliance) beat Sam Ashworth (Silver Cinemas); and Cyril T. Mitt (Gaumont), beat Harold Pontefract (Pathé).

# STUDIO FINANCE

**New Companies.**

BRITISH PRODUCTIONS, LTD. (177,067).—Private company. Registered October 1. Capital, £10,000 in £1 shares. To carry on the business of theatre proprietors and managers, producers of operas, stage and kinematograph and moving picture plays, and musical and dramatic performances and entertainments, etc. The subscribers (each with one share) are: H. Brooks, 2, Paper Buildings, Temple, E.C., solicitor; W. R. Semhen, 2, Paper Buildings, Temple, E.C.4, solicitor. The subscribers are to appoint the first directors. Registered office: 9, King's Bench Walk, Temple, E.C.4.

PHŒNIX FILM CO., LTD.—Private company. Registered September 26. Capital, £2,000 in £1 shares. To carry on business as film producers, picture hall proprietors, etc. The subscribers (each with one share) are: J. Hubbard Clarke, J.P., B. C. Gibbs, G. Horan, R. Morrison, E. S. Hicks. The first directors are: J. H. Clarke, J.P., B. C. Gibbs, G. Horan, R. Morrison, and E. S. Hicks. Secretary: B. C. Gibbs (*pro tem.*). Registered office: 174a, Gt. Brunswick Street, Dublin.

SONOFILMS, LTD.—Private company. Registered September 20. Capital, £2,075, in 2,000 preferred shares of £1 each, and 1,400 founders' shares of 1s. each. To adopt an agreement with H. E. Hartley, and to acquire and turn to account world's patent rights and subsequent improvements therein for synchronising kinematograph films with gramophones or other sound producing instruments. The first directors are. A. N. Smith, T. Morris, H. E. Hartley. Qualification 100 shares. Registered office: 30, Gerrard Street, W.1.

LINCOLN STUDIO, LTD. (177,074).—Private company. Registered October 1. Capital, £1,000 in £1 shares. To acquire the business carried on at 148 and 149, Holborn Bars, E.C., as "Isograph and Rudds Camera Service," and to carry on the business of artists, designers, photographers, advertisement agents and writers, art exhibitors, art gallery and exhibition proprietors, kinematographers, etc. The first directors are: S. P. Dobbs, 8, Shaftesbury Avenue, New Barnet, artist; Mrs. R. Dobbs, 8, Shaftesbury Avenue, New Barnet; A. R. Crouch, Redcot, 1, Rutland Road, Wanstead, Essex, artist. Registered office: 148 and 149, Holborn, E.C.

PALLIUM PRODUCTIONS, LTD.—Private company. Registered October 6. Capital, £300 in 1s. shares. To carry on the business of kinematograph film producers, etc. The permanent directors are: D. J. Gillings (George Mozart), J. H. S. Russell, George Leyton (managing director). Solicitor: G. H. Olley, 68, Coleman Street, E.C. Registered office: 20, Lisle Street, Leicester Square, W.C.

# "THE ALABAMA COON"

Quite an interesting personality in both the film and the theatrical world is H. Val Jackson, who made a name for himself in the States as the Alabama Coon. His great hit was, of course, "Go to sleep, my little picanniny," with which he travelled all over Europe. He was in Africa during the Boer War, serving in the Frontier Light Horse. Then he went to Japan and later returned to Nottingham.

With voice and banjo he has, if the truth were disclosed, made enough to retire on, but with a growing family, he has decided to come to London, where he has opened a branch at 18, Gerrard Street.

His film ventures include the Tontalini Comedies, and "A Trip to the Moon," so that he is well qualified to understand the requirements of directors.

He has for sale or hire costumes, wigs, props, and all kinds of fancy dresses.

# CAMERAMEN AT WORK

Frank Basil, The Pathé Gazette cameraman, had an amusing experience over in France the other day. The Mayor of Hornsey and his party were presenting the French town they have adopted with agricultural implements. Neither the Mayor nor the party could speak French, and so Basil acted as interpreter and translated the Mayor's speech into French. This little side-line in no way deteriorated from the value of the picture he obtained.

* * *

We have had fires in Wardour Street and fights in Wardour Street, but nothing has caused so much consternation as the report that the Gold Roosters Concert Party is practising in the Pathé studio every day for its forthcoming concert. Putting all joking aside, however, the concert party, which is composed of cameramen, is shaping well, and the concert it gave on October 28 was excellent. J. Cotter, "Jock" Gimmell, T. Scales, and F. Thorne make up the party.

* * *

The possibilities of a discussion on "The Failures and Successes of a Topical Cameraman" were shown on Friday, at the K.C.S. meeting. Henry Sanders gave a few of his experiences, but, apart from A. Moses, no one else had anything to say, not being prepared for such a lecture. Still, it just shows how interesting such a talk would be if the members only came up prepared for it

* * *

Mr. Moses told an amusing incident which happened to him in the States. He was working with the Thanhauser, and that company supplied the artistes, cameramen and director with lunch. There was not much lunch supplied, and the late ones got none. Moses wanted to develop some stuff during lunch, and so as not to have his lunch stolen he hid his sandwiches in his camera. He was suddenly called back to work, and started to turn on a scene. The ease with which the camera was running made him suspicious, so, opening it up for examination, he discovered a mess of sandwiches tangled around a mass of film

* * *

Another amusing story, not told by Moses, was of the start of a certain boat race. The cameraman had been explaining to a fair onlooker how pictures were taken, and so that she could see the picture he put in a bit of ground glass, and suddenly the boats came down to the starting point. Shutting up his camera, he commenced to turn, but he had forgotten to take out the glass, and there was no picture to be seen when the negative was developed.

* * *

Adventures with wild elephants, alligators, irate directors, and equally fearsome things were among the other subjects discussed.

* * *

Rodier Heath writes to me:—"I am writing to inquire whether the K.C.S. has ever considered the admission of "Student" members. Supposing, for instance, one is interested in aviation, it is possible to become a student member of the Royal Aeronautical Society. The student member has no voting power in the society, but he has the very valuable right of attending many excellent lectures, and examining various apparatus brought by the lecturer or other members. In this way he may learn a great deal that no books would ever teach him.

"But what can anyone interested in kinematography do? The only methods of learning camera work I have been able to discover are either lessons at a kinema "school" (fees about 30s. per hour!) or else by means of purchasing a camera and experimenting with it. I have tried the latter method, but am prevented by expense from taking more than a few feet at a time; also, with nobody at hand to give advice progress must necessarily be slow. Could not the K.C.S. fill the gap?

"Just at present it is possible that there are more cameramen than jobs for them, but surely by the time the student is fit to compete with the men who are already skilled, commercial, educational and advertising films will be so much in demand that the position will be reversed, and it will be better for the K.C.S. to have reasonably competent men to meet the demand than to find any unskilled man jumping into the Industry and lowering the cameraman's status.

If too many applications for student membership were received, why not hold some form of competitive examination? Could you obtain the opinions of cameramen on this subject I, for one, should be very interested in them."


**CAMERAMEN. . .**

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105, King's Road,
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**CAMERAMEN. . .**

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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
FILM: "Repentance."
DIRECTOR: Edward R. Gordon.
ASSISTANT DIRECTOR: Maurice Edmunds.
STARS: Peggy Hathaway, Ray Raymond, Ward McAllister.
CAMERAMAN: Harold Bastick.
TYPE: Five-reel Drama.
STAGE: First week.

**British Photoplay Productions.**
ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
CAMERAMAN: I. Roseman.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Finishing.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: Not Titled.
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Third week.

**Direct Film Traders.**
ADDRESS: 87, Wardour Street, W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: First week.

FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
STAGE: First week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Fifth week.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street.
FILM: "The Wonderful Story."
STAGE: Casting.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STARS: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Cutting and Assembling.

FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger
STAGE: Second week.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STAR: Hugh E. Wright and Ida Lambert.
SCENARIST: Frank Fowell.
CAMERAMAN: A. G. Franguelli.
TYPE: Comedy Drama.
STAGE: Cutting and Assembling.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Seventh week

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
STARS: Fay Compton, Florence Turner.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Fifth week.

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Sixth week.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
STAGE: First week.

**Kelstor Productions.**
ADDRESS: Riverside Studios, Kew.
FILM: "An Episode of Life in Greater London."
DIRECTOR: Kelly Storrie.
STARS: Lilly Ford, Kelly Storrie.
CAMERAMAN: L. G. Egrot.
TYPE: Two-reel Domestic Drama.
STAGE: Cutting and Assembling.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson and W. C. Rowden.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
STUDIO: Barkers, Ealing.
FILM: "Our Aggie."
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
ASSISTANT DIRECTOR: Bert Darley.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: First week.

**Rising Sun Productions.**
STUDIO: Barker's, Ealing.
FILM: "Eliza's Romeo."
DIRECTOR: Bert Haldane.
STAR: Louie Freear.
TYPE: Comedy.
STAGE: Third week.

**Seal.**
ADDRESS: Princes Studio, Kew.
FILM: "Jessica's First Prayer."
STAR: C. Hargraves Mansell.
DIRECTOR: Bert Wynne.
STAGE: Sixth week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: "Dutch Courage."
DIRECTOR: Georges Dunstall.
STAR: Dorothy Peters.
SCENARIST: Alec McKee.
TYPE: Two Reel Comedy.
STAGE: Cutting and Assembling.

FILM: Not Titled.
DIRECTOR: George Dunstall.
STAR: Jock Cameron and Marie Munro.
SCENARIST: Georges Dunstall.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Fourth week.

FILM: "The Aspirants."
DIRECTOR: Georges Dunstall.
SCENARIST: A. Button.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Casting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "A Romance of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Cutting and Assembling

FILM: "The Passionate Friend."
DIRECTOR: Maurice Elvey.
STARS: Milton Rosmer, Mdlle. Valia and Fred Raynham.
STAGE: Second week.

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Finishing.

(*Continued on page 13.*)

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.
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BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
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GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exelugrang, London.
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HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.
IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.
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Vol. 1.—No. 22. Saturday, November 5, 1921. FOURPENCE

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Vol. 1. No. 22

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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Nov. 5, 1921

"*Voice and Soul.*"

NOT all the travail of war, it seems, has purged from the German soul the awful vice of taking itself seriously. The vile and ponderous philosophy which did so much to produce the great conflict still inhabits the mind—or at least that fantastic and demoniac perversity which passes for mind—of many Teutonic artistes. Unlike our own half-witted followers of temporary fashions in culture, these German highbrows are not posers. They are in deadly earnest, and deadly in its most dreadful sense of death. They have now concluded that they will teach the world how to put voice and soul into motion pictures. Huntley Carter's vivid description and biting criticisms of their methods, which are contained in an article in this issue magnificently titled "Madness without Method," scarcely demand further comment. The episode he relates demonstrates with terrific force the fact that the German faculty for perversion is as dominant as ever. As an interesting experiment, done with the tongue slightly in one's cheek, the chaotic juggling with shapes and colours would perhaps have been amusing. But to take it seriously, as the Germans are taking it, and to believe that it is "voice and soul," makes them as dreadful and as pitiful as is a lunatic who believes he is the Messiah and hears the voice of God.

* * *

*What is an Assistant Director?*

A CONTRIBUTOR writes an interesting, if pathetic, letter to us, asking us to define an "assistant director." First and foremost, of course, an assistant director is someone who assists the director, but we have no very great hope that this definition will satisfy the inquirer. In many cases the assistant is someone who does all the work up to the point at which the real all-wool director can come on the set and say "Aw-w-ll ri-i-ght. Sh-h-h-oot!" Then the assistant director follows the director back to his palatial apartment, carrying his little stool and megaphone, and learns what a qualified bone-head he is and how rotten the shot would have been if the director had not come to the rescue. When it is screened, of course, it is worse than that, and the director demonstrates to his own perfect satisfaction how it is entirely the assistant director's fault. Because, when you get down to it, this is the real definition of an assistant director: the director's ever-ready alibi and goat.

* * *

*The Boomerang.*

MRS. KENDAL is reported to have said that "kinemas are an insult to God." No doubt King James had much the same idea about tobacco. And posterity has passed judgment on him. It may be that Mrs. Kendal has been misreported and that she said no such thing. If she did it would be interesting to have her elaborate opinion, for such a sweeping remark by itself has little meaning. Supposing that the lady means the buildings themselves. We will not only agree with her but go farther and say that they are occasionally an insult to man. But if she means that the gathering together in these buildings of a number of people in order that they may be entertained in a way that the stage no longer entertains them, we wonder frankly just how she arrives at her opinion. Perhaps what she really meant was the films themselves. Here we can find cases in which we again carry our agreement with Mrs. Kendal farther than her remark. But there are just as many films, on the other hand, which merit an opposite opinion. Supposing, however, that the lady meant the Kinema in the abstract and in the concrete—Kinematography and all that it implies—we reluctantly conclude that it is not so much the Kinema which is an insult to God as the lady's mentality.

* * *

*Filming Music.*

THE crass egoism which enables a German highbrow—that happy and bitter American word!—to believe that by screening a confused mass of geometric shapes engaged in describing weird gyrations and vicious circles, will surely not rest where it is. He will next proceed to produce an equally incoherent cacophony of sound and claim that it makes audible what would otherwise be a motion picture. Then some other genius will arise who will put these sounds into screen form, and they will all be back precisely where they began. Unless in the meantime they land in the lunatic asylum.

* * *

*Art and the Screen.*

LOUIS NALPAS, on his return to France from America, declared in an interview that "the illusion that we can impose the supremacy of the French film on its prestige as a more refined and subtle art must be forgotten once and for all. There must be art, but not too much . . . . Is is not possible to produce some very fine things which shall still be accessible to all the public?" Undoubtedly it is possible. But, like many others, Louis Nalpas is suffering, it seems, from an incomplete understanding of what constitutes art. He appears to regard art in the ultimate sense as something ordinary people cannot understand or appreciate. If this were true would there be good reason for keeping it out of kinematography. But it is the reverse that is true: that all real art is close to the common facts and emotions of life and nature and can be understood of all people. If not, it is not merely not art; it is something at once stupid and untrue. For art is not a pose or a fashion or even a taste.

## Kinema Club Notices

IT is necessary emphatically to explain that only those who are enrolled as members of the Club before November 25 will be Foundation Members at the special subscription fee of Three Guineas, free of entrance fee. For those who join afterwards the subscription fee will be at a higher rate and there will be an entrance fee to be paid. It is vitally important that you should

**JOIN NOW**

and so reap the benefits yourself and also enable the Committee to estimate the Club's possible revenue.

¶ For full details of the excellent progress that has been made with the Club, readers should turn to page 11, where particulars of the premises that are being secured will be found.

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### S. H. HERKOMER,
Scenario Writer.
Expert in Film editing and sub-titling.
7, High St., Notting Hill Gate, W.11
('Phone : Park 2945).

### GERARD FORT BUCKLE
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'Phone : Regent 4747.
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# High Lights

## Intimate Studio Gossip

The Ideal Company, which has been playing in the Bronte country around Keighley and Bradford for the filming of Charlotte Bronte's "Shirley," has completed its work there, but had a flutter of excitement last week as a finale to its visit. Fire broke out at the Victoria Hotel, Keighley, in the early morning. Eight or ten people were sleeping on the floor on which the fire broke out, and Mr. Smith, the manager of the party, who had his door partly open, was awakened by the smoke and the crackling of burning, and after arousing the manager of the hotel Mr. Smith raced through the corridors and awakend the other sleepers in the hotel. All were got out safely. The damage to the hotel was confined to the upper storeys.

* * *

At a certain studio within the London area a crowd of 400 "supers" were used as an "audience." They were obtained from the local Labour Exchange. They were offered 7s. 6d. for the day's work. Half-way through the studio manager announced that ""as they were working so well," he'd pay them 10s. each. (Loud cheers.) So the "audience" worked better still, and went home singing "For he's a jolly good fellow." Perhaps he was; but some unholy imp at the back of my brain-box keeps reminding me that a super's pay in pre-war days was 15s. a day!

* * *

Congratulations to Gaumont and its "Around the Town" film, on providing a series of pictures of British studios. The first is that of the Hepworth Company; Alma Taylor, Chrissie White, Cecil Hepworth and Henry Edwards are introduced; scenes are included of shots being taken in the studio and of the big generating equipment for lighting the studio. This is said to be the biggest generating installation in any British film studio, and is formed of the engines of the famous German submarine liner, the *Deutschland*. This is really valuable publicity for the British film producing industry.

* * *

At lunch with Henry Edwards last Wednesday I was privileged to see a private letter from Cecil M. Hepworth to Paul Kimberly, from which I gathered that Mr. Hepworth and Alma Taylor had had a very pleasant voyage to the States. They travelled with Charlie Chaplin, and Alma was the only person with whom Charlie would agree to dance. The two were repeatedly photographed on landing and spent much time together. Mr. Hepworth says he was delighted to find that Chaplin shared many of his views on the question of producing methods—preservation of direction of vision, and the use of daylight. C. M. H. and Alma later dined with Samuel Goldwyn (whom C. M. H. is pleasantly impressed with), and arranged to visit the D. W. Griffith Studio as well as Chaplin's.

* * *

To transplant an orchard to the grounds of its studio at Isleworth is the latest exploit of Hardy, in order to provide suitable scenery for "The Scourge." It is necessary to have an orchard scene in spring, and to obtain this effect in November artificial blooms and leaves are being fitted to the trees. This is being carried out by an expert, who has come over from Paris solely for the purpose. Some particularly fine 17th century scenery has been specially designed by Geoffrey Malins. It was during the testing of the big street scene that an amusing incident occurred recently. The lighting effects for this particular interior are on such an enormous scale that an individual who was passing by the studios came to the conclusion that a fire had broken out, and promptly summoned the fire brigade. Not only did the fire-engine put in an appearance, but the local police also came on the scene accompanied by a big crowd!

* * *

The editor has asked me to explain that our fundamental policy is to maintain a personal connection with all our readers in the producing business. We are anxious that you should not regard us as at all isolated, but for you to feel that you have a perfect right to call in at this office to see us and have a chat over the business. To this end I want to urge you to regard this as a personal invitation to yourself—whether you are an artiste or cameraman; whether you are well known or obscure; matters not—to drop in at this office any day (except Press day—Wednesday) and have a chat. You will be warmly welcomed.

* * *

Before he was "discovered" Walter Forde was on the stage. "I never made much of a success," he says, "because as an ordinary comedian I was a 'wash out.' Then one day I tried out a dumb performance, and it was a success. For three years afterwards I played on the stage and never spoke a word. Then I applied for film work—I went to every British film company in existence, and not one of them would look at me. Determined to show them they were wrong, I then invested all my savings in some film and a camera. I wrote some comedies, directed them, and played in them. Of course, technically they were terrible, but I sold them—at a loss!" But we all know how Walter is making a big name for himself as our British screen comedian, so his modesty doesn't count one, after all.

* * *

If there is any scenarist who wants to make Ten Guineas I will refer him (or her) to I. B. Davidson at the Lea Bridge Road studios. I had lunch with him the other day and he offered that sum to anyone who could suggest a novel thar would make a good continuity and which he eventually makes into a film. So there you are, you folk who reckon to know—go in and win!

"MEGAPHONE."

## ON THE FLOOR

### With ARTHUR ROOKE

He is a showman as well as director. At all events that is the outstanding quality of Arthur Rooke when he is dealing with a large crowd. He gets every individual of the crowd interested in his work by first getting him interested in the personality of the director himself.

He has a way with children, too—a taking way which gets the best out of them.

As a matter of fact he has been a showman of one kind or another for 27 years, seven of which he has been a director or photoplays, including "The Garden of Resurrection" and "The Lure of Crooning Water."

In the case of a crowd he explains very carefully what is going to take place, and he actually rehearses as little as possible, thinking that he can get more natural action when the crowd moves spontaneously.

If his performers start wrong, he throws up his arms and rushes forward to stop the camera and the performers. If it goes well he tells them so emphatically at the end. After telling the story of the scene he encourages them to do their best, for their own credit and to please him—with "Plenty of life, boys, let's set ourselves alight!"

When it is over he thanks them as though he meant it, with a "You have been darned fine fellows, you have helped me a lot." And this skilful handling of human nature explains much of his success.

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,, MARY ODETTE
,, PHYLLIS TITMUSS
,, ZENA DARE
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,, JOAN MORGAN
,, MADELEINE SEYMOUR
,, FAITH BEVAN
,, MAUDIE DUNHAM
,, MINNA GREY
,, MARGERY MEADOWS
,, JOAN LOCKTON
,, GWEN WILLIAMS
,, MARGARET HOPE
,, LILIAN HALL-DAVIES
,, KATHLEEN VAUGHAN
,, ANN TREVOR
,, HELEN HAYE
,, ZOE PALMER
,, FLORA LE BRETON
,, GLADYS JENNINGS
,, NORMA WHALLEY, Etc., Etc.

MR. MATHESON LANG
,, MILTON ROSMER
,, STEWART ROME
,, CLIVE BROOK
,, LEWIS WILLOUGHBY
,, ARTHUR PUSEY
,, CYRIL RAYMOND
,, CAMPBELL GULLAN
,, DAWSON MILWARD
,, HENRY VICTOR
,, HUBERT CARTER
,, WARWICK WARD
,, JAMES LINDSAY
,, BERTRAM BURLEIGH
,, LIONELLE HOWARD
,, ERNEST THESIGER
,, A. G. POULTON
,, SYDNEY PAXTON
,, WILLIAM STACK
,, FRED VOLPE
,, ARTHUR CLEAVE
,, J. R. TOZER
,, PERCY STANDING
,, VICTOR McLAGLAN, Etc., Etc.

*NOTE:*—Mr. Sidney Jay will be pleased to interview, by appointment, any leading artistes with whom he is not already in touch.

# WISE AND OTHERWISE

*Being the Sayings of People who Matter, and of some who do not Matter.*

"A filmable face and a heart that won't break are the chief requirements of the screen actress.—MOLLIE ADAIR.

* * *

" . . . British directors have displayed a keen sense of their responsibility."—L. YGLESIAS.

* * *

"True Comedy is the player's greatest gift to humanity."—*Weekly Despatch.*

* * *

"Way Down East." . . . I hope British directors will aim at something higher than this.—REV. H. NEVILLE HUTCHINSON.

* * *

"I've got nothing to say."—HENRY EDWARDS.

* * *

"Charlie Chaplin is a great artiste."—CECIL M. HEPWORTH.

* * *

"A majority of ordinary film stories are vulgar, morbid, inartistic, and frequently depict unpleasant episodes."—REV. H. NEVILLE HUTCHINSON.

* * *

"I will not hear a word said against the present British Board of Film Censors."—COLONEL LEVITA (Chairman L.C.C. Theatres Committee).

* * *

"In three films I have been knocked clean out."—REX DAVIS.

* * *

"Screen-acting is entirely mental."—BERTRAM BURLEIGH.

* * *

"It is certain that to make the Club a success we must have co-operation."—C. TILSON-CHOWNE.

* * *

"When I finished reading the last issue of the MOTION PICTURE STUDIO my wife asked me what interested me so much, as she heard me say, 'Hear hear,' about a dozen times."—MARESCO MARISINI.

* * *

"The morals of the British films equal those of the British stage."—J. R. TOZER.

* * *

"Kinemas are an insult to God."—MRS. KENDAL.

* * *

"Maurice Elvey, like Agag, has walked delicately."—"THE TIMES."

# SCENARIO WRITING

## *by* AN AUTHOR

Just as there came a time when the silent stage ceased to be regarded as the Cinderella of the theatrical world, so there has come a time when scenario writing is beginning to be taken seriously by authors. That time is the present.

But this form of literary work is still in its cradle days. It has to progress far. It can only progress in one way: along certain fixed and well-defined lines; and, having regard to the fact that scenario writing is quite as honourable as, and often more remunerative than, other phases of the art of letters, there is a world of wisdom in would-be writers becoming acquainted with the facts of the case.

Formerly, the scenario was merely an elaborate summary of scenes and action, all being connected together with a profusion of dashes, thus: "Gates of city open—enter procession—assassin steps out of crowd on left—takes two steps to centre—fires revolver at general—general falls forward—police close round assassin." Obviously this form had the defect of leaving far too much to the director and players, who very often had totally different ideas to those of the author.

But the art of scenario-writing has outgrown this, and now the scenario is neat and compact, with its "pivotal" incidents prominently displayed and the development of the plot detailed as closely as if it were a novel.

It is often asked: Should a summarised synopsis be sent in or a comprehensive scenario?

As a matter of fact the proper form in which to send in a scenario is: the synopsis, the cast of characters, the scene-plot and the full scenario. And while it is a fact that certain writers advocate the synopsis only, it is generally understood among directors that the detailed script is preferred.

This is soon proved by spending a day with a director. As often as not he does not look at a piece of paper throughout—he has mastered his script in his office long before he started the day's work. Further, he adheres fairly strictly to the words and general scheme of the author. For he recognises that his work is interpretative, not creative. His is to translate the literary word and the artistic thought of the author into "filmable" action. And he will concede that he has his hands very full in doing this.

It is for this reason that authors are advised to endeavour to supervise the production of their work so far as that is practicable.

So let it be accepted that a scenario should not be scrappy but full; it must be as much a living animate entity as a novel is, and that writer is successful who can visualise the actions of his characters. Nor do film manufacturers fail to see the wisdom of the detailed script, for they are then in a better position to anticipate what kind of picture the finished film will make.

Incidentally it should be mentioned here that it is best to ascertain from the director whether he requires copies of the script for the principal players.

As has already been stated, the film story should be submitted in a four-fold form. There must be the list of characters, male and female, forming the cast, with any notes relating to their physique that may be necessary. Then there should be the scene-plot: a list of the various locations (exteriors) and interior scenes, which are required in the action. Follow this with a brief outline of the story written in staccato style; this will contain the germ of the plot, and should run to one or two hundred words, according to the length of the play. Finally comes the comprehensive scenario. In this each scene has to be fully described, the logical presises given, sequence, *denouement* and climax developed, and the whole plot revealed in a vivid manner, but without any dressing or picturesque verbiage. It is usual to write this in the present tense, though this is not essential.

It can be taken as a basic principle that the writer who has gained some experimental knowledge of studio work has an undoubted advantage over he who has not. The studio terms must be familiar. The scenarist, therefore, must learn that a "long shot" is a scene that is so staged that there is ample foreground such as will permit the photographing of persons full-length or, it maybe, a whole crowd, or a scenic long view.

The reverse of this is a "close-up"—self-explanatory term. The camera is brought "close up" to the object which is photographed at close range.

The "cut-back" means a scene which in the chronological order of the story should have taken place earlier. In writing, this takes the form of "Meanwhile, away in the old home, etc."

The essential in a photo-play is action—never hesitant movement. And, while in America pictures that end on the sob-note are somewhat popular, in this country the happy ending is required invariably.

As to the monetary side of scenario writing, all that can be said is that with film producing firms springing up with each succeeding moon, there must, of necessity, be a demand greater than the possible supply. Further, S. Rowson, of the Ideal Film Company, which is forging to the topmost place in the producing world, said to the writer: "A good scenario is the essential groundwork of every film that is going to succeed, and the time is close at hand when a good scenario will be worth £400 easily to the director, and a capable British scenario writer will be able to earn £4,000 a year."

Given the necessary technique, a scenario may obtain anything from £5 to £25 a reel, of which there are usually five to each feature play. On top of this there are generous royalties.

# Where they are and ——

**Clive Brook has been playing lead in "Shirley" which A. V. Bramble is directing for Ideal.**

C. Tilson Chowne has during the past year played in eight British films.

Kathleen Vaughan has now finished her part of Arabella Ann in "Pickwick Papers."

Margery Meadows was engaged in charitable work for the Queen's Hospital last week.

Sir Simeon Stuart has been engaged for "The Scourge," the latest Hardy production.

Phyllis Titmuss is starring in Hardy's new picture in addition to appearing in "The Gipsy Princess."

Mme. Karsavina was at Ideal studios last week doing a dancing scene for Denison Clift's picture, "The Old Wive's Tale."

Marie Ault, late of African Films Co., has just finished playing 'Lizer Ann in the new Gaumont film, "Class and No Class."

Matheson Lang has been booked to play lead in the next picture that Kenelm Foss will direct, and which is, as yet, untitled. This is the first time that Matheson Lang has appeared under Mr. Foss's direction.

Ivo Dawson called at this office to ask us to deny the rumour that has obtained to the effect that he has gone to America. He has no intention of leaving England, and can always be found at Crossways, Claygate, Surrey.

LADY with ideas would like to know of lady or gentleman to collaborate in Scenario writing. — Box A, *Motion Picture Studio.*

William Stack is playing lead in Hardy's third picture, "The Scourge."

Kenelm Foss has gone to Deauville for scenes in his new film, "The House of Peril."

Nathan's have been responsible for executing the large order of costumes for "The Scourge" (Hardy).

Arthur Walcott has been engaged by Walter West to play an important part in his forthcoming production.

H. M. Thompson is in charge of Granger's publicity in London, whilst Elsie Cohen handles this department in Holland.

A. G. Granger paid a flying visit to Holland this week to see the Granger-Binger film, "Sheer Bluff!" which will be Trade shown shortly in London.

Feiko Boersma, who comes from Freisland, is in charge of the photography for "Circus Jim," the new Granger-Binger film starring Evelyn Brent and Adelqui Millar.

Mack Van Lier, chief of the technical department at the Hollandia Studios in Haarlem, has just visited Pars and fixed up a contract with Fox News to represent them in Holland.

Louie Freear is now working for the screen in real earnest—she is playing the leading rôle in the two-reel comedy, "Eliza's Romeo," which Bert Haldane is directing for Rising Sun.

Gertrude McCoy has sailed from South Africa, where she has been playing lead for South African Productions for the past three months. She is due to arrive in this country on November 14.

Evelyn Brent had a "Bouquet birthday" in Holland the other day, being inundated with flowers of every description, both from the Hollandia Studio folk and from admirers, known and unknown.

Harold Cundal has now finished playing for Martin Thornton in his Stoll production, "The Lamp in the Desert," and has been engaged by Geoffrey Malins to play the groom in his latest Hardy film, "The Scourge."

Walter West is heading his own company, which is to be known as the Walter West Motion Picture Show; and the Princes Studios at Kew Bridge have been acquired for the first production, which is being directed now by Mr. West.

Caton Woodville has been engaged by Hardy to act as art director. He has an extensive experience of dress requirements of the various historical periods, and this knowledge should be valuable in selecting the hundreds of costumes needed for "The Scourge."

Jos. Proot is assistant director at the Hollandia Studios in Haarlem, and has his hands full at the moment with the new Granger-Binger circus film, "Circus Jim." His chief characteristic is a broad smile which he never loses, despite the trials of his profession. "Jos" is popular with all the English artistes who visit Holland.

Cyril Percival plays lead in "The Sport of Kings" (Davidson).

Fothringham Lysons plays Bates, the villain, in "The Scourge" (Hardy).

Donald Lindley has given up aviation in order to become Hardy's studio manager.

Arthur Rooke is very busy at the Davidson studios on the direction of "The Sport of Kings."

Kenelm Foss experienced great difficulty last week in obtaining the services of an expert croupier for scenes in "The House of Peril."

Geoffrey Malins, O.B.E., is now busily engaged directing scenes for the new Hardy film, adapted from Raphael Sabatini's novel, "The Scourge."

Eille Norwood is busy at Stoll's on the Sherlock Holmes series, in which he stars. "The Second Stain" and "The Abbey Grange" he has finished.

Flora Le Breton, who recently played an important part in "The Glorious Adventure," has been engaged by Kenelm Foss to play in "The House of Peril" with Fay Compton and A. B. Imeson.

## —DO YOU—

If A. E. Coleby has turned temperance reformer?

* * *

If you have applied for membership of the Club? and—

* * *

Whether you know that those who apply during the coming week will not have to pay so much as those who apply after?

* * *

If Stewart Rome is not having trouble with his eyes owing to the light in the Turin studio?

* * *

Why Clive Brook wore trousers that were too small for him at Keighley? And—

* * *

How he enjoyed sewing buttons on to keep 'em up?

* * *

How Kathleen Vaughan enjoyed carrying the "drunken man" to his room at Elstree?

* * *

If Phyllis Titmuss enjoyed her ride in a certain side-car known as "the flying bedstead"?

* * *

How long the famous actress kept a certain director waiting at the stage door for a reply to his offer to engage her for a new film? And—

* * *

What the director said when he received the reply?

# what they are doing

Lawrence Anderson is one of the leads in Hardy's "The Scourge."

J. T. Tozer is playing an important part in "The Scourge" (Hardy).

William Shenton has been responsible for the photographic work in "Pickwick Papers" (Ideal).

A. O. Walton collaborated with George Beranger in the scenario of "Sinister Street" for Ideal.

Phyllis Titmuss plays two leading parts in "The Scourge," now being directed by Geoffrey Malins at Isleworth.

George Beranger, the latest addition to the Ideal directorial staff, has started work on the floor with "Sinister Street."

Maudie Dunham has been engaged by ideal to play lead in "Sinister Street," which George Beranger is directing.

Amy Verity has been booked through Sidney Jay to play one of the two star parts in Ideal's latest production, "Sinister Street."

Tom Bentley has now finished the direction of "Pickwick Papers" for Ideal, and is now cutting and editing this prior to the Trade Show, which is fixed for November 8.

Joan Lockton is starring in Masters Films subjects.

Harry B. Parkinson is directing "After the Ball" for Masters.

Dick Webb has just finished working for Masters.

Masters Films are about to commence producing "Bonnie Banks of Loch Lomond."

George Bishop has finished the part of Dragon King in "Where the Rainbow Ends," and is now free.

Jack Ross notifies his change of address. Letters will now find him at 142, Vaughan Road, Harrow-on-the-Hill.

Ray Lankester is playing Doctor Smith in "Repentance," which Edward R. Gordon is directing for B. and Z.

Edward R. Gordon had the B. and Z. company at Limehouse this week securing scenes for "Repentance."

Harry B. Parkinson, Walter C. Rowden and George Wynn are all producing at the moment for Masters Films, Ltd.

Robert MacAlarney, who has been acting as scenario editor at Famous Players-Lasky studio for some time, has returned to America.

George Ridgewell is now working on the fourth episode of the series of Sherlock Holmes' adventures, which he is directing for Stoll.

Harding Steerman has been booked to play Lord Sunstead in "Topsy Turvey," which Bertram Phillips is directing at Thornton House Studios.

Stewart Rome has completed his part of Mr. Hogan in the Italian film "The Predicament of Mr. Hogan," and returns to this country early next week.

Dora Lennox has signed a contract with Fred Warden and Karl Hooper to play a leading rôle in "Edge o' Beyond," which goes on tour on December 12.

Ethel Oliver, who is playing Paddy in "Paddy the Next Best Thing" at the Savoy, has been engaged by Norman Ramsay to play lead in his first production.

Fabbie Benstead, who has been playing lead in "Little Dutch Girl" and Seymour Hicks' comedies, is now playing her first screen part. This is in "Repentance" for B. and Z.

Roswell Dague, who has been on the scenario staff at Famous Players-Lasky studio, Islington, has dropped out of its English organisation and returned to America.

Robert Fenemore has now decided to embark on the production of a series of short, well known English poems, the first of which will be Lord Lytton's "The Portrait." This will be directed at North British Productions at Harrogate.

**Geoffrey Benstead is playing Toby the Flower Seller in the B and Z production "Repentance."**

George Wynn has just finished directing for Masters Films, the subject "Comrades."

Olaf Hytten has been playing in "The Wonderful Story," for Graham-Wilcox.

Walter C. Rowden is this week directing "Silver Threads Among the Gold" for Masters.

C. Tilson Chowne is playing Lord Saxby in "Sinister Street," which George Beranger is directing for Ideal.

Evelyn Brent, who has been working on the star part in "The Silver Lining" for Granger-Binger, has returned to this country from Holland.

John Stuart has been engaged through Jay's Agency to play in "Sinister Street," for Ideal. He plays the juvenile lead.

Sir Simeon Stuart plays Albemarle in "The Scourge" (Jay's Booking).

John Reid has a very important part in "Sinister Street" (Jay's Booking).

A. B. Imeson plays opposite Fay Compton in "The House of Peril," for Thompson.

William Shaw is playing in a new Master song film (Jay's booking).

Frank Stanmore has been re-engaged by Famous Players-Lasky, and will go to Spain for exteriors on or about the 11th.

Will Chart was the assistant cameraman to Will Howse during the taking of "The Night Hawk," for International Artists.

## —KNOW? —

If Cheapside and St. Paul's Churchyard will not be a centre of attraction on Poppy Day? And—

* * *

How many well-known film stars will be selling Flanders Poppies in that district? * * *

If Olaf Hytten likes acting with pigs?

* * *

That you save money by joining the Club *now?*

* * *

If Rex Davies' eye was as black as it was painted in the *Daily Mirror* cartoon?

* * *

That we have received numerous congratulations on our revised "Screen Values" section? And—

* * *

That it is the only Review Section in which British productions are reviewed solely from the studio point of view?

* * *

What Henry Edwards thought of the Japanese pictures? and——

* * *

Why he drank lemonade at lunch on Wednesday?

* * *

If Adrian Brunel caught his cold from George Ridgewell?

* * *

The real reason for Betty Balfour's absence from the Committee on Tuesday? and——

* * *

If in future the Committee will employ a chucker-out?

**Mr. HERBERT MAULE,**
**Riding Master,**
**PUTNEY RIDING ESTABLISHMENT,**
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# MADNESS WITHOUT METHOD

*by* HUNTLEY CARTER

"Bubbles and foams of colour danced or wallowed across the screen, fountains and jets of light and shadow, shot into infinity, waves—great, thundering beach-combers of brilliant sound came galloping on, heaving, palpitating, rising into a crescendo, throwing off a serpentine of pearls or a thin, glittering spray that floated away like some high note, piercing, sustained, ecstatic. Globes and discs of harmonious colours came rolling into the field, some cannoning furiously against others, some buoyant as toy-balloons, some kissing or repulsing or merging with one another like white or red corpuscles. Triangles sharp as splinters darted across the rushing torrent of forms. Clouds rolled up, spread, dissolved, varnished serpents of flame blazed through the pictured music a coloured echo, no doubt, of some dominating note. From time to time, flickering and waving in and out, over and under this revel of *Klangfarbe*, or sounding colour, the *Leitmotif* appeared in playful undulant lines like lightning over a landscape, or a golden thread through a tapestry. Then the colour equivalents of the strong, clear finale poured themselves like a cataract upon the scene—masses of oblongs and squares fell crashingly shower upon shower."

The film symphony was over. So we should think! And about time!

This is not a description of Brock's benefit at the Crystal Palace. No, it is not a futurist description of a championship billiard match between Inman and Falkiner, as "the colour rolling into the field, some cannoning furiously against others, some buoyant as toy-balloons, some kissing or repulsing, or merging with one another like white or red corpuscles might lead you to believe." It is an extract from a four-column review of a music film shown to the Trade in Germany, and described in a current German daily. Four solid columns of this.

Think of it. What will the "Reviews of the Week" in the *Kine.* be like when the futurist film comes into its own, and the long-haired reviewers let themselves go? They will require a pantechnicon to take them round.

What is it all about?

Let me give the answer in quotations. It seems that the director-general of the largest film corporation has just amalgamated with a well-known American company. In order to celebrate the event he gathered together the editors of the German papers, and told them a few things about the international significance of the film, and with characteristic modesty he concluded, "I believe the function of the German film is to give the American film "stimmung and soul."

One would have thought that the American film, and the British, for that, is capable of taking care of itself. Anyhow the kind of "voice and soul" which Germany is conspiring to present to the American film appears in a recent "daring experiment."

Through the possibilities—technical, actinic, and spatial—presented by the film, we have now attained to "the painter of music" (whatever this may mean). If it means the kind of person who is out to increase the public appetite for sensational matter by suggesting sounds by colours, he has been "attained" some time. Anyhow "this new magician is a young painter" who is writing film scenarios with a combination of fiddle-bow and mahl-stick.

This is how he does it. "It is necessary to produce thousands of drawings, executed with a microscopic accuracy, as well as to ensure an exact and faithful registration. It is then necessary to colour these drawings with fixed, graduated or variable colours—a task requiring the most prodigious patience and a kind of sixth sense of mathematical *Raumgefuhl*, capable of synchronising time and movement—different movement at the same and at different times—a sort of running application of the Theory of Relativity."

Quite so. You proceed in the manner of making the trick or comic film. In other words, it is the sort of thing that happens when they manufacture pictures of our old friends Mutt and Jeff.

The first exhibit was of a musical theme, Opus I. Symphony, in Three Parts, and a group of artistes, musicians and film experts gathered together to undergo the operation, and at first displayed that scepticism which is a usual element in the transaction.

What they underwent takes up half a column of matter. We are told the room faded away (enough to make it). "The machine began to purr." (It knew what was coming.) After conducting us through the opening passages, which suggest a trip through colourful Japan in sixteen minutes, dawnlights and sunbursts and twilights dart and float and throw off schematic disguises, we arrive at something tangible. Triangles, trapezoids, cubes, circles, spirals, squares, discs, crescents, ellipses—all the usual geometrical stock-in-trade of the cubists—are seen writhing, shifting, interlacing, interlocking, intersecting, "fluent and alive." "One suddenly felt or rather saw the laws of Eurhythmy at work." And there you are. What more could the film be expected to provide? If American corporations think they are going to make anything out of an alliance with corporations that produce this hopeless neo-romantic sort of rubbish they are welcome to it. Films of the kind concern more immediately the student of psychology and medicine, to say nothing of the brain specialist.

As I say, there are four columns of this review. In the end the writer is so carried away by his enthusiasm that he starts prophesying. If the film is going to picture music, why should not painters paint movies? Instead of the Duchess of Blinkington being painted in the manner of (say) Constable or Gainsborough, let her be depicted with the lightning-like grimaces of Charlie Chaplin. Why not?

# "IDEALITY"

*by* CYRIL PERCIVAL

Having perused this "ideal" and most interesting journal week by week since its inception, it has occurred to me that certain persons in the film business are suffering from a new and weird disease which, for want of a better name, I will call "Ideality."

This "Ideality" is a sort of "getting off their chest" a few soulful remarks each week concerning "My Ideal Director," "My Ideal Artiste," "My Ideal Cameraman," "My Ideal Studio Manager," etc. Of course all these various "symptoms" form most interesting and highly intellectual reading matter, but as an "antidote" I think it would not be a bad idea to bunch all these "said symptoms" together and approach them from the point of view of the average and commercial (save the mark!) actor.

Having taken on the job of approach from this point of view, I must, of course, make use of the word "my" which, in the present instance, really means "*our*" or "us"—at the same time trusting the "*ours*" and "*us*" will agree.

So—here goes!

The ideal director, from what I can gather, is a benevolent old gentleman who does whatever the artiste tells him, and who gets a good picture just the same.

*My* Ideal Director is the one who pays us the most money.

*My* Ideal Artiste never borrows make-up. (I do not claim to be the ideal in this respect, having been guilty in emergencies!)

*My* Ideal Producing Company is the one that runs the most directors and finds *us* the most work.

(It must be remembered that if it had not been for "*Jeffrey*" Stolls may never have "*Ber-nerd*" of!)

*My* Ideal Studio is one in which Trade papers in the waiting-room are less than 12 months old.

*My* Ideal Assistant Director has a very worried look and the cares of the nation on his shoulders. I have "had some," at one period of my life, so I *know* this is correct.

*My* Ideal Publicity man should be willing to "do time" for his stunts in *our* cause.

*My* Ideal Studio Manager is one whose "ideal" form of exercise is "options."

*My* Ideal Agent is one who will advance *us* a trifle "with tears in his eyes" (for further particulars see a recent issue of the *Evening News*).

*My* Ideal Cameraman is—this is where *we* shall have to be very careful—What's that?—Saved!—The Editor has just informed me that in his opinion *I* ought to be in an *Ideal Home*. Perhaps he's right, so if you will excuse me I had better go and consult 92, Long Acre.

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# KINEMA CLUB NEWS

BY a sudden stroke, the whole scheme for the Club passes from the nebulous to the concrete and practical. A well-known personality in the film world has advanced the sum of £1,000 to cover the first year's rents, rates, taxes, and insurance of the commodious premises that have been offered the Committee, and negotiations are proceeding for securing these premises. The buildings in question are four floors in height, and cover two shops—eight floors in all—with three very large rooms and numerous smaller rooms. These are to be redecorated and furnished, and when finished, will provide ample accommodation for both ladies and gentlemen, with card-rooms, billiard-rooms, reading and writing rooms, bar, and dining-room, with a large room for meetings, etc.

*The Club should be ready for opening in the New Year.*

Through the generosity of the gentleman in question, the premises can be taken at once, but to put them into the necessary condition, and to furnish them, at least another £1,000 will be required. This is to be raised by members' subscriptions, and therefore the Committee is urging all who intend to join the Club to do so at once, so that the Committee will know exactly how much money it will have to spend on the work.

THIS IS IMPORTANT!—There is a sense in which there is no hurry for a member to join, but everybody will realise that the Committee cannot spend more money than it can see, and so it wishes to emphasise the vital importance of YOU joining immediately.

One hundred and fifty more members are required—*sign the form now!*

By joining now you will become a Foundation Member and Foundation Members will only have to pay three guineas a year all the time they remain members, and will have to pay no entrance fee. Other than Foundation Members (those joining after Nov. 25) will have to pay a much higher annual subscription as well as a stiff entrance fee. *So—join now!*

On this page we print an application form, which must reach this office before Nov. 25—if you post it before Nov. 10 it will be in time to be considered at the next Committee meeting. Applications by letter will be considered just the same as those by this form.

Then we are asked to urge every reader to become a "recruiting sergeant" for the Club. If every reader will become a member and also persuade one other to do so, then the Club will be in a position to be opened with everything in its favour for a highly-successful and useful life.

Full particulars of the Club can be obtained from the Hon. Secretary, 93, Long Acre, W.C.2. ('Phone: Gerrard 9870).

# THE ARMY BEHIND THE CAMERA

Below we print a description that has been supplied by a correspondent of the process that is followed in American studios and the technical work involved in the production of a film.

* * *

In the modern army it is estimated it requires ten men behind each actual fighting man to keep the machinery of war in efficient action. In the making of motion pictures, this invisible army is multiplied by about ten.

When the manager of a studio receives a scenario it is sent to the scenario editor, who turns it over to one of his staff of readers for a verdict. If it is accepted the "scenario doctor" takes the manuscript in hand and, with one of his assistants, whips it into shape for screening. Then one of a staff of continuity writers arranges the story in proper sequence for filming, and stenographers make a dozen copies of the continuity for the various departments who participate in the production.

When the director receives the story, he engages the services of a casting department to assemble a cast. The technical adviser and a staff of assistants begin the research work, in order that the costumes, architecture, scenery and atmosphere of the picture shall be corrected in every detail.

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The head of the technical department calls in his architects, artisans, interior decorators, carpenters, etc., and they arrange for the construction of all the interior scenes. This may include a street corner in Glasgow or a snow-clad mountain peak in Oregon. The property department is given a list of furniture, properties, etc., required for the picture, and this list will usually cover a half-dozen closely typewritten pages. And the property men may be depended upon to have everything on hand, from a newspaper to a locomotive.

A purchasing department is maintained for the purpose of buying what material is required in a production; a transportation department looks after the fleet of trucks and automobiles to transport the players and properties from studio to location.

The electrical department attends to the lighting of the set, which requires from ten to thirty men while the picture is being "shot," and an endless assortment of electrical equipment, such as Kliegs, kinema twins, arcs, floods, spots, banks, overheads, Cooper-Hewitts, searchlights and a dozen other varieties of specially designed illuminating contrivances.

As each day's quota of film is exposed it is taken to the laboratory, where an army of men is employed to develop and print the many thousands of feet of celluloid. When the picture is completed the film is sent to the editorial department, where another regiment of workers known as "cutters" edits and rearranges the sequences according to continuity, while a staff of title writers and artists look after their respective ends of the completion of the film.

Aside from these principal processes named, the course of development of a story from an idea to a finished production engages the services of many other workers without the least among whom a photodrama could not be a complete success.

## *Application Form for Membership of the Kinema Club.*

I am desirous of becoming a member of the Kinema Club and undertake to pay the agreed subscription (free of entrance fee if paid on or before Dec. 1, 1921) subject to election.

Name.....

Address.....

Qualifications.....

*To be filled in and posted to the Hon. Secretary, Kinema Club 93, Long Acre, W.C.2, before Thursday next, Nov. 10*

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "The Mystery Road."

*Famous Players-Lasky British Producers—Starring David Powell and Ruby Miller—Directed by Paul Powell—Scenario by Margaret Turnbull—Photography by C. McDonnell.*

Another disappointing production comes from Islington. In view of the high state of efficiency and the importation from America of persons who are regarded as being experts in their various departments, there has been no abnormally good production offered by F.P.-Lasky. In fact, we shall soon begin to think of Poole Street as "The Mystery Road."

The film under review had everything in its favour: an original story by E. Phillips Oppenheim, the resources of the Poole Street studios, and a cast the members of which have reputations for high-grade work. But the result is a film that is easily dwarfed by many British productions that, so far as studio equipment, finance and human material go, are heavily handicapped.

* * *

In the first and most obvious place, the direction has failed to bring out all the possibilities. The artistes appear to give performances that could be vastly improved had they been handled better by the director, while there are several noticeable scenes which are technically defective, and which need not have been so had the director paid closer attention to the lighting of his sets. It may be that much of the faulty direction is due to the continuity, which appears to provide very limited opportunities for dramatic picturisation.

* * *

Members of the cast are—regarded relatively—good. That is to say, they are quite up to the general standard set by the other departments of he production. David Powell gives a good dramation performance, and is the best of the bunch. Phyllis Bedell dances a really artistic ballet, and this is one of the bright spots in the picture. The rest of the cast are adequate.

* * *

Nor does the cameraman submit results that can compare at all favourably with the British standard of kinematography. This may be due, on occasion, to the poverty of quality in the system of set-lighting that obtains in certain scenes, but there is not evidenced that degree of photographic technique that we accustom with British photoplays.

### "The Bargain."

*Hepworth—Starring Henry Edwards and Chrissie White.—Directed by Henry Edwards.—Scenario by Henry Edwards and Edward Irven.*

Edward Irven and Henry Edwards have succeeded in adapting the well-known stage play into quite a passable film. But the story is built up on a piece of dramatic mechanism which belongs to a day gone by. Henry Edwards succeeds in making the threadbare plot almost convincing by his clever work.

The production has been well carried out and it is largely due to this that the picture turns out anything like the Hepworth standard.

* * *

The cameraman has done his work exceptionally well, and has secured some fine effects of a country dance round a bonfire.

As we have already mentioned, the plot is too obvious to provide any surprises, or to make possible any real dramatic suspense; and, apart from Henry Edwards' wonderful personality, the appeal is only moderate. Both as an actor and director, Edwards is being wasted on the very poor material which the film is founded on.

* * *

The settings are excellent, and in many cases beautiful. The continuity has been well preserved and the lighting is quite effective.

Henry Vibart makes an excellent father, but Rex McDougall's work as the worthless son is too stereotyped, and not convincing enough.

Chrissie White does her work well, but she has very few opportunities; while Mary Dibley makes quite a good Bella.

Henry Edwards carries his part through in a wonderful manner.

* * *

On the whole, "The Bargain" is just an average production, and marks no advance in British screencraft. The fact that Henry Edwards plays in it should succeed in putting it over, and admirers of Edwards' work will not be disappointed in him.

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## PRODUCING IN AFRICA

Some of the difficulties in making pictures in South Africa are suggested in a letter just received from Leander de Cordova, who directed Sir H. Rider Haggard's "Swallow," for the I.V.T.A.

". . . I lack a scenario writer, technical man, painter assistant, title painter, and an indoor studio. . . ."

With regard to his experiences, he has had, he says, many funny and some thrilling happenings while seeking locations for "Swallow." To one location, at a place called Waterval Boven, he had to take the company eight miles every day by foot, over mountains and through rivers, using eight horses as well as fourteen head of oxen.

Of the location itself he speaks in enthusiastic terms. "I think I can say, without egotism," he continues, "that I chanced on the most exquisitely beautiful locations ever used in any pictures ever filmed. On one location I had to use Macheela boys to carry us. We went in a hammock slung between four boys, and travelled that way for sixty miles over rugged, beautiful country.

"One of the rivers we crossed the water was as high as the boys' waists. In it we came upon hippos. They looked at us, but only looked. I had shot one already, and knew how they act if you don't put them away at one shot; so I took no chance with these, although I had my rifle by my side.

I have also been out after tiger, and while at the farm of a friend in the Cape province his stock of prize sheep was visited by a tiger. He and I went after the tiger, and after two days I was lucky enough to shoot the beast—a big fellow, whose skin now adorns my friend's home.

"It is not, however, only from wild animals that one may come to an untimely end, for I have had to sleep on a wet bed for five nights running. When you see my picture, you will, perhaps, realise that old Mr. Death and I have flirted together many times."

## PULSE OF THE STUDIO

*Continued from Back Page.*

FILM: Not Titled.
DIRECTOR: George Dunstall.
STAR: Jock Cameron and Marie Munro.
SCENARIST: Georges Dunstall.
CAMERAMAN: Edward Groe.
TYPE: Two-reel Comedy.
STAGE: Fifth week.

FILM: "The Aspirants."
DIRECTOR: Georges Dunstall.
SCENARIST: A. Button.
CAMERAMAN: Edward Groe.
TYPE: Two-reel Comedy.
STAGE: First week.

**Stoll.**
ADDRESS: Temple Road, Crieklewood.
STUDIO MANAGER: J. Grossman.
FILM: "A Romanee of Westdale."
DIRECTOR: Maurice Elvey.
STAR: Milton Rosmer.
STAGE: Completed.

FILM: "The Passionate Friend."
DIRECTOR: Mauriee Elvey.
STARS: Milton Rosmer, Mdlle. Valia and Fred Raynham.
STAGE; Third week.

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Perey Strong.
TYPE: Drama.
STAGE: Finishing.

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
SCENARIST: William J. Elliot,
STAGE: Finishing.

FILM: Sherloek Holmes Episodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: On Fourth Episode.

FILM: "Half a Truth."
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Perey Standing.
CAMERAMAN: Adolph Burger.
STAGE: Finishing.

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
STAGE: Third week.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh.
ASSISTANT DIRECTOR: Graee Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
STAGE: Cutting and Assembling.

FILM: "The Chink in the Armour."
DIRECTOR: Kenelm Foss.
TYPE: Drama.
STAGE: First week.

**Temple Productions.**
ADDRESS: Catford Studios, S. E.
MANAGER: Mauriee Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport.
CAMERAMAN: Harold Bastiek.
TYPE: Three-reel Comedy.
STAGE: Finishing.

**Welsh Pearson.**
STUDIO: Willesden Green.
FILM: "Maud Em'ly."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Rex Davis.
CAMERAMAN: Emile Lauste.
SCENARIST: Eliot Stannard.
TYPE: Comedy Drama.
STAGE: Fourth week.

## STUDIO FINANCE

PHŒNIX FILM CO., LTD.—Private company. Registered September 26. Capital, £2,000, in £1 shares. To carry on business as film producers, picture hall proprietors, etc. The subscribers (each with one share) are: J. Hubbard Clarke, J.P., B. C. Gibbs, G. Horan, R. Morrison, E. S. Hicks. The first directors are: J. H. Clarke, J.P., B. C. Gibbs. G. Horan, R. Morrison, and E. S. Hicks. Secretary: B. C. Gibbs (*pro tem*). Registered office: 174a, Gt. Brunswick Street, Dublin.

PALLIUM PRODUCTIONS, LTD.—Private company. Registered October 6. Capital, £300, in 1s. shares. To carry on the business of kinematograph film producers, etc. The permanent directors are: D. J. Gillings (George Mozart), J. H. S. Russell, George Leyton (managing director). Solicitor: G. H. Olley, 68, Coleman Street, E.C. Registered office: 20, Lisle Street, Leicester Square, W.C.

BRITISH AND TRANSCONTINENTAL FILMS, LTD. (177,272).—Private company. Registered October 14. Capital, £16,000 in 15,000 cumulative preference shares of £1 each and 20,000 deferred shares of 1s. each. To carry on the business of kinematograph producers, etc., and to adopt an agreement with G. MacElwee and J. G. Wainwright. The subscribers (each with one preference share) are: G. MacElwee, 1 and 2, Great Winchester Street, E.C., director; A. N. Harper, 87, Howard's Lane, Putney, S.W.15, C.A. The permanent directors are: G. MacElwee, J. G. Wainwright, and H. S. L. Sharp. Qualification: £500 preference shares. Remuneration: £250 each per annum, free of income tax. Secretary: J. F. Mallabar. Registered office: 1 and 2, Great Winchester Street, E.C.

CINEMA ENGINEERING CO., LTD. (177,248).—Private company. Registered October 13. Capital, £5,000 in £1 shares. To take over the business of a kinematograph and electrical engineer carried on by E. S. Macfie as the "Cinema Engineering Co.," at 45, Cannon Street, Manchester. The first directors are: E. S. Macfie (permanent), "Burwood," Lynton Road, Heaton Moor, Stockport; F. H. Judge, 31, Henrietta Street, Old Trafford, Manchester. Qualification: £100. Secretary: E. S. Macfie. Solicitor: F. C. Webb, 16, Daneshill, Polefield, Prestwich.

## YOUR LETTER BOX

For the benefit of those engaged in British studios we are elaborating "Our Letter List," which has appeared in recent issues on the "High Lights" page.

In future we shall reserve space for the publication of the names of people to whom letters have been addressed, care this office, and for this service we shall make no charge whatever.

Artistes and others for whom letters are waiting can obtain them either by calling or sending an addressed envelope. Letters for the following are waiting at this office:—

Faith Bevan, Esme Kavanagh, Winifred Sadler, Elizabeth Atterbury, Daisy Burrell, Barbara Everett, Walter Forde (one letter), Maud Cressall, Elizabeth Brandt, Beatrice Chester, Marion Dyer, Ethel Callanan, Max Freeman (two letters), Hadon Cave, Norman Ramsay, G. Albert Smith, Martin Thornton.

Letters that are not claimed after four weeks will be opened and returned to senders.

# LIGHTING PROPERTIES

In our issue of October 22 Basil G. Emmott wrote:—

M. P. Prout asks what I think of the Barden white flame arc. In my experience I have always found they give a much crisper image than any Westminsters. The reason, being only a cameraman, I am afraid is beyond me.

Do I think there is anything wrong with the present systems of artificial lighting? While not at the perfect stage, they are "good enough," *but*, Mr. Prout, there is much to be learned in the arrangement of lamps.

Believing that to see much is to learn much, I make it my business to attend picture shows at least three times a week, and my observations force me to enquire if Mr. Prout saw anything wrong in the lighting of "The Virgin of Stamboul," "Two Minutes to Go," or "The Right to Love," all of which I saw during the last week or so.-

M. P. Prout has replied as follows:—I thank Basil Emmott for his short and commendably succinct exposition of the causes of disagreement—if so strong a word is justified—between us, as well as for the interesting results of his experience, which also are characterised by an unnecessary brevity, not to mention a quite delightful display of modesty. Filmdom generally knows all and guesses the rest!

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I fear that in endeavouring to answer him at all adequately I shall not be able to emulate either of these desirable qualities. The important nature of the subject is the only excuse I can offer for lack of brevity.

Lenses vary much in the extent to which the image produced by rays in the violet region coincides with the image found by the visually stronger rays. It is desirable for all who have to work with both kinds of arc to test their lenses and make a scale of correction.

When I asked Basil Emmott to give us an opinion on Barden lamps I was rather seeking a comparison with other flame arcs than with what they contemptuously call in America "shop lights." Lack of crispness was doubtless responsible for the scrapping of enclosed arcs and mercury vapour as *main* sources of light in America. Perhaps this scrapping would not have been so vigorous if more attention had been given to the testing of lenses.

The present practice in America—the most approved system—is to use flame arcs only as the *main* sources of light, supported by M.V. as softeners or diffusers and spotlights to counteract what I called in my article the "unstereoscopic" effect of lamps badly placed and wrongly used.

Basil Emmott is quite right in saying that there is much to be learned in the arrangement of lamps. There is at least as much to be learned in the method of using them. May I say, without being guilty of a breach of that virtue I so extol, that, having been engaged continuously for twenty-five years in the practical as well as the scientific study of this subject, I feel—I nearly said "know"—that I am qualified to express an opinion on some portion of these unexplored (and unlearned) regions?

My contention is not that the present system is bad (and I am not even concerned whether it be "good enough"—the "passable" of my article), but that it is not as good as a little attention to easily demonstrated, fundamental principles might forthwith make it. A whole copy of the MOTION PICTURE STUDIO would barely suffice to epitomise the numerous points where this experience breaks contact with present practice.

I was at the Trade shows of "The Virgin of Stamboul" and "The Right to Love," but my memory is not as good as it was, and I have probably seen at least 300 feature films since I saw either of them. My impression of the former film (after 14 months) is that the interior work was stamped with a lack of goodness and that the features of Priscilla Dean were of the smudgy and nondescript. I remember a good silhouette of horsemen, a good fight (Wheeler Oakman and Wallace Beery) and——?—a lot of what I call "groping about" in the photography—low-tone "effect" work. I saw its immediate successor, "Outside the Law," last week—a film very similar in type but not, I think, so good.

As to the other film, "The Right to Love," the chief impression it left is that it would have been better if it had remained out yonder. I cannot remember photography sufficiently well (apart from some soft close-ups—good technically).

"Two Minutes to Go" I have not seen, but Charles Ray films are generally "good enough," though I can remember parts of some (*e.g.*, "Paris Green") that are not.

I do not see many releases, but while on a holiday I recently saw three films, "A Temporary Gentleman," "The Sword of Damocles," and "Young Mrs. Winthrop" (from the same studio, if I mistake not, as "The Right to Love") the arc-light work of which was, in my opinion, far from "good enough."

JOHN A. GEEVES,
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# CAMERAMEN AT WORK

That the cameramen are going to be well represented in the Kinema Club is proved by the fact that many applications have been received for membership. Those who are intending to join should send in to the secretary of the Club at 93, Long Acre, W.C., *immediately*, for at the present time the subscription is only three guineas, after a week or two this subscription will be raised, and an entrance fee will also be charged.

* * *

The club will be especially useful to cameramen, both topical and studio, for it will be a meeting place for everyone in the producing line, and it is somewhere to get a good meal and a rest, if you are just back from a long journey.

* * *

I met a topical cameraman last week, who was labouring under the idea that the Club was not for topical men. I pointed out to him that it was merely a suggestion brought forward by one man at the first general meeting, and immediately it was suggested about six directors, twenty cameramen, Col. Bromhead, and a few others were on their feet protesting. When the meeting was unanimous that topical men should be admitted, the proposal was withdrawn.

* * *

The need for cameramen to join the Club is obvious, for it is certain that the Kinema Club is going to be a power in the Film World and the cameraman must be well represented.

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* * *

Rodier Heath's letter has brought in many replies from cameramen, but I am giving you Henry Sanders', the President of the K.C.S., idea of the thing. I saw Mr. Sanders last Saturday, and he told me that it struck him as being an extremely interesting point, but he could not see, from his own experience, that cameramen would be willing to "give" away information and technical details which had taken them many years to learn. He will bring the whole matter before a general meeting of the society, when members will be able to discuss it.

* * *

For the benefit of those who did not see this page last week, I might mention that Rodier Heath's suggestion was that the K.C.S. should admit student members, who could learn the business by being present at the K.C.S. lectures. Mr. Heath pointed out that perhaps in the near future there would be plenty of openings for cameramen, and it would be better to have these positions filled by skilled men from the student members of the K.C.S. than men who had been taught at a kinema school.

* * *

Until the general meeting I will abstain from making any comment on this matter.

* * *

I saw some of Kenneth Gordon's work in "Eve's Pictorial" last week and it is really fine. Some of the best photography I have seen for some time is included in the different issues. Nice sharp stuff and lovely diffused stuff that would almost make "Billy" Bitzer envious. The photography is streets ahead of some of the work being turned out by the big, well-equipped studios in America, and Gordon's studio only possesses about one sunlight and a couple of Wohls.

* * *

Henry Sanders considers that his biggest scoop was taken a few years ago when a certain new airship flew over from Paris. He had just photographed the airship's descent, and had moved up for a close-up of the big doors of the shed closing on the ship after her successful flight, when there was a loud report which sent him to the ground. He was up in a minute again, and instinctively commenced turning the handle. He had the negative rushed back to London, and the explosion of the great airship after its flight was shown at the Palace Theatre, London, the same night—certainly a "scoop" to be proud of.

* * *

A. St. Brown, of Gaumonts, is busy on "Class and No Class."

* * *

I see that Danvers-Yates has fixed up with the Topical. It is rumoured that he is to return to his first love—the Aeroscope.

* * *

D. P. Cooper is working down at Stoll's on "Froggy's Little Brother." "Foggy's Little Brother" was a more suitable title with the weather we were having last week.

* * *

The K.C.S. is very seriously considering holding its meetings on Wednesday instead of Friday night. Henry Sanders brought the matter up at a recent meeting, and pointed out that for topical men Friday was the worst night. The studio men present agreed that it did not matter to them which night the meeting was held on, and it was decided to bring the matter up again. Some were inclined to attribute the poor attendances of late to the fact that the meetings were held on Friday when few were able to turn up.

"TRIPOD."

## MEN BEHIND THE CAMERA

**XI.—Arthur St. A. Brown** made his entrance in the film business fifteen years ago, starting in the dark rooms. His work in the business has been done for Williamson, Gaumont, and others. He was responsible for the photography in "The Fall of a Saint," a Gaumont production in which Josephine Earle was starred. In "Walls of Prejudice," he caused something of a sensation by filming the first scene ever taken in the London Underground. "Fordington Twins" was another of his productions for Gaumont, his most recent being "Christina MacNab," and "Saved from the Sea." He is now working on "Class and No Class." His chief hobby is poultry keeping, and his recreation is firstly football and cricket. Address: 105, King's Road, Finsbury Park, N.4.

# YOUR CORNER

## LETTERS TO THE EDITOR

**"The Paper."**

Your last issue, no doubt, must have pleased all my colleagues, and especially the way "The Week's Products" were measured deserves praise. I sincerely hope for a continuation of that way and I am sure that in a very short time you weekly will be "the paper," without which no director nor artiste should like to be.—MARESCO MARISINI.

# BRITISH LION AFFAIRS

The petition of Henry Rothfield for the compulsory winding-up of British Lion Films, Ltd., came before Mr. Justice Astbury in the Company Winding-up Court, on Tuesday, Nov. 1.—Mr. Goodman, for the petitioner, said this was a judgment creditor's petition. The company was incorporated in December, 1918, with a registered capital of £20,000.

Mr. Luxmoore, K.C., for the voluntary liquidator of the company, mentioned that the company was in voluntary liquidation.

Mr. Goodman submitted that this was clearly a case where the affairs of the company ought to be fully investigated by the Court.

His Lordship: Have you alleged that the voluntary winding-up prejudices you?

Mr. Goodman: Yes.

Mr. Luxmoore: Only that the voluntary liquidator will not allow the petitioner to prove in the liquidation for the amount he alleges to be due.

Mr. Goodman submitted that he could not have any greater prejudice than the fact that the liquidator would not admit his claim.

Mr. Luxmoore said it was a money-lending claim, and there was a complete answer to it.

His Lordship asked if the liquidator was going to move to set the judgment aside, and Mr. Luxmoore said he did not think so. The judgment was not binding on the liquidator.

His Lordship: Can a liquidator refuse to admit a judgment debt?

Mr. Luxmoore: Certainly; the bankruptcy rules apply, and in any winding-up you can question the consideration for a debt.

His Lordship: Is the liquidator an independent person?

Mr. Luxmoore: He is an incorporated accountant. He has been winding-up for two years, and the whole of the assets have been realised and he is ready to distribute, and petitioner says he is bound to be admitted to prove his claim.

Mr. Luxmoore: No formal proof has been lodged. Apparently, said counsel, the money was borrowed by two of the directors on his own responsibility, and one of them purported to have relent the money to the company, but the moneylender does not appear as creditor.

His Lordship: Would it not be fair to let the petition stand over for a certain time to give him an opportunity of establishing his claim?

Mr. Luxmoore said that would not help him, because though he established it, the liquidator would not admit it. He could take out the necessary summons to have the claim admitted. The right way was not to proceed by petition.


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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: P. Hatkin.
TYPE: Romance.
STAGE: Second week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: Untitled.
DIRECTOR: Manning Haynes.
STARS: Ernest Hendrie, Pollie Emery.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel comedies.
STAGE: Second week.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: "Repentance."
DIRECTOR: Edward R. Gordon.
ASSISTANT DIRECTOR: Maurice Edmunds.
STARS: Peggy Hathaway, Ray Raymond, Ward McAllister.
CAMERAMAN: Harold Bastick.
SCENARIST: Edward R. Gordon.
TYPE: Five-reel Drama.
STAGE: Second week.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road. Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama.
STAGE: Second week.

**British Photoplay Productions.**
ADDRESS: Devon Chambers, 28, Fleet Street, Torquay.
FILM: "Where the Rainbow Ends."
DIRECTOR: H. Lisle Lucoque.
CAMERAMAN: I. Roseman.
STAR: West End Cast.
TYPE: Five-reel drama.
STAGE: Finishing.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: "Sport of Kings."
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor MacLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Third week.

**Direct Film Traders.**
ADDRESS: 87, Wardour Street, W.
FILM: "Four Men in a Van."
DIRECTOR: Hugh Croise.
STAR: Johnny Butt.
SCENARIST: Hugh Croise.
CAMERAMAN: Frank Granger.
TYPE: Feature Comedy.
STAGE: Completed.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Second week.
FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
STAGE: Second week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Sixth week.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street.
FILM: "The Wonderful Story."
STAGE: First Week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STAR: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Cutting and Assembling.

FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger
STAGE: Third week.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STARS: Hugh E. Wright and Ida Lambert.
SCENARIST: Frank Fowell.
CAMERAMAN: A. G. Franguelli.
TYPE: Comedy Drama.
STAGE: Cutting and Assembling.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Pickwick Papers."
DIRECTOR: Thomas Bentley.
STAR: Fred Valpé.
CAMERAMAN: Wm. Shenton.
STAGE: Cutting and Assembling.

FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
STARS: Fay Compton, Florence Turner.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Sixth week.

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Seventh week.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
STARS: Maudie Durham, Amy Verity.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: First week.

**Kelstor Productions.**
ADDRESS: Riverside Studios, Kew.
FILM: "An Episode of Life in Greater London."
DIRECTOR: Kelly Storrie.
STARS: Lilly Ford, Kelly Storrie.
CAMERAMAN: L. G. Egrot.
TYPE: Two-reel Domestic Drama.
STAGE: Cutting and Assembling.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson and W. C. Rowden.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
STUDIO: Barkers, Ealing.
FILM: "Our Aggie."
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
ASSISTANT DIRECTOR: Bert Darley.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Second week.

**Rising Sun Productions.**
STUDIO: Barker's, Ealing.
FILM: "Eliza's Romeo."
DIRECTOR: Bert Haldane.
STAR: Louie Freear.
TYPE: Comedy.
STAGE: Fourth week.

**Seal.**
ADDRESS: Princes Studio, Kew,
FILM: "Jessica's First Prayer."
STAR: C. Hargraves Mansell.
DIRECTOR: Bert Wynne.
STAGE: Finishing week.

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.

(*Continued on page 12.*)

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

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*See Article in this issue.*

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Vol. 1. No. 23

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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Nov. 12, 1921

*Exploiting Names.*

ONE of the most curious developments in the history of film production is that by which large fees are paid to well-known authors for scenarios, of which little or nothing but the title and the author's name is used. The process is probably a result of the mad rush to buy up every available novel by writers of repute—a stampede which left the market almost empty of material. The fetish of an author's name having become so deeply ingrained, some of the larger American organisations, desiring the use of the names of novelists whose existing work had already been sold, conceived the idea of persuading authors to write original scenarios and in some cases to co-operate with directors in the studio. The idea was a very sound one, for it is beyond argument that better results should be produced in this way than by adapting for the screen stories which had been expressed by another medium. Unfortunately there was no great sincerity in the carrying out of the idea, for it was soon revealed that all that was wanted was the authors' names. It has even been related that Bernard Shaw was offered a large sum for the use of his name with no obligation either to write a scenario or to allow any of his existing works to be adapted. From the point of view of the uncultured people who control much of the destiny of the production of America such a scheme no doubt appeared good. They certainly thought it was good business. The fact that authors, whose reputation was far more valuable and far less ephemeral than their own, would raise objections when they discovered that their scenarios were being distorted and mutilated and even turned into something entirely different does not seem to have occurred to them. Their mental attitude can best be realised from the fact that one of them once said casually that he had "sent Maeterlinck to der Goast" to learn scenario-writing!

*The Case for the Author.*

ANY widely read author—even if his work is not of any great literary value—has a name to which there is attached a value and some repute. Both the value and the reputation are, for the author, governed to a large extent by the work which he turns out. If, then, he writes a scenario it will undoubtedly contain a story which is typical of him. But if when it gets on to the screen it is not only not the story which he wrote but is something much otherwise, produced most likely in copartnership by people whose ideas and intelligence is of the standard of the more sensational type of fiction magazine, the author has a very real grievance. It is not necessary to enlarge on the stupidity and short-sightedness of the people who do these things. That they are killing the very thing for which they have paid—the public value of the author's name—does not occur to them. How their minds do work is a thing which no one can understand. It is with the author's point of view which we are at the moment concerned. He is being seriously damaged by such a process—as seriously damaged as would be a great painter if he handed over a picture for which he had accepted a commission and it was publicly exhibited under his name after it had been "touched up" by a house decorator. Authors who receive such treatment have surely some means of redress, and it is sincerely to be hoped that they will use it vigorously.

*What Chaplin Learnt.*

IN spite of the fact that he hid himself from the public gaze during his stay on this side, Charles Spencer Chaplin appears to have kept his eyes open. On returning to America he said that the Old World objected to the obviousness and lack of subtlety in American films, and that these dwelt too much on sex. He also declared that the director who made this type of picture excused themselves by avowing that it was the stuff the public wanted. He also said that the mentality of the masses had been misunderstood and that until they were credited with more intelligence no rea impression would be made by the films. It is precisely because of this lack of comprehension of the public that things like those discussed in the two previous paragraphs can occur. Directors and their commercial controllers have been too frequently men of little culture, with a sense of melodrama instead of drama, and a habit of trying to hide inherent defects in a welter of spectacular settings and erotic displays.

* *

*The British Film League.*

THE meeting held last Wednesday to propound a scheme for a regular program of British films is of great importance to everyone in this country connected with picture-making. The scheme has all the elements of success; a British film of guaranteed standard every week, no block booking and no booking before trade show. With two exceptions all the directors and renters of British films are included in the new League, and the arrangements contain all the advantages of the now defunct "Joint Agreement" without its defects. It is to be hoped that the scheme will meet with the loyal support of everyone concerned, as its success will do much to further the expansion of British productions and to keep a little more of the money and employment, which now goes abroad within our own shores.

## Kinema Club Notices

CONSULTATIONS with the Club's solicitor have been taking place during the last week with reference to the legal questions involved in acquiring the premises and the constitution of the Club, and the result of these is to permit the announcement that, all things being in order, the Club will be ready for opening during the Christmas period. It has not yet been decided what particular form the opening ceremony will take.

Applications for membership are still coming in but it is necessary to repeat that only those applicants who are enrolled during this month will be able to obtain the benefits of Foundation Members: No Entrance Fee and the special Subscription Fee of Three Guineas per annum. Those joining after Nov. 25 will have to pay an entrance fee and a larger annual subscription. Sign the form on page 14 and

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# High Lights

## Intimate Studio Gossip

I am asked to deny the persistent report that the Duke of Manchester has been engaged by J. Stuart Blackton as leading man for Lady Diana Manners in her next film. The statement is without foundation, in spite of its having gained wide currency in England and America. I am delighted to be able to deny this rumour---if Mr. Blackton will permit me to say so : there is no room in the profession for any more titled aspirants.

* * *

Henry Arthur Jones because of (or should it be despite?) his success as a film dramatist broke out in a new place last week—for the moment he became a filmist-lecturer. Acting as host at the After-Dinner Club at the Suffolk Street Galleries this amazing septuagenarian read an essay on "She-Stars of the Screen." Lillah McCarthy was hostess, and I am informed that H.A.J. delighted everybody by the charm of his discourse. I am hoping to be able to secure his paper and give *Studio* readers some extracts.

* * *

Great excitement prevailed in the little town of Haarlem, Holland, last week-end, when a circus set up its paraphernalia, and the papers announced that performances would be given continuously for three days. Hagenbeck duly arrived with four of his famous camels; high stepping horses, comic monkeys, dainty ponies, pretty ballet girls, a dapper circus proprietor, a wonderful band, flunkeys in gorgeous uniforms and clowns were everywhere to be seen, and then, a hushed moment and the show began. The audience laughed and cheered and clapped, and — the camera clicked merrily away. It was a scene for the Granger-Binger film "Circus Jim," which stars Evelyn Brent and Adelqui Millar.

* * *

This, of course, attracted large crowds, and one could not have desired a finer set of "supers" than the audience made. But film producing is a heart-breaking business. The first day all went well—maybe Evelyn Brent felt a little chilly in her butterfly ballet costume, but, anyway, she didn't show it in the take. At five o'clock the company disbanded to meet again next day at 9 a.m., when the big thrill of the picture was to be taken, Adelqui Millar, in cowboy attire, shooting at a circle against which stood Evelyn Brent. But the fates willed otherwise; a storm arose during the night, and in the morning nothing remained of the circus but a flapping tent, animals running wildly around, and a circus proprietor with a cut hand and bruised body. To add to the difficulties a large monkey got loose, stood in the middle of the street, and caused a collision between a tramcar and a motorist. And that's film life! * * *

Of all the idiotic criticisms of our profession commend me to Dr. Preston King, who read a paper last week before the Pembroke College Medical Society at Cambridge, in the course of which he said :—"Another evil of the picture house is the language that the artistes use. This may sound strangely paradoxical to you, but it is a very real objection to the deaf and dumb. They have been taught lip reading and to them the words are clearly spoken. Take a Wild West scene, for instance; the actors let themselves go thoroughly in order to play their parts properly. It requires very little imagination to picture the lurid language they employ. They think, no doubt, if they think at all, that only the photographer will hear them; but they are wrong. The master of a deaf and dumb school said he could not take his children to a picture-house again simply because of this."

* * *

What a set of foul-mouthed blackguards you film actors must be, according to this learned (?) doctor. Your lurid language is enough to set the water-works on fire. The wonder is that the celluloid manages to stand the heat. As I am not a learned doctor I cannot set my opinions against Mr. Preston with any hope of being believed, but I must say that while I have seen many exciting crowd scenes shot I have never heard language that could offend either the actresses or the lady journalists present. 'Tis true that, during some crowd scenes in the Blackton production, the sets were burned down, but Mr. Blackton informs me that this was a Fire of London scene and he had soaked the sets with paraffin and set a torch to them.

* * *

Billie Bristow, in addition to her extensive film-star publicity service, had her hands full this week with work in organising the film artistes section of "Poppy Day." This charitable event was in aid of the Flanders veterans, and the film artistes' stall was at St. Paul's, where several players were to sell flowers dressed as the character in one of their films.—Florence Turner in the part which she is now playing in "The Old Wives' Tale," Mary Dibley as the Mother in "The Fruitful Vine," Edna Flugrath as the heroine of "Kipps," Pauline Peters as the heroine of "In Full Cry," Mercy Hatton in Victorian costume, Phyllis Shannaw as the heroine of "The Call of the Road," Kathleen Vaughan as Arabella Ann of "Pickwick Papers," Molly Adair as Sylvia Scarlett of "Sinister Street," and Flora Le Breton as "La Poupée." Walter Forde attended the stall at midday and sold by auction signed portraits of kinema stars in aid of the fund.

* * *

One last word; but of great importance. Turn to page 14 and read the good news about the Club, and then fill in the form, and join up right now. By joining *now* you will save yourself anything up to £50.

"MEGAPHONE."

## ON THE FLOOR

### With DUNCAN MacRAE

The nephew of the late Sir Charles Wyndham, with a vast experience of stage work in all its branches, Duncan MacRae came into the picture business with all the best traditions of the stage behind him, and imbued with many ideals, one of which being that artistic productions and commercial propositions can be concurrent.

Believing that to work successfully behind the camera you must first work before it, Duncan MacRae became an artiste and played for the Edison Co., for which he afterwards became director-general, and then director for Vitagraph, Essanay, Metro, Bioscope, after which he came back to British Productions, and his picture "Burnt In" will be remembered.

On the floor Duncan MacRae is a firm believer in "business is business" and takes his work very seriously. He has that trait so characteristic of those who come from North of the Tweed—thoroughness—and despises the easy-chair methods or the brazen bombast of the megaphone. He feels that the director is in much the same position as the captain on the bridge, and is responsible for the whole welfare of the work at hand.

Believing that the onlooker must see most of the game, he leaves nothing to chance, and thorough rehearsing and complete understanding is a *sina qua non* before taking.

Duncan MacRae is a firm believer in the triple alliance of the director, scenarist and cameraman—and he is a strong enough director to often ask other people's views.

He combines a pleasant manner with a spirit of discipline. There is a quaint little mannerism he has—as a conjuror will sometimes produce much from a hat, so D. M. will often seem to find inspiration by taking his hat off and putting it on again. He has one resolve as immovable as his Scotch hills, and that is the screen must be the mirror of nature.

# WHAT IS AN ASSISTANT DIRECTOR?

An assistant director always reminds me of electricity—something that we know exists, but what it really is we do not know.

The assistant director's duties are many and varied. But no two assistants seem to have the same position. Some see to most of the casting and become casting directors in their spare time. Others I have seen wandering round the floor with the script in one hand and a pencil in the other. Others are allowed to go out and direct scenes on their own, while some are merely messenger-boys, mere hewers of wood and drawers of water (or beer) for the director!

The duties of the assistant director are many and varied. He is a human parodox—he has not a very responsible position and yet he has a responsible position. If he makes a little mistake, there is a big row; if the director makes a mistake, then the assistant is certain to be dragged into it too.

Pity the poor assistant!

I do!

He seems to be the only one in the film business who cannot blame someone else for his mistakes. If the artiste's work is bad, he blames the director; if the director's work is bad, he blames the scenarist; if the scenarist's work is bad, he blames the author, and so it goes on. But the assistant has no such chances.

Perhaps I have arrived at a solution at last—the assistant director is a person employed by every producing company to put the blame on to.

In America the assistant director is allowed to take the company away out on location and direct scenes; he comes back and the chief director views the results in the private projection theatre; anything that has to be cut is decided by the chief. The assistant directs quite a number of scenes in this way.

Then there is the assistant who sees to it that the characters are properly dressed. He may never have directed a scene in his life. There are many like this who attend to the artiste and engage people for the film.

I have even heard of assistants who assist with the scenario—I do not mean those who score out each shot as it is taken, but those who help the director with the script, when it is being written.

Next comes the assistant who holds the slate up for every "shot," carries the tripod for the camera men, carries messages for the director and gravitates to the exalted plane of office boy.

In big firms there is always a chief director. We are shown a picture directed by Ben McTozer and supervised by someone else, who is the chief director of the company. If any of the other ten directors on the company direct a picture, the chief director has his name well to the front as supervisor, although all he ever did was to witness the final copy of the film in the projection theatre. These directors, then, are really glorified assistants.

I could go on like this for many days, and even then might never find a solution. Will somebody assist me by telling me what an assistant director really is?

# BRITISH FILMS IN U.S.A.

After a stay in England and a visit to the Continent, Carl Laemmle, the head of Universal (the American film producing concern), has returned to the States and announced the results of his visit to this side.

After his four months' study of moving picture productions in this and other European countries, Mr. Laemmle is still a firm believer in the continued ascendancy of American films. It is his opinion that it will be a number of years before the master film minds of the Continent will be in a position to challenge American supremacy on the screen.

European film conditions show very little change, says Mr. Laemmle, since I was abroad a year ago. The main impressions that I received were the intense desire on the part of directors and actors to do things in the American way and the very general resentment against the tariff agitation in this country.

These two impressions taken together may seem to strengthen the feeling which has been manufacturing in America that foreign films are a menace to America. Quite the contrary; I came back still more convinced that American films have nothing to fear and everything to gain by foreign competition. It is only in costume spectacles that foreign directors ever have scored in this country and I have no hesitancy in predicting that foreign directors never will be able to produce ordinary features for this country. The customs, mannerisms, ideals, clothes and style of acting as I see them in the ordinary run of foreign features are entirely too "national" to be accepted in America.

The only chance I see for foreign made films is to have them made by an American director and American technical expert. Even then he would have great difficulty, but I have not by any means given up the idea I have entertained for some time of making productions in Germany, France, England, Czecho-Slovakia and possibly some of the northern countries. This country has no scenery or buildings like the old world and I have an idea that the company which can combine these old-world settings with American methods of production and acting will be well repaid.

The interest that European film centres take in the prospect of success of their pictures in America is well shown by the indignation which foreign directors feel at the danger of a tariff wall being erected against their productions. I cannot think of any more ill-advised move than a duty on foreign films. The revenue would be very slight; the hostile feeling aroused is already alarming and is certain to result in retaliatory measures.

# SUBTLETIES AND SLEDGEHAMMERS

An artiste, unable to respond to her call from the Ideal studios wrote to Denison Clift, explaining that she "suffered a great deal with her eyes." She would suffer a great deal more without them.

* * *

Bertram Burleigh, who is now on the water-barrel, says that whisky is man's greatest enemy. Well, and doesn't the good Book tell us to love our enemies?

* * *

It is nothing to a man's credit to be able to borrow trouble.

* * *

A press puff written by an American film actress makes her state that "A wedding-ring is symbolic of love because it has no ending," but in Los it is symbolic because it has no beginning.

* * *

Victor McLaglan's definition of the difference between Capital and Labour: "The money you lend is capital, and getting it back again is labour."

* * *

Reading the *Financial Mail* is enough to make a financier think that in British producing companies he has guilt-edged investments.

* * *

You can sidetrack a lot of unnecessary trouble by giving your tongue a much-needed holiday.

* * *

There is a glut of reformists in studio-land just now. They are continually talking about studio reform or casting reform, or directorial reform. But we are inclined to advocate chloroform.

* * *

"Money," says D. W. Griffith, "is the key to the whole film industry's problem." Yes; but as any anti-prohibitionist would say to him, What's the good of the key if you can't find the keyhole?

* * *

WHEN a man has trouble with his landlord—he consults his solicitor.

WHEN the income-tax man presses heavily—he sends for his accountant.

WHEN business is bad, he goes to the Club and unloads all his troubles on to his friend.

* * *

Flora Le Breton affirms that men have no sense of humour, but when we look at the women that some men have married we are sure that they must have.

* * *

When a fellow is fighting *your* battle for you the least you can do is to hold his coat for him and cheer. Read: "Where is the co-operation?" on page ——

* * *

An advertisement for a new style of cigarette-holder shrieks: "As used by

* * *

Blank Blankton, the well-known film actor." Which is, you will agree, an excellent recommendation, for no one knows better than the film actor the best way to get good puffs.

# WISE AND OTHERWISE

*Being the Sayings of People who Matter and o some who do not Matter.*

"One of the brightest aspects of the British Kinema Industry is the attention given to films suitable for children."—G. A. ATKINSON.

* * *

"One of Jackie Coogan's first purchases was the present of a motor-car to his mother."—*Woman's Life.*

* * *

"Why film Dickens at all?"—E. A. BAUGHAN.

* * *

"A good deal of discussion has taken place recently in film circles."—The *Times.*

* * *

"'Gwyneth of the Welsh Hills' owes its existence to the encouragement of the Prime Minister."—*The Referee.*

* * *

"All my busy life I have been screen-struck."—BETTY BALFOUR.

* * *

"My golf handicap? Well—I hope to do better next time."—HENRY EDWARDS.

* * *

"Of course I believe in mascots."—VIOLET HOPSON.

* * *

"I have often felt that if I could live my life over again I would devote such powers as I possess to the film trade—not acting, but directing, selecting and writing—to try and establish a high standard of art, beauty and morals."—HENRIETTA O. BARNETT, C.B.E.

* * *

"I have never seen so much liquor in all my life."—CECIL M. HEPWORTH (in America).

* * *

"Films are too gruesome—more gruesome than ever the stage was allowed to be."—SIR ALFRED FRIPP.

* * *

"Until I studied 'Pickwick Papers' for the purpose of suggesting a scenario for a film I had no real idea of Dickens' powers as a novelist, and of his weaknesses."—E. A. BAUGHAN.

* * *

"British Street crowds are extraordinary kind to the bashful film artiste."—JOHN BARRYMORE.

* * *

"While the kinematograph can be used, and is used, for amusement, interest and instruction, I consider it a prostitution of art and science to use it, as it too often is, at present."—DR. PRESTON KING.

* * *

"My visitors to-day included girls from Liverpool, etc., who had the impression that Wardour Street was paved with gold."—SIDNEY JAY.

# DEREK DONOVAN'S DIARY

We have secured the right to reproduce extracts from the diary of a well-known film actor, and these will be found to be interesting and illuminating comments on studio life. We have taken care to alter certain names, places and dates so that the actual events and persons cannot be identified.

*Mon. June 27*: Got home at three this morning after working at the studio for nearly twelve hours on end. Directors seem to think that an artiste is above the human (but below the divine!) in that his body does not need rest and refreshment. Same time, I have to marvel at the director who himself seems capable of working for hours without either. But there, no one pretends to believe that directors are human.

*Tues. July 7*: Met Jeff Thomson at Patmac's this evening and jawed about things in general and our work in particular. Jeff is a born grouser. I'm wondering if he is not right, too, in this case. So long as we artistes are prepared to accept all the inconveniences and injustices lying down, then there is no reason to hope for an improvement in the business. However, Jeff is strongly in favour of some kind of organisation for film artistes after the style of the V.A.F.

*Fri. July 15*: My life is fairly crowded for once in a while. Long may it be so! Just finished at Elstree and am now off on location for Stoll. Latter has fine studio. First time I've been in it. Impressed with the organisation. Confirms what I have often thought—that so many producing companies waste money unnecessarily because of the absence of real organisation and a consequent burden of heavy overhead expense. Think heads of companies ought to contribute a sum to pay the best accountancy brains in the country to evolve a scheme of financing and working film studios.

*Sunday, July 17*: Tucked away in the heart of Cumberland. Filming all day yesterday and the director says we can have a day's rest to-day. Appreciate this consideration very much. If only directors and studio managers would understand that the more consideration they pay to the human needs of their artistes (temperamental cusses at best!) the better work they can get out of them. Went to church—of all places—this morning and all the time I was looking at everything with professional eyes. The congregation was a crowd of excellent "types" that would make Elvey rub his hands with glee. So was the parson. And the interior of the church would have looked fine on the screen. Strange how I am cursed with this inability to look at life with normal eyes, but am always mentally transferring its streets and its people, its sorrows and its comedies to the screen! Guess as I die I'll wonder what a longshot of my coffin would look like.

*Tuesday, July 26*: What a life this is! Full of adventure; but there's a heap of tragedy in it. Met a girl at the studio to-day who left home at the age of 17 to get on the screen; married a man who reckoned to make her a star instead of which he made her a wreck. Now the poor girl's left with a kiddie and no money and is working in crowds to keep the kiddie from the hospital. Well-dressed girl, she was—that is the tragedy of it: the tragedy of Pretence. I go to Stoll's to-morrow for my last scene, and then—?

(*Further Extracts Next Week.*)

# FILM FUNDAMENTALS

## *by* JOHN RODGER.

There are certain established facts which are the fundamentals of the film, and the day must surely come when these facts will be regarded as of vital importance. Non-observance of these is why the film is not taken so seriously as it ought to be by public or by the profession. One of these fundamentals is the fact that the photoplay is illusory. It is the essence of unreality. Over a silver sheet flit a series of shadows—fleshless, voiceless and incapable of establishing a personal contact with the audience. That audience might boo itself black in the face but the villain on the screen continues his black, dark deeds, unconscious of the wrath of the audience. The heroine playing a difficult part never hears the applause that would do so much to inspire her to greater displays of histrionic talent. It is all an illusion.

But it is not a vice of the film—it is its virtue. It is essential to the success of the photoplay that this illusion is preserved intact.

I am often inclined to attribute the decline in the popularity of the stage to those articles in the Press revealing all the inner secrets of stage-craft and the "Behind the Scenes" write-ups. But with the films it is still more vital that the public should not know too much about the methods of work and the process of making a photoplay.

The same applies to the personal appearances of film stars, and I notice that E. Fletcher-Clayton, writing in the *Kine*, inclines to the same view. He says:—"I am forced to the conclusion, as a student of showmanship, that kinema stars should never be seen in public. Theatrical or music-hall stars may show themselves with impunity, but kinema stars should never be seen by the public eye excepting upon the screen."

All illusion vanishes when one sees screen stars in the flesh. It vanishes more completely than in the case of a theatrical star who may appear at a society function or at a charity bazaar. A screen star's personality evaporates outside the studio, and the wisdom of making public appearances is therefore doubtful.

In my opinion, nothing should be allowed that may transgress this fundamental of maintaining the illusion of the films. To let the public know too much about us and our work is to invite trouble.

*** The foregoing are the views of our correspondent and are not necessarily our own opinion, nor do we expect they will be allowed to remain unchallenged, and we will place space at the disposal of dissentients.

# Where they are and ——

Sinclair Hill is now directing "The Truant" for Stoll.

Roy Travers is playing in "The Chink in the Armour" (Thompson).

Joan Morgan is playing the heroine Millie Stretton in "The Truants" (Stoll).

Ruth Mackay is playing in Hardy's new picture, "The Scourge."

Teddy Arundell is playing Detective-Inspector Hopkins for Stoll's Sherlock Holmes series.

Madeline Seymour has been engaged by Kenelm Foss to play in "The Chink in the Armour."

Henry Edwards has just completed another Hepworth production which will shortly be ready for Trade showing.

Emelyn Francis has returned to this country from Italy, and will shortly be seen in a new British production.

A. E. Coleby has now finished studio work on "Froggy's Little Brother," and is now casting for his second Stoll production.

Humberstone Wright is busy at the Worton Hall Studios, where he has a prominent part in "The Scourge" (Hardy).

Irene Tripod has been engaged to play an important part in "The Chink in the Armour," which Kenelm Foss is directing for Thompson.

George K. Arthur has been engaged by Ideal to play The Card in the film version of Arnold Bennett's "The Card," which is to be produced by them.

Mme. D'Esterre, who played the housekeeper to Sherlock Holmes all through the first Stoll series of Holmes films, is playing the same part throughout the second series which George Ridgewell is directing.

Phyllis Titmus has been taken ill, and this has necessitated Hardy engaging Madge Stuart to play the heroine in "The Scourge." Every one will regret to hear of Miss Titmus' illness and her removal to a nursing home for a few weeks. She had already figured in several scenes, and these will now have to be re-photographed. This stroke of bad luck will also necessitate her absence from the cast of "The Gipsy Princess," in which she had a prominent part at the Strand Theatre. Miss Stuart, her successor, will be remembered as being the heroine in "Innocent," "General John Regan," "Greatheart," and several other Stoll productions, and Stoll has kindly released her for "The Scourge."

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Phillip Simmons is playing Tony in "The Truants" (Stoll).

Douglas Munro plays in "The Sport of Kings" (Davidson).

Beatrice Anderson has been added to the cast of "The Scourge."

Martin Thornton's next Stoll production is "The Little Brother of God."

Lewis Willoughby is playing opposite Violet Hopson in her latest film.

Madeline Seymour has finished playing Lady Brakenstall in "The Abbey Grange" (Stoll).

Harding Steerman has been engaged by the Hardy Film Company for its new production.

Millicent Bromhead is assistant director to Arthur Rooke on "The Sport of Kings" (Davidson).

Violet Hopson is playing lead in the new racing film now being directed at Kew Bridge by Walter West.

Teddy O'Neill is playing Squire Cunningham in "The Reigate Squire," the latest Sherlock Holmes episode.

Robert Courtneidge is contemplating making a film version of his famous musical comedy success, "The Arcadians."

Robert English has been cast for the important part of John Mudge in "The Truants," which Sinclair Hill is directing at Stoll's.

Leslie Howard Gordon is responsible for the scenario and the original novel of "The Little Brother of God," which Martin Thornton is directing for Stoll.

"Peter," Violet Hopson's dog, who made such a success in the film of H. A. Vachell's play, "Her Son," has a big part in the new picture which Walter West is directing.

Josephine Earle is back again in London.

Basil Tozer makes an excellent Duke of Buckingham in "The Scourge."

Cameron Carr is playing the villain in yet another racing film under the direction of Walter West.

# OVER THE

During the break in the day's work in the studio, when the director, artistes and staff gather round the lunch-table, there is usually an interchange of stories—reminiscences of humorous and thrilling happenings encountered in the course of film-making. We invite readers to contribute those stories to this column: there is no need to put them into literary form—we have a staff here for that purpose. Just send the facts.

While on location on one of my first films, says Olaf Hytten, I met the choicest type of Scottish hotel-keeper. He ought to have a big banking account, judging by the system of charging that obtained at his little hotel. It was a shabby little place and I was given a dirty room at the top of the house. The bed was lumpy and uncomfortable, and I couldn't sleep. The window would not close and before midnight I had caught a draught and was in tearing agony with the toothache. This was all bad enough, but insult was added to injury when the Scottish boss handed me the bill—two guineas for the night! I told him that the charge was preposterous.

"It's our usual charge, sirr-r-r." He pointed out.

That maddened me.

"Well, I refuse to pay it, especially as I could not get a wink of sleep all night

# —— PULSE OF ——

## Continued from

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "The Passionate Friends."
DIRECTOR: Maurice Elvey.
STARS: Madge Stuart, Milton Rosmer, Mdlle. Valia and Fred Raynham.
CAMERAMAN: Jack Cox.
STAGE: Finishing.

FILM: "The Lamp in the Desert."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
TYPE: Drama.
STAGE: Completed.

FILM: "A Lost Leader."
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred Moses.
STAR: Robert English.
SCENARIST: William J. Elliott,
STAGE: Completed

FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: On Fourth and Fifth Episode.

FILM: "The Little Brother of God."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Casting.

FILM: Not titled.
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Schedule.

FILM: "The Truants."
DIRECTOR: Sinclair Hill.
STAR: Joan Morgan and Phillip Simons.
CAMERAMAN: Adolph Burger.
STAGE: Third week.

FILM: "Half a Truth."
DIRECTOR: Sinclair Hill.
STARS: Margaret Hope, Irene Rook, Percy Standing.
CAMERAMAN: Adolph Burger.
STAGE: Completed.

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.

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# what they are doing

Cecil Cameron is playing a prominent part in "The Scourge."

Lawford Davidson is playing Lionel Callon in "The Truants" for Stoll.

Flora Le Breton is now playing the part of a pert little Frenchwoman in "The Chink in the Armour" for Thompson.

## LUNCH TABLE

and was marching up and down the room with a raging toothache."

Whereupon the Scottish gent. took back my bill and said:

"That'll mean another half-crown for wear and tear of carpet!"

Cyril Percival recalls one of the many incidents that gather round the late George Loane Tucker when he was directing for the old London Film Company. On one of those rare occasions he had an argument with another director—Mr. Blank—in Wardour Street over the probabilities of a certain company starting to produce a certain film. "G. L." refused to believe that this would take place and concluded: "It's stark madness and if they do, they're maniacs." During the week it was announced in the *Kinematograph Weekly* that the company was going to produce the film and Mr. Blank immediately wrote confirming this and asking "G. L." what he thought of the company now. "G. L." handed the letter over to me," remarked Percival, and I asked him what I should reply.

"Oh," replied Mr. Tucker, "just say, 'Dear Blank, Read Mark xii, '17.'" "G. L." always was an expert on the Bible, so I turned up the verse in the Bible that was on his desk. And I read: "Father, forgive them, for they know not what they do."

C. Tilson Chowne is playing Lord Saxby, an officer of the Guards, in "Sinister Street" (Ideal).

Lewis Gilbert has been engaged by Stoll to play Captain Tavernay in "The Truants."

Roy Overbaugh is the chief cameraman to John S. Robertson at the Islington Studios.

B. E. Doxat-Pratt recently celebrated his second anniversary at the Hollandia Studios in Haarlem.

George Bellamy has been provided with the part of Sir John Stretton in Stoll's latest production, "The Truants."

Amy Verity is playing lead in "Sinister Street" for Ideal, but this is not a Sidney Jay booking as has been assumed. Fryer Rodgers was responsible.

Geoffrey Kerr has been playing an important part in "Perpetua," which John S. Robertson has directed for F. P.-Lasky.

James Kirkwood is the latest American star to join the F. P.-Lasky Company at Islington. He is to play lead in the next production which George Fitzmaurice is to direct.

Bert Darley, who in addition to acting as manager of Milo Films, has been playing lead in its first production, tells us that this has now been finished, and will be shown to a specially-invited audience on Friday, November 18. The title is "Our Aggie," and he is now engaged with the preliminaries of the next production, which is to start immediately.

***Phyllis Du Barry was discovered by George Pearson who gave this child-artiste a good part in the Welsh-Pearson production, "Nothing Else Matters." She is a professional dancer and singer with two years' experience on the stage. Her business agent is Percy Clarbour, 49, High Street, W.C.2 ('Phone, Regent 2716), to whom all communications should be addressed.***

Clive Brook draws attention to his new address and to the fact that his telephone number is now Hampstead 3083.

Madge Stuart will play lead in "The Scourge," Hardy's third production, opposite to William Stack, in place of Phyllis Titmus, who has been taken suddenly ill.

Maurice Binger, of Hollandia Films, Haarlem, has bought the rights of a famous Dutch play, which he proposes to picturise, with a great English emotional actress in the main rôle.

Norman Doxat-Pratt (aged 6) created a sensation by heading a circus procession through the street of old-world Haarlem, mounted on a white pony, and dressed as a little clown. These scenes were taken for the Hollandia film, "Circus Jim."

Evelyn Brent has just returned from Holland, where she has been playing lead in Granger-Binger's "Circus Jim," and has now signed up with F. P.-Lasky to start immediately in its new production. She desires all future business communications to be addressed to her agent, Sidney Jay.

## THE STUDIO

### Back Page

CAMERAMAN: D. P. Cooper.
STAGE: Cutting and Assembling.

**Temple Productions.**
ADDRESS: Catford Studios, S. E.
MANAGER: Maurice Edmonds.
FILM: "Some Truth."
DIRECTOR: Bannister Merwin.
STAR: A. Bromley Davenport.
CAMERAMAN: Harold Bastick.
TYPE: Three-reel Comedy.
STAGE: Completed.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "All Roads Lead to Calvary."
DIRECTOR: Kenelm Foss.
STARS: Mary Odette, Bertram Burleigh.
ASSISTANT DIRECTOR: Grace Rose.
SCENARIST: Kenelm Foss.
EDITOR: John Miller.
CAMERAMAN: John Parker.
STAGE: Completed.

FILM: "The Chink in the Armour."
DIRECTOR: Kenelm Foss.
TYPE: Drama.
STAGE: Second week.

FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss.
STAR: Stewart Rome.
STAGE: Scheduled.

FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Scheduled.

**Violet Hopson Productions.**
ADDRESS: Princes Studio, Kew Bridge, Brentford.
FILM: Untitled.
DIRECTOR: Walter West.
STAR: Violet Hopson.
SCENARIST: Bertram Brown.
CAMERAMAN: G. Pauli.
TYPE: A Racing Drama.
STAGE: Second week.

**Welsh Pearson.**
STUDIO: Willesden Green.
FILM: "Maud Em'ly."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Rex Davis.
CAMERAMAN: Emile Lauste.
SCENARIST: Eliot Stannard.
TYPE: Comedy Drama.
STAGE: Fifth week.

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# THE MONEY BOGEY

While there is often complaint at the quality of British pictures, it must not be overlooked that our Producing concerns are working under the huge handicap of restricted finance. In fact, this difficulty about finance is at the bottom of the whole question, and to save the industry fresh capital must be attracted. By the courtesy of the *Moving Picture World*, we are able to print the views of F. W. Heathcote, of the Los Angelos Trust and Savings Bank, on the way in which producing companies may receive adequate financial support from the banks. These views, when read to apply to British conditions, are very interesting as well as informative.

The motion picture industry is coming to realise the necessity of going outside its own ranks for the financing of productions. Banks and financial houses have heretofore been reluctant to take part in such financing, owing to the uncertain and untried nature of the business.

The production of motion pictures can be financed by hypothecating all rights and title to a picture during production and afterwards, the lender retaining a lien upon all rentals until advances have been repaid. To do this satisfactorily, however, it is necessary to know the production cost of the picture being financed.

There has been an undue tendency on the part of directors to charge to a given picture a large amount of expense which did not rightly belong there. Many pictures have been shown as costing a certain sum to produce, whereas, as a matter of fact, the correct amount should have been considerably less, inasmuch as a good deal of overhead had been charged thereto.

A problem to contend with has been the cost of carrying actors, actresses and other employees between pictures. A very common practice has been to charge half of this to the last picture and half to the next picture, which is obviously wrong. It will be necessary for all directors to rearrange their accounting so as to provide for a general overhead account among their capital disbursements as distinct from production cost.

In this manner, a certain director, producing, say, four pictures in a year, would have upon his general ledger five main classifications of expense, namely, picture numbers 1, 2, 3 and 4, and also "general overhead expense." The latter would not be chargeable to any one picture, but would be a charge against the concern as a whole.

In making up an annual balance sheet and profit and loss account, the returns on the various pictures over and above the cost of same, would represent the gross profits, and against this would be offset the debit account, representing general overhead expense, the net result being the profit obtained from the operations as a whole.

It is a very frequent thing for actors, actresses, cameramen, directors, property men, etc., to be engaged under a yearly contract, and if for any reason production is halted temporarily, it obviously would not be right to charge the cost of these salaries against a picture which was being financed by a bank or outside concern, when nothing was being given to the picture by such employees. It is impossible to expect banks and financiers to assist in the production of a picture, against production cost, if such practices prevail.

There is a very frequent tendency on the part of many directors to charge against the picture in progress many items such as automobile equipment, cameras, etc., which should be charged to appropriate capital accounts, which could in turn be credited with a fair rental for the time used on any one picture.

It is the practice at some studios to carry a general overhead account, but the purpose of this is defeated in many cases by distributing this overhead account each week among all the pictures in progress. In some cases it will happen that there is only one picture in progress and this picture, therefore, has to stand the cost of an overhead payroll and equipment sufficient to produce five or six pictures simultaneously.

There is an utter lack of uniformity of accounting practices and methods throughout the motion picture industry, and this condition must be rectified if the industry is to be recognised by the financial interests and adequate monetary assistance received.

I have stated that there is frequently a conflict between the artistic and business elements in production, and this is the direct cause of a large amount of entirely unnecessary expense.

Lack of business management and foresight frequently necessitates the idleness of many actors, while a certain piece of equipment or "property" is obtained, the need for which was not foreseen. To an observer it appears that a very large percentage of the time of motion-picture employees is spent in waiting for somebody else, and this would naturally indicate a lack of business management and foresight.

Obviously this results in a vast increase in the cost of production.

*Another article next week.*

# YOUR LETTER BOX

Artistes and others for whom letters are waiting can obtain them either by calling or sending an addressed envelope. Letters for the following are waiting at this office :

Faith Bevan, Winifred Sadler, Elizabeth Atterbury, Daisy Burrell, Barbara Everett, Maud Cressall, Elizabeth Brandt, Beatrice Chester, Marion Dyer, Hadon Cave, G. Albert Smith, Martin Thornton, Coralie Middleton, Lois Weber.

Letters that are not claimed after four weeks will be opened and returned to senders. No charge whatever is made for this service, and artistes are at liberty to take full advantage of the facilities offered.

# FRONT COVER BIOGRAPHIES

## XIV.—MILO FILMS

There is nothing incongruous in devoting this feature this week to the biography of a producing company instead of a person, because before there can be "persons" there must be the producing company. To a great extent the existence of film players, directors, cameramen and studio workers is bound up in the various producing companies of this country.

Furthermore, it is only right to give prominence to the inception of new producing companies because the future of the industry depends, to a certain degree, on encouraging fresh capital to come into the business, and new companies to raise their banners under which British artistic talent can work for the good of the industry as a whole.

Milo Films is one of the newest, but it is well known that youth is ever the period of energy and enthusiasm. Thus it comes as no surprise to learn that new as Milo is, it is rapidly forging ahead. To such an extent, in fact, that it can now announce the completion of its first production. This is one of the series of six high-class comedies which it has scheduled to produce.

For some considerable time there has been an emphatic demand—from the public and the exhibitors—for good short features, especially from high-quality British comedies. This demand Milo has set itself to supply.

Its *premiere* is "Our Aggie," and its quality is the standard of the other five that will complete the series. It is an original story of domestic comedy, and is said to be exceptionally well handled by the three leads: Mary Patterson, Bert Darley and Jack Jarman. The story is from the pen of Jack Denton, who also directed the production. Mr. Denton will be remembered as the director of so many Ideal and other successes. The photographic department has been left in the capable hands of Sidney Eaton, who, as a Kine-Cameraman, has a high reputation in the trade.

We are informed that Milo will hold a private show of "Our Aggie" in the Strand Cinema (in Agar Street, Strand) at 11:30 a.m. on Friday, November 18, and that all communications should be addressed to Milo Films, 323, High Holborn, W.C. (Phone: Holborn 4648).

## A TIP FROM VICTOR

Victor McLaglan, the boxer-actor, is an authority on physical culture. In his opinion, the average man and woman do not take sufficient exercise. Here is a simple exercise which, he declares, should keep everyone fit, as it affects all the abdominal muscles, and it is here that a great many illnesses have their foundation:—Lie flat on the floor, then, with the heels kept firmly in place, raise the body to a sitting position. Commence by doing this exercise about half a dozen times, and gradually increase the number until it takes ten minutes. "No one can afford to play with their health," says McLaglan, "but 90 per cent. of the population take tremendous risks by under-exercise and over-feeding."

# NIGHTMARES

Maurice Elvey dressed in corduroys.

* * *

Sid Jay asked to supply something that he couldn't.

* * *

Olaf Hytten drinking cocoa through a straw.

* * *

Peter Upcher in a boxing part.

* * *

Any old star without "a remarkably heavy mail bag."

* * *

Violet Hopson entertaining her press critics to dinner.

* * *

Clive Brook preaching a sermon from the pulpit of a Little Bethel.

* * *

The Islington studios without its chef.

* * *

Any cameraman who doesn't know more about producing than D. W. Griffith and Kenelm Foss put together.

* * *

A. E. Coleby reading the *Church Times*.

* * *

Mary Odette unaccompanied by her mother.

* * *

A scenarist thanking the director for improving his (or her) scenario.

* * *

Geoffrey Malins and I. B. Davidson playing draughts.

* * *

Florence Turner having an argument with Maresco Marisini.

* * *

Walter Forde blushing.

* * *

The Cameramen's Society holding a meeting.

* * *

Victor McLaglan playing Little Lord Fauntleroy.

# THE SEVENTH ART

Being extracts from an address given by Georges Treville to members of the Playgoers' Club

Ever since the world began, every new idea, every new invention, has had to fight against the "pessimists." (I think you call them, in English, "kill-joys" or "wet-blankets".) You have all met them, those people who, with an indulgent smile, will destroy "art" in two shakes!

This reminds me of the days when I played my first part for the screen, some eighteen years ago! It was quite a small film of four or five hundred feet. I was actually looked down upon by the French Stage for daring to lower myself in appearing on the screen, and thus endanger "the prestige of the legitimate stage." In those times the kinema detracters were the actors themselves!

Our resources then were very primitive; we used to work mostly by natural light, without make-up and with old-fashioned canvas or paper settings.

Our scenarios were full of touching candour, with most ingenious plots. (But those, like the poor, will always be with us.)

In less than two years, however, progress took giants' strides. We began producing films mostly taken from our plays. Gradually our stage actors became converted in face of the overwhelming success of this new art.

Pathé and Gaumont improved their lighting, proper sets were built, and the French kinema was launched.

A few years later (I may say about twelve years ago, when film production was in its infancy in England, and only a little more advanced in America, I paid a visit to England to take some pictures for a film I was then directing. I said at the time that England was destined to become the centre, not only of the film market, but of production as well. I expressed my views on the subject to several financial promoters, but they seemed to consider the kinema only as a passing attraction—as a mere child's toy—and did not attach any importance to my proposals!

Vastly disappointed, I returned to Paris. There, whilst working side by side with Cappellani, Chautard, Caillard and many others, we received, one day, in our studio, some American visitors who were anxious to study our technique and methods of production. They greatly admired our settings, the disposition of our lighting arrangements, and the way we instructed our artistes. They took numerous notes, and I have since heard that these genial visitors have become managers of one of the largest and most important film producing companies in the United States!

I have recently returned to England, and I am surprised to find that, although the international market has considerably developed, the actual British production has not increased in the same proportion.

We all know that the war is undoubtedly the main cause of the standstill which has been affecting French and English markets for several years, but is this the only cause?

In France we often make the mistake of choosing our scenarios according to our French taste, without trying to appeal to a wider and international public. We only think of the impression our films will make upon our friends of the Trade show!

We are wrong!

And the result is that many among our good films cannot pass the censors of other countries. Our French writers are content to sell their adaptation rights, but would not dream of writing specially for the screen, because we cannot afford to pay them.

England possesses everything needed by the successful director. Very few countries in the world have such a variety of beautiful locations (as yet very little exploited). No other country can be proud of more intelligent actors (especially when carefully trained for film work). No other country can boast of more numerous or more enlightened patrons of the arts.

I feel confident that the day will soon come when there will be a great, if belated, business boom, when England and France will join hands in their united efforts to place the Kinema Industry on a firm and imperishable footing!

An interesting discussion followed Mr. Treville's interesting address, in the course of which Denison Clift referred to producing conditions in this country and America, and George K. Arthur spoke as to the British film artistes' attitude.

*This is a group photograph of those who participated in the first social function—a dance—of the Famous-Lasky Sports and Social Club which was held at the Portman Rooms Baker Street, W., recently. The club comprises the members of the Laboratories, the Islington Studio, Famous Players Film Co,. and the Service Company, consequently there was a large attendance, whilst a lively jazz band kept the dancers in continual motion. Organised by H. Supper, secretary, and the officials and committee of the Club, the function was a complete success. J. C Graham, managing director, arrived shortly after the opening of the dance and was received with enthusiastic applause.*

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# WHERE IS THE CO-OPERATION?

An old legend is that film people are too much concerned about nothing to pay any attention to the things that matter. This is the sort of statement that is made without thinking and which is generally accepted because to do so involves no thinking. As a matter of fact, artistes and directors are capable of being just as businesslike as any other person who has to work for his own living. So that there is no genuine excuse for the scant attention that certain artistes and directors are paying to a subject that is of vital importance to them.

It was in response to the continued requests of scores of people engaged in British productions that THE MOTION PICTURE STUDIO was launched. It was scarcely an experiment because we felt confident of the wholehearted support of every person who works in the studio. Our objects were to support the worker in the British studio, to champion his rights and to throw our influence into the scale for improved conditions in the Industry and for better British pictures. THE MOTION PICTURE STUDIO was to be the official organ of studioland. And it is!

With pardonable pride we look back over the period of our existence—now nearly half a year—with the knowledge that we have not failed to do what we set out to do and to be.

Our plans for the future are full of fresh endeavours for the benefit of artistes, directors, comeramen, scenarists and studio-workers generally, but—and this is what we must emphasise—it is absolutely impossible for us to bring those plans to fruition if we are not supported by those for whom we exist.

There are still scores of Ought-To-Be-Readers who manage to muddle through—Heaven above knows how—without this journal. They are imperfectly equipped. Their loss is infinitely greater than ours. They can manage without this paper much less than this paper can manage without them. For their sakes—and for the sake of the profession that they influence—we hope the day will soon come when they will be numbered among the "Ought-To-Be's" no longer.

But circulation will not keep this paper in existence. At lease, we do not want to exist on circulation. For this reason: We are convinced that the usefulness of this journal to those engaged in British productions may be impaired if we have to fall back on general public circulation.

In our opinion it is necessary to treat THE MOTION PICTURE STUDIO as a professional journal, and its circulation to be confined, so far as is possible to those in the profession. The public can learn too much about the business—and the more it knows the more the illusion of the film is spoiled. It is for that reason that we are deliberately sacrificing general circulation for intensive and professional circulation.

Thus, it is obvious that THE MOTION PICTURE STUDIO is forced to depend far more on its advertisements than would be the case if we went out for a general circulation. Those in the producing business are in honour bound to support the STUDIO. We are supporting you—you must support us.

Our "Artistes' Cards Section" is of great utility to all concerned.

We have in our possession letters from directors saying that they refer to the photos. when casting for productions.

*Camera*, the American studio journal, has paid eulogistic tributes to the STUDIO: "It tells us what England is doing in the production line; it also locates some of our missing friends."

Tom Terriss, the director of Cosmopolitan Productions, and late director of Vitagraph features, writes from New York, "It fills a long-felt need. Even in this country we have nothing to approach it."

A member of our staff happened by accident to be in the board room of one of our largest studios last week about an hour before the directors of the company gathered in session and in front of each director's chair lay a copy of the STUDIO on the table.

A few weeks back we printed full details of International Artist's *premiere*, "The Night Hawk," and before the paper had been on sale a week that company had received 1,200 inquiries from exhibitors about the film—1,200 possible bookings before the Trade show.

These few facts, selected at random, serve to show what a powerful advertising medium the STUDIO is—artistes who can afford to refrain from reserving advertising space merit our envy.

This article is not an appeal by any means It is a statement of our policy. It explains the fact that the STUDIO must depend on its advertising if it is to safeguard its readers' interests by restricting its circulation to those in the profession. We do not want to have to reverse this policy—that is for our readers to determine by the way in which they support our advertising columns.

# THE TWENTY-SIXTH

Three issues after this—the issue dated December 5—will be our twenty-sixth number. On that date THE MOTION PICTURE STUDIO will have been in existence for the first half-year, and we intend to commemorate this by the issue of a Special Number. It will be full of special features, and we are making arrangements for it to be specially circulated throughout all the studios in this country, America and on the Continent.

It is necessary for those who intend to take full advantage of this opportunity for special publicity to let us know at once what advertising space they wish reserved. There will be no increase in the usual advertising rates.

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "Cwyneth of the Welsh Hills."

*Stoll. Directed by F. Martin Thornton. Starring Madge Stuart. Scenario by Leslie H. Gordon. Photography by Percival Strong.*

F. Martin Thornton has made quite an average film out the novel—a film which abounds with beautiful scenes of Wales. But there is very little to it. There is nothing to grip; it is all a very plain story of Welsh life, devoid of incident of any kind. Martin Thornton has done his work quite well, and the film should be interesting to Welshmen and those who have read the novel.

* * *

The acting is good throughout. Madge Stuart makes an appealing heroine, and is well suited to the part of Gwyneth.

Mrs. Hubert Willis is good as Jane Ryhs.

J. R. Tozer plays his part well, and Lewis Gilbert lives his part.

Eille Norwood has very little to do, but the very dramatic scenes in which he appears, could only have been done by him.

Harvey Braban makes a fine Gwilyn Rhys, but perhaps the finest bit of acting in the film is given by Henderson Bland, as the minister.

* * *

The continuity is good and the story has been well adapted, except that it is a bit too long in the screen form.

The photography, by Percival Strong, is one of the finest features in the film. The lighting and trick effects with shadows are worthy of a better film and the super-imposed sub-titles are excellently photographed —in fact, if the whole film was as good as the photography, it would be a very fine offering.

* * *

"Gwyneth of the Welsh Hills" is of the old melodramatic type with the handsome stranger, who betrays the innocent village girl. Everything is there; the village squire, the parson, the innocent village girl, and the villain.

As we have already said, it is just an average offering, and marks no advance in British productions.

### "The Adventures of Mr. Pickwick."

*Ideal. Starring Fred Volpé. Directed by Thomas Bentley. Scenario by E. A. Baughan and Eliot Stannard. Photography by William Shenton.*

In the hands of Thomas Bentley, "Pickwick Papers" has become almost as funny a film as the original story. The story has certainly not suffered anything by being presented in screen form, and it is mostly due to Bentley that it has turned out successful, for if it had been badly handled it would have been a very slow affair indeed.

As it is, it is one of the most amusing British films we have yet seen and one which should sell well in foreign markets. "The Adventures of Mr. Pickwick" is a credit to the British film Industry.

* * *

The acting is good throughout, but perhaps the most striking thing about the film is the amazing array of Dickensian types. No two characters are alike, not even in the crowd scenes, and here, again, Bentley is to be complimented, for it takes a very clever man to find and cast types of the kind he has given us.

Chief acting honours go to Fred Volpé as Mr. Pickwick; he might be a little too tall for the part, but any such idea is soon forgotten when he starts acting. He gives one of the finest performances we have seen for some time.

Mary Brough is good as Mrs. Bardell, and Ernest Thesiger, Hubert Woodward and Barnsby Williams give good interpretations of their various rôles.

Tupman is well interpreted by Frank G. Arlton, and Thomas Weguelin gives a fine performance as Mr. Wardle.

All the other artistes, especially the fat boy, are well cast and play their rôles excellently.

* * *

E. A. Baughan and Eliot Stannard have adapted a very difficult subject to the screen and made of it a fine screen picture. There is never a tiresome moment, and the start and finish (the latter may not please some people) are, at any rate, a novelty, and should be a pleasing novelty to most picture-house patrons. The continuity is, on the whole, well preserved, and the most has been made out of the story.

* * *

William Shenton is very unlucky, for on the day of the Trade show London was all fog, which had entered the theatre where the picture was being shown, with dire results to the screening. Still, so far as could be seen, the photography was good, as Shenton's photography usually is.

* * *

Ideal has, in "The Adventures of Mr. Pickwick," one of the best films that firm has yet turned out. All those who have had a hand in the making of the picture are to be complimented.

### "Where the Rainbow Ends."

*British Photoplay Productions.—Starring Babs Farren, Cave Chinn, Roger Livesey, Harold Deacon, George Bishop, and Vesta Sylvia. Directed by Lisle Lucoque. Photographed by I. Roseman.*

* * *

Lisle Lucoque has made of the well-known stage play, an equally good film, and one which should enjoy the same popularity as the play itself has done. The subject could not have been better handled, although some of the fake parts are rather mechanical. A geat feature of the film is the beautiful exteriors, and these alone are sufficient to warrant its success.

* * *

Babs Farren invests her part with a charm, that makes it excellent, while B. Cave Chinn, as the typical English boy, succeeds in sustaining his role in fine style.

Roger Livesey, as the lion's cub, is responsible for causing a great deal of merriment. George Bishop makes a fine dragon king, and the thankless role of the wicked Uncle has a clever exponent in Fred Glover.

Eric Gray is exceptionally good as Jim Blunders.

Vesta Sylvia, as Will o' the Wisp, is beautiful and natural.

All the acting is of a very high standard.

* * *

The play has been well adapted, for although one misses the words, the screen version contains all the attractiveness of the original.

I Roseman has taken full advantage of the beautiful exteriors, and has expended great care on all the interiors. The photography will do a great deal to make the picture a success.

### "The Fifth Form of St. Dominics."

*Davidson-Granger. Starring W. A. Freshman, Ralph Forbes and Maurice Thompson. Directed by A. E. Coleby. Adapted by A. E. Coleby and Dave Aylott. Photography by D. P. Cooper.*

The first reel of this picture is very slow, but by the time the second reel has been reached the picture gets better and better, until finally one is left wishing to see it all through again, it is so good. But that first reel! Seldom have we experienced anything so tedious—a mass of sub-titles, with here and there a peep at one or two shots. We cannot say who is guilty for getting so much writing in at the start, but, with a little less of the first reel, "The Fifth Form at St. Dominic's" is one of the best productions A. E. Coleby has done.

Coleby has made the picture a really enjoyable film of a schoolboy's life, and in obtaining the realism he has succeeded in making the crowds of schoolboys appearing in the film act—well, perhaps not act, but be real.

* * *

The acting is fine; everyone plays his part admirably. We would like to have space to compliment every boy in the film separately, but we must be content with just mentioning a few of the leads.

Ralph Forbes does some very fine work as Oliver Greenfield.

Maurice Thompson has some of the most important parts and gives an exceptionally good performance.

W. A. Freshman we do not remember seeing on the screen before, but he is a great find, and whoever is responsible for discovering him is to be complimented.

Humberstone-Wright gives a fine performance, as does also Sam Austin.

Phyllis Shannaw plays her very small part excellently, and is well supported by the rest of the cast.

* * *

The book was adapted to the screen by Dave Aylott and A. E. Coleby, and both have done their work well.

The camera work almost surpasses the high standard set up by D. P. Cooper in "The Call of the Road." The exteriors are especially fine, especially the scenes on the river.

Some fine shots have been taken in a real railway carriage.

The interiors are, on the whole, cleverly done and well lighted, except for one or two shots, which are somewhat hard.

## SERVICE FOR DIRECTORS

John Payne, of Bramlins, has just returned from Paris, where he went, amongst other reasons, personally to fix up an agency business to represent Bramlins in France, and generally on the Continent. This has now been done, and it will be found that a thoroughly efficient agency had been established there. It can be easily seen that any firm which is producing on the Continent will find it of the greatest benefit to get in touch with Bramlins in Paris. It would mean a saving of great expense and trouble. Instead of having to wander round looking for locations, and, having got them, attempting to obtain the permits to shoot the particular spots, a director will be given a list of places from which he can immediately choose. The instinct of the French and other countries is to well over-charge the rich (sic) Englishman, but if a French kinema expert who is trained to the business is in charge this little matter will be overcome.

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Address: B. & C. STUDIOS,
Hoe St, Walthamstow, E.17.

ADRIAN BRUNEL,
Producer and Scenario-Writer,
19, Randolph Crescent, W.9 ('Phone: 5280 Paddington).

RICHARD GARRICK,
Pathé Consortium Cinema Service Artistique,
39, Rue du Bois, Vincennes, France.

ALBERT WARD,
Producer—Open to accept engagements.
3, Ranelagh Grove, S.W.1.

# "THE SERVICES CINEMA SOCIETY"

Following our recent articles respecting this "society," we have interviewed the "President," Captain Norris Irven, and the information that we have gathered is of such a character is to cause us to postpone further comment in these columns other than giving the following facts, which speak for themselves, and which are a complete justification of our attitude.

Captain Norris Irven we found at the Ex-Officers' Association headquarters, where he is engaged in finding jobs for ex-officers. In connection with the "society," it is intended to run an agency for finding jobs for ex-officers in film work.

The present constitution of the "society" is:—

*President.*—Captain Norris Irven (late Rifle Brigade), 19, Stratford Place, W.1.

*Vice-Presidents.*—Major Eric Lankester (late H.A.C.), 33, Chester Terrace, Regent's Park, N.W.; Harry J. Worth (late N.A.C.B.), 14, James' Street, W.C.2; Evan Wyndham (late R.A.F.), 97, New Bond Street, W.1.

*Members of the Council.*—Major H. A. Arbuthnot (late R.A.F.), Hill Lodge, Tittle Row, Maidenhead; Philip Bouracier (late London Reg.), St. Hilda, 62, Rodenhurst Road, Clapham Park, S.W.; Major the Hon. L. P. Cary (late Grenadier Guards), 96, Piccadilly, W.1; H. W. Cundall (late E.L.F.), 36, Russell Road, Kensington, W.14; Captain W. S. Dunn (late R.A.S.C. Remounts), 96, Piccadilly, W.1; Commander E. L. Frewen (late R.N.), 96, Piccadilly, W.1; Sgt.-Major P. Hill (late R.A.S.C. Mechanical Transport), 14, Lydhurst Avenue, Streatham Hill, S.W.

*Honorary Secretary and Treasurer.*—Hugh Macrae (late R.F.A.), Chartered Accountant, 46a, Pall Mall, S.W.1.

*Honorary Solicitors.*—Bulcraig & Davis, Donnington House, Norfolk Street, Strand, W.C.2.

*Honorary Auditor.*—Hector Munro (late Cameron Highlanders), Chartered Accountant, 17, Ironmonger Lane, E.C.2.

*Registered Office.*—46a, Pall Mall, London, S.W.1.

The "president" is self-appointed. The "council" is self-elected. It is therefore a body with no real legal existence, and its "rules" are therefore null and void, and cannot be binding because the "council" has not been elected by a general meeting of the members.

In view of this fact, we refrain from further comment, as the "society" can have no functioning power because it is improperly constituted. And as the "council" does not include any gentleman of prominence in the film world we fail to see how the "society" can hope to be of any use to the professional film artiste. In fact, Captain Irven definitely says that it is intended to be a "club for supers"; established artistes will not be assisted—for an obvious reason. What is (or was) intended, was to create an army of inexperienced "supers" out of a motley mob of screen struck.

We rejoice that our efforts have so far succeeded in preventing this.

# CLUB NEWS

Applications for memberships are still coming in, but it is necessary to emphasise the importance of those who intend to join the Club to apply NOW. By applying this week members are enrolled:

*Free of entrance fee and at the special subscription fee of Three Guineas per annum. Those joining after will have to pay a steep entrance fee and an increased annual subscription.*

There are, of course, a number of pessimists who say, "Oh, you'll never form a Club. It has been talked of so often." The obvious rejoinder is that the Club has already been formed, members enrolled, premises secured, and preliminary arrangements made for furnishing and equipping the extensive buildings as Club quarters ready for a Christmas opening. It is not something "in the air." It is a *fait accompli.* Sign the form on this page, join yourself and persuade others to do ditto.

## *Application Form for Membership of the Kinema Club.*

I am desirous of becoming a member of the Kinema Club and undertake to pay the agreed subscription (free of entrance fee if paid on or before Dec. 1, 1921) subject to election.

Name.....

Address.....

Qualifications.....

*To be filled in and posted to the Hon. Secretary, Kinema Club 93, Long Acre, W.C.2, before Thursday next, Nov. 17*

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# "M. AND M."

This could stand for "More and More." Really, it indicates the comprehensive agency of Maitt and Myers, at 81/3, Shaftesbury Avenue, where "more and more" of the needs of the directors and artistes can be supplied. "M. and M." has set itself the standard "Never outdone," and Harry Myers tells us that there is no demand that can be made that the firm is not able to meet.

Mr. Myers, senior, has over thirty-three years' experience in the show business in all its branches—kinemas and varieties. Mr. Maitt has a standing in the film Trade that goes back eighteen years, and was the first to produce comedies in this country. Harry Myers is in charge of the film department, and is well known as late manager to Sidney Jay's Agency, and also to Godfrey H. Malin's Productions.

Maitt and Myers undertakes to supply directors with anything that is required in a production, and is also in the position to negotiate the sale of completed pictures. The firm also provides directors with lists of appropriate locations, and, in addition to casting artistes, has also made arrangements for developing and printing negatives.

## TO THE RESCUE.

It was at the meeting of the Kinema Club that Colonel A. C. Bromhead mentioned a new scheme that he had in mind for the furthering of British pictures, and last Wednesday the scheme was placed before a gathering of British film managers, directors and Pressmen. We deal with the matter more exhaustively in our next issue:

# CAMERAMEN AT WORK

A member of the K.C.S. asked the meeting last week why it was that the name of the cameraman was only occasionally mentioned in reviews. This question is an interesting one, and one which the cameramen should go further into. The film viewers are not to blame. When we go right into the question, it is the cameraman who is at fault, and I believe a member present last week pointed that fact out.

* * *

It must be remembered that the film reviewer is a busy man. It must also be remembered that the cameraman's name is usually just a flash—if it is mentioned at all. So that it is very difficult to get the name down. The director's name is usually found on the synopsis, along with the names of the leading artistes, but the reviewer who looks for the name of the cameraman looks in vain.

* * *

If all cameramen, as some cameramen now do, would have it stipulated in their contract that their names must be mentioned in the synopsis, then it would ensure their name being mentioned in reviews.

In the "Screen Values" section of the *Motion Picture Studio* it will be noticed that we give the names of the cameraman and criticise his work.—ED.

* * *

Henry Sanders was missing from the last meeting of the Society, the reason being that he has left for America. His object in going there is to film the Washington Peace Conference for Pathé. It is significant to note that an English cameraman is being sent all that way instead of getting an American cameraman to do the work, as is usually the case.

The Society received a letter from George Woods-Taylor, the late secretary, who is now on his way to India. The K.C.S. has already sent him a Marconigram, wishing him luck, and this he has received. Even though he is many miles away, his thoughts are still with the Society, as can be seen by his letter, in which he says "I hope the unemployment is not so great, and I trust that the Society is getting along all right, although I think I can be pretty certain of this with Mr. Gordon as secretary.

* * *

Rodier Heath's letter was discussed at the last K.C.S. meeting. The members present were inclined to agree with the views expressed by Henry Sanders on this page last week. They did not seem to be inclined to give away all the tricks of the Trade to people trying to find cameramen's jobs. It does not look as if the K.C.S. will admit student members, not if the views expressed at the meeting last week are anything to go by. One member pointed out that Rodier Heath should join the Royal Photographic Society.

* * *

I believe the Society is now giving quite a number of lectures on moving picture work. The K.C.S. is, of course, and always has been a society purely and simply for professional moving picture cameramen who have had a number of years' experience in the film Trade.

* * *

"Topical Budget" should have some good "shots" of the Variety Ball held last week at Covent Garden. I was up in the studio during the evening and saw Danvers-Yates and Wilson taking some stuff of Leslie Henson, Jas. Tate and Tom Webster. There was very little room to work in, but there were plenty of lights fitted up. "TRIPOD."


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# THE PULSE OF THE STUDIO

## Productions and Who is Working on Them

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: P. Hatkin.
TYPE: Romance.
STAGE: Third week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: Untitled.
DIRECTOR: Manning Haynes.
STARS: Ernest Hendrie, Pollie Emery.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel comedies.
STAGE: Third week.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: "Repentance."
DIRECTOR: Edward R. Gordon.
ASSISTANT DIRECTOR: Maurice Edmunds.
STARS: Peggy Hathaway, Ray Raymond, Ward McAllister.
CAMERAMAN: Harold Bastick.
SCENARIST: Edward R. Gordon.
TYPE: Five-reel Drama.
STAGE: Third week.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama.
STAGE: Third week.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: "Sport of Kings."
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Third week.

FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
STAGE: Third week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Finishing.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street.
FILM: "The Wonderful Story."
STAGE: Second week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Recoil."
DIRECTOR: Geoffrey Malins.
STAR: Eille Norwood.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger.
STAGE: Completed.

FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
STARS: William Stack and Phyllis Titmuss.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger
STAGE: Fourth week.

**Harma**
ADDRESS: 16, Limes Road, Croydon.
FILM: "The Corner Man."
DIRECTOR: Einar J. Bruun.
STARS: Hugh E. Wright and Ida Lambert.
SCENARIST: Frank Fowell.
CAMERAMAN: A. G. Frangtelli.
TYPE: Comedy Drama.
STAGE: Completed.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
STARS: Fay Compton, Florence Turner.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Cutting and Assembling.

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Finishing.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
STARS: Maudie Durham, Amy Verity.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Second week.

**Kelstor Productions.**
ADDRESS: Riverside Studios, Kew.
FILM: "An Episode of Life in Greater London."
DIRECTOR: Kelly Storrie.
STARS: Lilly Ford, Kelly Storrie.
CAMERAMAN: L. G. Egrot.
TYPE: Two-reel Domestic Drama.
STAGE: Completed.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson and W. C. Rowden.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
STUDIO: Barkers, Ealing.
FILM: "Our Aggie."
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
ASSISTANT DIRECTOR: Bert Darley.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Cutting and Assembling.

**Rising Sun Productions.**
STUDIO: Barker's, Ealing.
FILM: "Eliza's Romeo."
DIRECTOR: Bert Haldane.
STAR: Louie Freear.
TYPE: Comedy.
STAGE: Completed.

**Seal.**
FILM: "Jessica's First Prayer
DIRECTOR: Bert Wynne.
STAGE: Completed.

FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Darby.
CAMERAMAN: S. Balfour.
TYPE: Drama
STAGE: Scheduled

**Sterling Photoplays.**
ADDRESS: 26, Dean Street, W.1.
FILM: Not Titled.
DIRECTOR: George Dunstall.
STAR: Jock Cameron and Marie Munro.
SCENARIST: Georges Dunstall.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Completed.

FILM: "The Aspirants."
DIRECTOR: Georges Dunstall.
SCENARIST: A. Button.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Second week.

(*Continued on pages* 3, 8 & 9.)

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.
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BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.
BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologuc, 'Phone London.
GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.
HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.
HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.
IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.
ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.
J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).
LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.
MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.
MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.
PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.
REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.
SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.
SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.
SEAL PRODUCTIONS.—Prince's Studio, Kew.
STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.
SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.
THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.
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Phone: ... ... ... ... Museum 3607.

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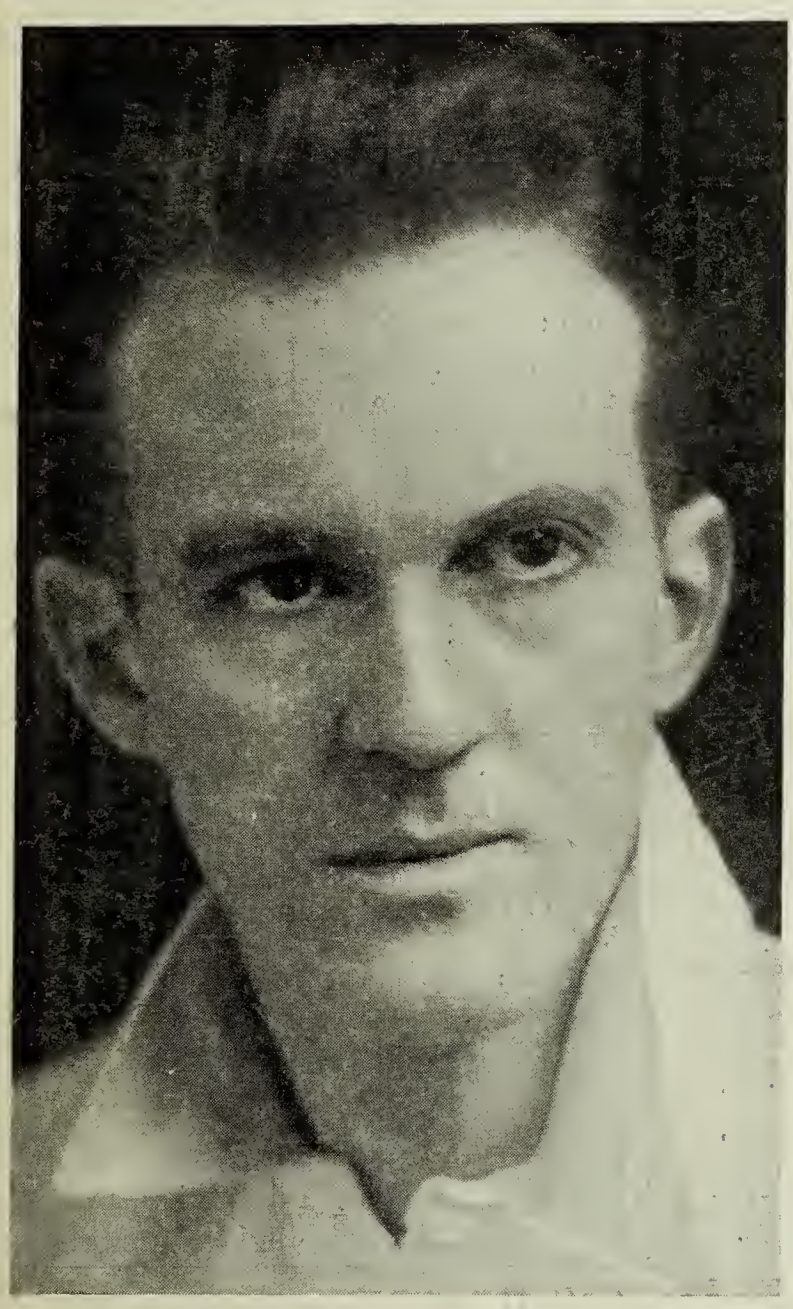
"WARNINGS FOR SCREEN-STRUCK."

See page 7

Registered at the G.P.O as a Newspaper.

# The MOTION PICTURE Studio

Vol. 1.—No. 24. Saturday, November 19, 1921. FOURPENCE



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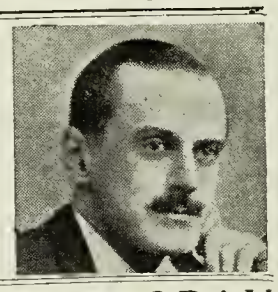

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Editorial and Advertisement Offices, 92, Long Acre, London, W.C.2.

Vol. 1. No. 24

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Nov. 19, 1921

*Getting on in Years.*

ONE of the stereotyped stock phrases of after-dinner speeches at trade functions is that "the film industry is only in its infancy." That is not exactly the case. By now the industry ought to be able to regard itself as matured and ought not to persist in using its alleged youth as an excuse for un-youthful indiscretions. The art of picturising drama has been established long enough now for it to accept the responsibilities and obligations of manhood.

* * *

*"Something Different."*

THIS fact is freshly brought home by the commencement in this issue of a series of Reminiscences of the old London Film Company. To any one who has studied the progress of the British film industry the fact that the London influenced the whole industry is unavoidably patent. It is, for instance, practically impossible to glance through the cast of any current British production without noticing the name of at least one old London player. There was, too, a "something different" about the London. Its atmosphere is missing from every present-day studio. It was a curious mixture of autocracy, fraternity and hero worship; and much of this revolved around that wonderful personality, the late George Loane Tucker, who, unquestionably, was the D. W. Griffith of the British studio.

* * *

*Pooling British Films.*

IT was at the meeting of the Kinema Club that Colonel A. C. Bromhead made his first public statement respecting a scheme for the pooling of British pictures; this scheme he outlined in detail to a special gathering a few days ago, as we mentioned on this page last week. This scheme cannot fail to have a far reaching effect on the producing industry. In essence, the plan is for there to be a guarantee to the public (*via* the exhibitors) that there will be a regular stream of British films at the rate of one each week, that these films shall not be block-booked (that is, take-one-take-all) nor blind-booked (that is, book-without-seeing), and shall not be on the long release system, but will be released no longer than six months after trade show.

* * *

*Equal Opportunities.*

THE first year's releases have already been scheduled and commence with a Violet Hopson Production which will be trade shown on July 3, 1922. This will be followed by a regular weekly output of British films so that no exhibitor will be able to excuse his neglect of British pictures by stating that there were none available. If full advantage is taken of these facilities the result will be that British films will be on an equal basis with American so far as the exhibitor is concerned, for the one-weekly policy is equal to one half of the demand of the exhibitor. The average kinema uses two features each week; so it is obvious that the British National Film League is not an attempt to boycott American films, for, even assuming that our exhibitors take full advantage of the League's offer, it will mean, at most, that British screens are on a fifty-fifty basis.

* * *

*Clearing the Air.*

THERE are two points suggested by the scheme which require clarifying. In the first place it is possible for the formation of the League to put a premium on junk just because it is British-made. But Colonel Bromhead took considerable pains to explain that every film would have to run the gauntlet of Press criticism at the trade shows; as Captain Kimberley (Hepworth) put it, "the automatic elimination of the unfit film." This point is well made. Another point is that the League is not a Trust; it is not a clique of film manufacturers out to monopolise the market for British films; it is not a close trades-organisation for boycotting competitors. It is to be hoped that every existing producing concern will come with the ægis of the League and—this is vital—that the sponsors of the League will give the assurance that all new producing concerns that may come into existence enter freely and equitably into the League if so desired.

* * *

*Complimenting this Journal.*

BY the way, we were particularly gratified at the graceful compliment that Colonel Bromhead paid this journal. He explained to those present that "some premature remarks" of his at the Kinema Club meeting had given us an inkling that "something was doing," and he wished to express his "appreciation of the way in which the journalists in question had kept faith with me by not speaking about the matter until the question was opened."

* * *

*The Social Side.*

THIS has always been neglected in the profession, and now that the winter is well established, we think that steps should be taken for a well-organised social function for the producing end of the business. In our opinion the most convenient form is a whist drive, and in our next issue we hope to be able to make a full announcement. Such an event would be the precursor to many other similar functions, and the development of the social spirit in the studio.

## Kinema Club Notices

AT a special meeting of the committee it was decided to recommend that membership be thrown open to other sections of those engaged in British studios. Full particulars will be found on page 14.

PLANS are being pushed ahead for opening the Club at Christmas, but this will absolutely depend on the amount of financial support that is forthcoming. This can take the form of ordinary subscriptions, life membership subscriptions and donations.

¶ A sub-committee has been appointed to deal with the financial side of the undertaking and is meeting frequently. (Fuller Club News on page 14).

## ARTISTES . . . .

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### GREGORY SCOTT,

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W.

### POLLIE EMERY.

DISENGAGED.
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7, KENYON MANSIONS, QUEEN'S CLUB GARDENS.

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### COLDEN LORE,

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The Samuelson Film Co.,
:: Worton Hall, Isleworth. ::

### LESLIE HOWARD GORDON,

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STOLL PICTURE PRODUCTIONS, LTD.,
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Films, "Sixty Years a Queen" (Samuelson), "My Old Dutch" (Ideal), "Going the Pace" (Maurice Tourneur), "Saved from Sea" (Gaumont), "Woman and Wine" (World).
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### CYRIL E. MURRELL,

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# High Lights

## Intimate Studio Gossip

Publicity (as sent out by a certain British film actress) :—"Miss Blank is a vegetarian—a teetotaler—a non-smoker—a fearless rider—loves dancing—is interested in occult and advanced thought—believes in re-incarnation, both progressive and retrograde—and is a fearless worker for the protection of children and prevention of cruelty to animals." Well, she ought to know!

* * *

In talking to a Press representative Sidney Jay did the profession a service by explaining the dangers and the epidemic of "screen-mania." He said: "Over 500 girls call at my office each day, obsessed with the idea that there are plenty of vacancies for beginners. There is not enough work in the entire Industry to employ one in a hundred of those desirous of acting. Fully 90 per cent. of these girls are totally unsuitable for the work. They perhaps may be quite good-looking, but lack the photographic quality and screen personality so essential to a successful film star."

* * *

It is to be hoped that this statement will be a warning to all who desire to force a passage into the profession, including the "Services Cinema Society." At the same time I regret to notice that Sid admitted that in a crowd he supplied last week were three peers and four titled society women, "who were only too pleased to figure on the screen in the smallest capacity and under assumed names." Surely friend Jay knows by now that if there is any value in a titled player it is the publicity that the person's name affords, and to conceal the name is to destroy even this questionable value. Again I say: we do not want titled (or untitled) screen-struck aspirants!

* * *

Another point that Sid Jay makes is worthy of attention. He said: "Quite recently a pretty girl called on me, and I frankly told her she was unsuitable for the screen and advised her to give up the idea. She returned later with the son of a very well-known peer, who put down a cheque for £5,000, told me to engage a cast and director and make a film in which the girl was to play lead. The picture was completed and viewed by renters and buyers, who all turned it down. The film is now on the shelf in my office, and will never be seen. So many films have been made to appease the vanity of various girls that indirectly it is a hindrance to film production in this country. Financing a production which features a pretty but useless screen actress is a hobby which should be discouraged." And we all agree with Mr. Jay.

* * *

On the Friday previous to the Trade show at the Alhambra of "Gwyneth of the Welsh Hills," Mrs. Lloyd George saw the picture in Stoll's private theatre, together with her daughter, Megan. The visitors were intensely interested in this screen drama of Welsh life, and Megan went into raptures over the numerous beauty spots in the region of Snowden, which form the backgrounds of so many of the incidents. She recognised Bryn-bras Castle as the home of one of her school friends, where she spent a holiday in her childhood, and recalled the fact that a pony bolted down a road shown in the picture with herself and her chum on its back. Which is all very nice, but a Welsh journalistic colleague told me at lunch this week that the film placed a railway station at a village where there is no railway! But why marvel? The Stoll organisation can do anything.

* * *

Hepworth City, at Walton, ought to be rechristened Los Angeles-on-Thames. The six large studios are well towards completion, and it is intended to form resident stock companies. Two engines from the German submarine U 19, weighing ninety-four tons, have been adapted at Walton to make the new production centre independent of the sunlight.

The studios are situated at Oatlands Park, which was acquired for the Crown by Henry VIII. in 1537. James I. and Charles I. occupied the palace, the ruins of which still stand. A grotto, costing over £40,000, was built in the grounds by the Duke of Newcastle from shells of every description from all parts of the world. This weird building is still in existence. Artificial stalactites, inlaid with satin spar, granite and coral, hang from the domed ceilings. The Allied Sovereigns dined there in 1814; in 1921 Leslie Henson used it for making the fun in "Alf's Button." Men from public schools and universities, with experience of the various technicalities, have been quietly trained to take charge of the new productions. The personnel for the new output will be recruited from the present stock company, which includes Alma Taylor, Chrissie White, Henry Edwards, Gerald Ames and Eileen Dennes. It is not expected that the scheme will fully materialise until the latter part of next year.

* * *

My friend, L. Yglesias, writing in the *Weekly Despatch*, says:—"At a club for kinema artistes, now in course of formation under unexceptionable auspices, the golden-locked heroine of screen romance will sip tea between pictures with the wretch who foully slew her in their last production. Premises have already been secured in a central West End position, and members, I am told, are rolling in rapidly. Only genuine film artistes are eligible, *dilettanti* and the screen-struck being severely barred." I thank him for his encouraging remarks, but really do wish he had used a different headline. "Clubs for Heroines and Villains" leaves a lot of us out.

* * *

Everybody in the whole of the film Trade has been talking about the British Film League which Colonel Bromhead officially launched a few days ago. What is especially of interest to me is that the very first news of this project was given by Colonel Bromhead at the Kinema Club meeting several Sundays ago and over which he presided. At the request of the Colonel we refrained from reporting his statement then until the scheme was fully developed, and we can now congratulate him and all concerned on a brilliant move in the interests of British productions.

**"MEGAPHONE."**

## ON THE FLOOR

### With BERTRAM PHILLIPS

Many directors are content to pose in front of a huge staff of assistants and give orders for this to be done and that to be seen to, but not so Bertram Phillips. If there is anything to be done he likes to do it himself, without the aid of a whole studio staff.

He is equally at home directing huge crowds, or just getting a close-up of one of the artistes. He treats his crowd in the same way that he treats his leading artistes, always giving them very explicit instructions and plenty of time to rehearse the scene.

He regards the director's work as a one-man job, and insists on seeing everything that is done in connection with one of his productions.

When he takes the floor, his mind goes right into the work in front of him. Everything round about the set disappears from his mind, and he just sees the set itself with the people on it. There is no hesitation on his part once he starts work; he knows exactly what he wants, and takes care to see that the artiste knows also.

# F. L. LYNDHURST.

*ART DIRECTION—PRODUCTION—DESIGNS FOR SELLING.*

Authority on Architectural styles in all epochs.
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22 years on the producing end of Pictures and Theatres

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# "Truly Wonderful Types."

*"Pickwick Papers" is a film of "types." And it is a success!*

**WHY?**

*Because it was well cast; and ———*
*Because it was produced by a first-class director.*

## ——READ THE PRESS COMMENTS——

"I am prepared to wager that Pickwick lovers will go to see it again for the sake of the truly wonderful types portrayed in the picture."—*EVENING NEWS.*

". . . . the members of the company . . . were so judiciously chosen that physically they managed to appear the walking images of the original illustrations."—*DAILY HERALD.*

"The characters are very faithful portraits of those in the book and are not in anyway distorted or burlesqued. The shade of their author could not take possible exception to them."—*KINE. WEEKLY.*

"The most striking thing about the film is the amazing array of Dickensian types No two characters are alike . . . it takes a very clever man to find and cast the types."—*MOTION PICTURE STUDIO.*

# The Casting was done by :

BERTRAM FRYER & W. K. RODGER,
12, Broad Court, Bow Street, W.C.2.
**Telephone: Regent 3282.**

# SUBTLETIES AND SLEDGEHAMMERS

The *Pathé Messenger* says that "movie cameramen are a race apart. They take anything." Especially if it happens to be lying about loose.

* * *

An American company is making a film that calls for 3,000 oxen and 3,000 asses. They will, no doubt, experience some difficulty in getting the *oxen*.

* * *

A certain scenario writer says he often writes the scenario of a two-reel comedy in an hour and thinks nothing of it. Nor does the scenario editor, we bet.

* * *

One paper in speaking of the new British Film League refers to it as "a League of Notions." But why not "League of Motions?"

* * *

The shortest, safest way to convince everybody that you are square is to be square.

* * *

People instinctively follow the man who has worthy aspirations—which is only another way of saying that they will not trail after the man with low ambitions.

* * *

There is now talk of a "morality clause" in artistes' contracts, and the editor of *Idealetter* suggests the following scene in a film agent's office:

Film Aspirant: "... and I have played opposite Douglas Fairbanks, and been a topping success as Ophelia, and ..."

Agent: "Yes; but have you ever told a lie? And what time do you come home at night? And what sort of stories do you read? And can you knit a nice sweet jumper?"

* * *

## PERVERTED POETRY

Sing a song of Pictures, pockets very dry,
Forty thousand Artistes very like to die.
When the Studios open in the early spring,
There wont be any Artistes left to sit before the King.—MAX ROMA.

* * *

There was a director, named Arthur Rooke,
Who was as silent as death when a picture he took.
But, during the hagglin'
'Twixt Munroe and McLaglen,
When Arthur said "shoot," the whole studio shook.—TONY FRASER.

* * *

## MAXIMS BY MAX ROMA.

Why work when you can draw the dole—*and* do "Crowds."

* * *

Three versions of old proverb:—

(1) THE DIRECTOR: Never take to-day what you can put off till to-morrow.

(2) THE LEADING LADY: Never take off in the studio what you take off at night.

(3) THE AGENT: Never refuse your commission to-day; you may never get it to-morrow.

* * *

Four essentials for the making of a successful film star:—

Suitability. Adaptability.
Versatility. Stickability.

* * *

Who was the artiste who staggered out of Patmac's on Armistice night into the arms of a clergyman, to whose shocked reproof he returned: "This is only the outward and visible sign of the inward and *spirit*-ual grace"?

# WARNINGS TO SCREEN STRUCK

## A Casting Director's Human Documents

*by* L. B. LESTOCQ, Casting Director for F. P.-Lasky

Every branch of the moving picture industry has its own particular humours, but, all the same, I think the giant's share of funny experiences falls to the lot of the studio casting director.

In the course of an eleven years' experience at the task of tailoring human material more or less to fit a whole gallery of screen men and women, it has been my lot to come into contact with a large variety of screen-struck people. In fact, my experiences in this direction have been so varied, and have revealed so many curious kinks and obsessions in the workings of the human mind, that I begin to think that many of those learned gentlemen who devote themselves to the study of psychology would thoroughly enjoy themselves in the casting department of a big moving-picture studio.

They would certainly collect some interesting data on the subject of human vanity and the delusions thereof!

It is the policy of our firm to see all applicants who apply personally with a view to registering their names on our books, for, though we may have no immediate call on their services, we cannot afford to miss any chance of discovering some distinctive "type," which may prove exceedingly useful to us on some future occasion.

Out of the colossal mass of human material which is thus placed at our disposal, we only select *possibilities* for registration and future reference. And as a warning for the screen-struck, it might not be superfluous to add that these possibilities are a *very* small minority.

The movies during the past six years have gained so firm a hold on the imagination of the public, that the influx of applicants for "jobs" has increased to at least three times the number that used to register for similar employment before the war.

A casting director therefore now finds himself confronted with a double problem. He must do his best to satisfy the artistic standards of the firm he serves, and also ever bear in mind the principles of economics.

That is our reason for confronting every new film aspirant with the hard fact that we do not care to employ anybody who has not had at least twelve months' practical film experience, even if that experience has only been in crowd work. Furthermore, we ruthlessly turn down the applicant who is professedly anxious to give up any permanent employment for the hazards of a screen career.

There are too many sterling actors of long-tried experience who are finding it increasingly difficult to obtain steady work for us to care to aggravate the present unemployment crisis by passing them over in favour of the raw recruit.

However, the faith of the screen-struck in their own abilities continues unabated and undaunted by the politest scepticism. This faith is, perhaps, most touchingly revealed in the humorous letters we receive from the "undiscovered" in the provinces. Curiously enough, the fashionable complaint of "movieitis" seems to be most prevalent in the Midlands and the Northern Counties.

"Some people say I am pretty, others that I am witty," writes one young lady from Yorkshire. "I am willing to give you the first chance to make me a star."

Another does not think it beside the point to state that she belongs to "one of the oldest families in England." Her other qualification is her "india-rubber face," and she expresses herself as willing to "sell her grimaces to the highest bidder."

We are frequently bewildered by the accomplishments with which our correspondents attempt to make claims on our interest. A lady writes me, for instance, that she is of "very good family, speaks fluent French, German, English, and a little Spanish, and has passed several examinations, Senior Oxford included."

Another states that she was married at twenty, but has divorced her husband (giving full particulars of his commercial standing), also that she was arrested and kept in a German prison during the war under suspicion of espionage. As a slight concession to our prejudices about screen essentials, she does incidentally mention that she is pretty, has a perfect figure and nice teeth—"my own."

Perhaps our most intriguing experience was with a lady of "gypsy blood," whom we never saw, but who kept us for some weeks thrilled with her letters, describing her "eyes like electric lights," and a "mouth like a Cupid's bow that could kiss some." She informed us that she had got as far as the studio gate one morning to apply in the usual manner, but, by some singular paradox, considering her above statements, had lost her nerve at the eleventh hour and gone home again.

Her letters were full of psychical dissertations on thought transference and electric currents. She warned us if at any time we should feel vaguely uneasy, that we could immediately infer she was in telepathic communication with us from afar.

Finding us impervious to the occult, she finally came down to brass tacks and made an appointment for us to meet her at Marble Arch, stipulating that we should carry a folded newspaper in our left hand as a means of identification. Preferring to restrict our activities to the fastnesses of the studio, I regret to say that I must on that occasion have committed a pardonable breach of etiquette and kept a lady waiting.

Sometimes a letter will contain an open threat. One young lady promised herself the sensation of suicide if we failed to engage her by return of mail. As I have not seen her case mentioned in the columns devoted to coroners' inquests, I presume that she thought better of it.

It is easy to understand that youth is naturally lured to the glamour of a screen career. The problem of discouraging hopeless cases is materially complicated when a mother persistently calls with her three daughters and backs them up in their delusions. Another mother made a journey from the North with her daughter on the same hopeless business. For some weeks before she had deluged us with correspondence on the subject, and, as she refused to consider a personal interview as the final word in the matter, we were obliged to write a rather strong letter to the girl's father. This, rather significantly, closed the subject as far as we were concerned.

As a final word of advice to the screen-struck: If you're already earning a steady living, go on earning it and keep off the screen. If you want to earn a living—still keep off the screen.

# Where they are and ——

Ernest Hendrie is playing lead for Artistic.

Warwick Warde will play lead in Bert Wynne's next production for Seal.

Manning Haynes is directing the production of the first of a series of three-reelers for Artistic.

Madge Stuart is working at the Isleworth studios on the star part in "The Scourge" (Hardy).

Peter Colman will appear in a leading rôle in the new Seal film, "Little Meg's Children."

Bert Wynne is leaving shortly to film exteriors in Italy for "Little Meg's Children," a new Seal film.

Harley Knoles is busy at the St. Margaret's studio directing the production of the next Alliance picture, "The Bohemian Girl."

Frank Miller is responsible for the story and the scenario of "Topsy Turvey," which Bertram Phillips is directing at the Clapham studios.

A. E. Coleby's second Stoll Production is tentatively called "The Peacemaker." This is to be based on the scenario which he has himself prepared from his own original story.

Polly Emery is busy at the Artistic studios, playing the star part in the three-reel comedy which Manning Haynes is directing.

Gertrude McCoy reached London from South Africa, where she has been for the past three months playing lead for South African Productions. She was met off the boat by her husband, Duncan McRae, on Monday last.

J. Stuart Blackton and Mrs. Blackton have just been presented by the principal members of the cast of "The Glorious Adventure" with a beautiful silver teapot and an ornamental testimonial of their appreciation and enjoyment of the direction of Mr. Blackton and the assistance of Mrs. Blackton in the making of this super-picture in natural colours, which was over four months in production. The teapot is a rare antique from one of the best-known collections in London. It is of the period of the play—that of King Charles II. The testimonial is a hand-painted parchment in attractive design, and is signed by Lady Diana Manners, Alice Crawford, Haidee Wright, Flora Le Breton, Marjorie Day, Lois Sturt, Elizabeth Beerbohm, Gertrude Sterroll, Rosalie Heath, Cecil Humphreys, Gerald Lawrence, Victor McLaglan, Tom Heselwood, William Luff, Fred Wright, Lennox Pawle, Rudolph de Cordova, and other members of the cast. Mr. and Mrs. Blackton responded with an expression of gratitude at this manifestation of the esteem of their cast.

Lionelle Howard is now with Stoll.

Eric Gray left London for Paris yesterday (Friday).

T. Thirlby has been playing Mr. Fogg in "Our Aggie" for Milo.

Frank Stanmore is now in Spain with the Famous Players-Lasky company.

D. R. Overall-Hatswall has been playing a part in "Sinister Street" (Ideal).

Phyllis Shannaw is playing the nurse in "The Sport of Kings" at the Davidson studio.

Joan Griffith appears in an important part in "Little Meg's Children," the new Seal production.

A. Gordon Begg draws attention to his address, which is not 137, Latchmere Road, S.W.11, but 197a.

Campbell Gullan has produced a play, "The Pilgrim of Eternity," which has just opened at the Duke of York's Theatre.

Mary Odette has returned to the stage, and has been engaged to play in "The Faithful Heart" at the Comedy Theatre.

Brian Magowan, the Irish kinema artiste, formerly of the Film Company of Ireland, was given a benefit concert at the Queen's Theatre, Dublin, last week.

Flora Le Breton has been engaged to play in one of Master Films' new song series. The film in question will be a screen version of "Ta-ra-ra-boom-de-ay."

Edna Flugarth's parents have now followed in the footsteps of their three daughters and have gone in for film work and are now playing in a one-reel subject.

Bert Darley is now making preparations for the next Milo production.

Mark MacDermott is playing in "The Spanish Jade" (Famous Players-Lasky).

Silvano Balboni is turning on the new Seal production, "Little Meg's Children."

## —DO YOU—

When some firm will attempt to screen "Pilgrim's Progress"?

* * *

If arrangements have been made for a well-known director to film "Chu Chin Chow"?

* * *

Who told the American Press that the Queen had quarrelled with Lady Diana Manners owing to her becoming a film actress? And—

* * *

If this yarn was followed by the story that Lady Diana had been compelled to leave England? And—

* * *

Whether such lying rumours ought not to be tracked to their originators?

* * *

If Lionelle Howard is desirous of giving up studio work? And—

* * *

Whether he has not ambitions to become the manager of a kinema theatre?

* * *

If Bertram Burleigh has not (back) slidden down from the water-cart? And—

* * *

Whether our recent "Do You Know" was the cause?

## ARTISTES WHO MAKE——

In our last issue John Rodger discussed the question of artistes' publicity, and passed the opinion that artistes should never make personal public appearances. As we anticipated, these views are not allowed to pass unchallenged, and we are able to print the views of Billie Bristow the well-known publicity expert.

There is no doubt that the public makes idols in the screen world—around these favourites they weave a romance which to the person behind the scenes is not easily comprehended. Alas! what disappointments would await some of these hero or heroine worshippers if they only knew!

However, it is the wonderful mystery with which the screen players are surrounded that helps to fill the box office. The screen star is elusive—distance in this case certainly lends enchantment, but for all that, I consider, and in my experience I have proved, that the occasional personal appearance of the elusive screen star is worth while—to the exhibitor, the renter, the director, and, finally, to the star.

Such personal appearances must, however, be very occasional, and they must be so carefully arranged, and so staged, that the illusion is not destroyed. Moreover, the occasion on which the star appears must be in keeping with his or her position as a big name in the film firmament. One blunder, and the illusion disappears like a soap bubble.

The finest example of the success of public appearances I have had was when I toured a certain section of Scotland with three of our best-known British stars. No film star—either British or American—had ever made a personal appearance in this part of the country before. The result was that keen interest was aroused in the arrival of the film folk.

During our three days' stay in one big town, no less than eight public appearances were made—but each one was so arranged as to allow the public only a fleeting glance of the stars.

Once, however, I am afraid my plans fell through—that was whilst we were visiting a big factory. The employees

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'Phone 5600 Regent. Grams: Maimye Piccy London

# what they are doing

James Sloane is in charge of the Islington studios in the absence of Major Bell.

David Powell is playing lead in "The Spanish Jade" for Famous Players-Lasky.

Walter Forde has been playing the star part in "Walter's Flying Frolics" (Zodiac).

## —KNOW?—

The name of the agent who may lose his licence?

* * *

That Stoll is going to handle "The Glorious Adventure"? And—

* * *

Whether it will be shown at a West End theatre on Boxing Day?

* * *

If Matheson Lang will play for Louis Mercanton in "The Garden of Murcia"?

* * *

Whether the "clean up" of the Los Angeles Studios may not cause an exodus of American artistes to this country? * * *

If there was any political significance in the scene at the private showing of the Kitchener film?

* * *

How Olaf Hytten enjoyed being a ploughboy?

* * *

If Walter Forde did not make a stir as an auctioneer last week?

* * *

Who has been losing a fortune at a certain studio.

Zodiac Films offers a £50 prize to the sender of the best ideas for comedies for Walter Forde.

Walter West is nearing the completion of his latest Violet Hopson production—a racing film not yet titled.

Olaf Hytten has returned to town from location on "The Wonderful Story" (Graham-Wilcox production).

Arthur Rooke has now nearly completed the direction of "The Sport of Kings," the latest Granger-Davidson film.

Cecil B. de Mille, the chief director of Famous Players (American concern), sails for this country on Tuesday, November 29.

E. Doxatt-Pratt has secured "Botor Chaperon," which will be directed by him for Granger-Binger at the Haarlem studios.

Major Charles Bell, the studio manager at Famous Players-Lasky Islington studios, is with the John S. Robertson company on location in Spain.

Milton Rosmer draws attention to the fact that he and his wife (Irene Rooke) have now changed their address to 16, Weymouth Street, W.1. Phone: Langham 2243.

Evelyn Brent has signed a contract with Famous Players-Lasky, and is now with John S. Robertson in Spain, working on scenes in "The Spanish Jade," in which she plays one of the leads.

Stewart Rome, who returned from Italy last week, has been laid up with influenza. So soon as he recovers he will commence work on "Dicky Monteith" for Foss, in which he plays the title rôle.

Renee Meyer is playing in a new musical play.

Graham Wilcox has now completed "The Wonderful Story."

Mary Odette is appearing in a new play at the Comedy, and scored a great success.

Gibson-Gowland will shortly appear in a new English picture.

Margery Meadows will shortly be seen in a series of two-reel comedies.

Sidney Jay flew over to Paris last Friday on very important business.

Peggy Hyland will be starred in Fred Granville's new English production.

Fred Le Roy Granville arrives in England this week to direct a big new production.

I. B. Imeson will appear in the Owen Nares (stage) part in "The Chink in the Armour."

George K. Arthur has received a memento from Charlie Chaplin of his visit to this country.

Gertrude Sterroll will play an important rôle in Walter West's new production (Jay's Booking).

Roy Travers has been cast for an important part in "The Chink in the Armour" (Thompson).

George Fitzmaurice has gone to Italy for exteriors in "The Man from Home" (Famous Players-Lasky).

Douglas Munroe has been engaged through Jay's Agency to play in "Dicky Monteith," the new Thompson production.

Clive Brooke plays in the new Master Film picture of "Vanity Fair." The booking has been negotiated through Jay's Agency.

John S. Robertson is now in Spain with his Famous Players-Lasky company securing exteriors for "The Spanish Jade."

Kenelm Foss is now preparing the scenario and settings for his next production—the film version of the play, "The House of Peril," which will be filmed as "The Chink in the Armour."

Esme Kavanagh has been chosen to wear the medici dress at the coming Devonshire House ball. Out of a number of ladies Miss Kavanagh was chosen as having the smallest waist, being only 14 inches.

Kyrle Bellew has been prevailed upon by Sidney Jay to appear in "Tense Moments with Great Authors," a new series being started by Masters, the first being "Vanity Fair," by Thackeray. Miss Bellew will play Becky Sharpe.

## ——PUBLIC APPEARANCES

were so tremendously enthusiastic that, despite the manager's appeal to them to keep at their work, they simply broke loose and mobbed the stars. And such a mobbing! This destroyed for ever any doubts I might have had as to the advisability of public appearances—for it was just the audience's way of showing a wonderfully warm-hearted appreciation of their favourite stars' work.

Since those public appearances—which included a visit to a dockyard, the inspection of the fire brigades, a big public luncheon at which all the important people in the city were present, the opening of a bazaar, and two visits to kinema theatres—the names of those stars on the front of the theatres attract crowded houses, not only in the actual towns visited, but for miles around.

As I have already said, the most important thing to remember about the personal appearances of a film star is that the illusion so long cherished by an admiring public has to be carefully guarded. Let the star still remain as "ungetatable" as whilst on the screen; let no slip occur which might tend to lower the prestige of the public's idol, and the personal appearance is a complete success. These stars' admirers will become staunch friends, for they will feel they have more than the ordinary interest in them. They have actually seen him or her—they have seen the person behind the movie shadow, and know that so-and-so really exists, that they are flesh and blood, that he or she is human.

After all, the psychology of the personal appearance boils itself down to nothing more or less than the wonderful influence of the human touch—the supreme influence which can sway emotions this way or that—to love or hatred.

And it is the star, who, when the stage is properly set, can decide whether his or her personal appearance shall prove of benefit or otherwise.

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# A SCHEME AT LAST

## PLAN TO GIVE BRITISH FILMS A FAIR CHANCE

As exclusively announced in last week's *Studio* the most striking example of constructive reform so far achieved in the British Trade was announced by Col. A. C. Bromhead, Chairman of the I.A.K,M., last week.

His statement was, in brief, that a majority of the producers of this country had formed themselves into "The British National Film League" for the fourfold purpose of :—

**Regularising the issue of British productions.**

**Securing a six-months' release.**

**Abolishing blind and block booking and Guaranteeing the exhibitor at least one British picture per week.**

These aims it is proposed to secure by the combination (for the purpose of the scheme only) of the outputs of the associated producers under the title of "The British National Program" by its advertisement both to the Trade and the public as a unit, and by certain reforms in methods of Trade distribution.

The most important of these are that a six-months' release will be definitely fixed for every film in the program; that no bookings will be accepted on any subjects until after Trade show; and that each film will be booked singly. The present state of competition between the members of the League will be unaffected by the scheme; they will go out for business against one another as well as against non-members. There is no commercial fusion.

The initial year's schedule of releases has already been drawn up, the first release being set about January 1, 1923, and the corresponding Trade show in the week beginning July 3, 1922.

### The Objects of the British National Film League are :—

To form an independent organisation for the purpose of constituting a British National Program and to encourage the production and exploitation of British Films. Manufacturers or Renters are eligible for membership, upon their subscribing to the following conditions :—

(a) **The co-operation of Producers and Renters for publicity purposes.**

(b) **Each party shall guarantee to issue a given number of British made Films during 1923, making a British Program of a total number to be decided.**

(c) **The release dates for such films to be scheduled so that each subscriber to the program shall have a fixed release date for each of his films : such release dates shall be fixed in rotation and distributed over the year. An official list of dates of Trade Shows and Releases to be published by the League.**

(d) **There shall be no contracts entered into with Exhibitors for the exhibition of Films in the Program until after the Trade Show.**

(e) **To prevent the clashing of British features, either as to Release Dates or Trade Shows.**

(f) **To reduce the present period between Trade Show and Release Date to 6 or 7 months.**

(g) **The members agree that clause (d) shall apply to all the British productions they handle, whether included in the Program issued by the League or not.**

# NIGHTMARES

Cyril Percival playing Lady Godiva.

* * *

Lillian Hall Davies eating steak and onions with a pair of jumper knitting needles.

* * *

Jeffrey Bernerd being displeased with a Stoll production.

* * *

Geoffrey Malins directing Doctor Bodie.

* * *

Geoffrey Wilmer earning more money than he can spend.

* * *

Eille Norwood going into a restaurant without being recognised.

* * *

Al. Moses without his chewing tobacco.

* * *

Joe Grossman begging an artiste to accept more money than he asked for.

* * *

Aubrey Smith with an income less than £100 a week.

* * *

Any old agent who is not able to supply any director with anything at a moment's notice.

* * *

Kenelm Foss being complimented on his native modesty.

* * *

F. P.-Lasky determining to use British players only.

* * *

A certain trade paper adversely criticising the film of an advertiser

* * *

Cyril Percival forgetting to refer to "The Dairymaids."

* * *

Patmac's without a film actor.

* * -

Fred Groves as Cupid.

* * *

Boy Byford as Little Willie,

* * *

Douglas Fairbanks and Mary Pickford touring England incognito,

# IS IT A SUCCESS?

After many months of arduous work, "The Glorious Adventure" is completed, and before long will be exhibited in a West End theatre by Stoll.

While Mr. Blackton has been convinced all along that the special Prizma process devised and developed for this production would prove entirely successful, the return of the developed film from the Prizma laboratories in New York has been awaited before giving out positive assurance that the epoch-marking production of a photoplay entirely in natural colours is a complete success. The significance of this will be plain. It means a great step forward in the art of the photoplay, and in the science of motion photography as well.

It means, moreover, that a new chapter in the history of the screen has been written. And aside from the colour, this film as a spectacle, is lavish and beautiful; the acting of the all-star cast, headed by Lady Diana Manners, is said to be the most impressive; and the story is compelling in its interest. From the standpoint of sets, costumes, decoration, etc., the production should be extraordinary.

Film directors for some time have realised the limitations of ordinary black and white photography. The drab effects have left much to be desired. The sense of depth and detail was lacking. There was no stereoscopic value. The effect often was dull and lifeless. This new colour process, after long and painstaking effort toward its perfection, will not only take the picture in natural colours, but will brin gout even the most minor details emphatically and give a stereoscopic value net hitherto attained to every picture on the screen.

The most important need in colour photography is that the colours shall be properly massed and that the registration be perfect. This, Mr. Blackton now states positively, has been achieved, and it is an announcement of universal interest and importance.

The remarkable fact of the new colour photoplay is that on the screen the scenes have the appearance of a portrait or of painted scenes. As one view follows another, the onlooker is surprised and delighted, for here is met the great human desire for colour—a desire that is part of every-day human psychology. Close-ups of the characters are said to resemble paintings by Romney, or Rembrandt, or Sir Joshua Reynolds, and the colour effects are heightened by the extraordinary effective lighting methods used by Mr. Blackton.

For years Mr. Blackton, who was the first director to use back-lighting—and that was almost a quarter of a century ago—has used the lightin gmethods employed by Rembrandt in his paintings, and these stand him in very fine stead in this colour photoplay. The scenes of countryside, parks, castles, inns and interiors of the Seventeenth Century—all appear on the screen in nature's own colours, very much like painted canvases suddenly given motion.

We understand that Mr. Blackton does not intend to make any definite plans for his next British production until after the Trade reception of "The Glorious Adventure," and the probabilities are that casting will not begin until December.

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# YOUR CORNER

## LETTERS TO THE EDITOR

### REPLYING TO CECIL HEPWORTH

I see by your issue dated October 29 that "Megaphone" wishes to join his protest with that of Cecil M. Hepworth in condemnation of kine operators' "frenzied projection." He says: "The effect of this frenzied projection is to distract from the quality of the production as seen by the spectators and is damaging to exhibitors, film directors and artistes."

Now, that's all very well from the point of view of the people mentioned. It is quite all right for Mr. Hepworth to protest against the operator's projection, but let me point out to him the things an operator has to contend with. In the case of "Alf's Button," a Hepworth feature, which was run at our theatre, it did not arrive at the hall until 7.35 p.m. for a 6.45 p.m. start, with the result that the operator only had time to spool the film without submitting it to the usual examination. After the "Gazette" and serial were run through, and the usual variety turn was off, there was only three-quarters of an hour left in which to run the feature. The length was approximately 7,000 ft.

So there you are; it was submitted to the usual "frenzied projection" to which Mr. Hepworth and "Megaphone" refer. As is always the case, the operator was blamed for speeding. Some old lady said she couldn't "read the reading," and then the row began!

On the other hand, if the show hadn't been over at the specified time (in time for the second house) the operator would have got it in the neck just the same. Verily, an operator's life isn't all milk and honey!

Might I mention that before getting "Alf's Button" a hunt had to be made for a substitute. This was obtained, and after working at it for about six hours, making joins here, there and everywhere, up comes the real feature, and so all that labour was lost. So you see, Mr. Hepworth, the cause of "frenzied projection" is not always the operator, for he is only controlled by the conditions that surround him. The main cause of this is the system by which the film renting establishments are run.

JOHN L. SCOTT.

Many directors perhaps are unaware of the criticisms which arise; and they might prevent minor details from being misrepresented on the screen—and possibly draw into the Kinema houses the higher classes in Society and well-to-do people, who have either scorned this form of enjoyment, or looked upon them with a suspicion that they are not quite their "style"—by employing more often persons of some social position.

The director, no doubt, knows better than the casual critic, or myself, the type of character he requires for his particular production, and there are now-a-days so many artistes, in all classes of Society, to select from, that he can have no excuse not to produce his picture in the most realistic and natural way, and to call in assistance from anyone who could give him expert advice in the making of the Picture.

The present day director is wise in his choice of Plays and Dramatised versions of Books which contain thrilling episodes, and convey something definite to the individual who studies the story and follows it carefully.

It has been remarked repeatedly, that the time of exposure of the Words on the Screen is too short, and that the Picture too disappears before they have been enabled to grasp the situation.—THOS. H. ARTHUR (Film Artiste).

# REMINISCENCES OF OLD LONDON

Anyone who has watched the British industry grow cannot fail to have been impressed with the fact that the industry has been considerably affected for the good by the work of the Old London Film Company. We are therefore inviting those who were connected with the London to send in reminiscences of those good and important days. George Bellamy was the first actor to be engaged for the original company, and his article is of special interest.

I was first introduced to the "London" Film Company by Percy Nash, and appeared as Squire Chivey, in "David Garrick," under his direction; this was one of London's early efforts. Some little time elapsed, and after playing in one or two small productions, I was called to the Studio to be introduced to Harold Shaw, who had been specially engaged from America. I was selected by him to play a somewhat important part in "Clancarty."

This was followed by Mr. Shaw's wonderfully successful production of Sir Conan Doyle's "The House of Temperley." I created the part of the old gambling Earl, practically opening the film. I remember distinctly the thrill I experienced at seeing myself on the "fade-in" in the very centre of the picture (taken by the photographer, Ernie Palmer, much closer to the camera than had hitherto been attempted in any previous production I had played in), with Ben Webster and the late Charlie Rock on either side.

One morning a gentleman engaged for one of the Rough Racing Kidnappers failed to put in an appearance. After a long discussion I was asked to make-up, and see whether Mr. Shaw would approve of me in the two distinct types, as he said "doubling" was never permitted in an American studio. I successfully passed the ordeal, and always consider it was through this chance to show what is called by my friends my "versatility" that I was asked if I would like to sign on as a member of a Stock Company shortly to be selected

Needless to say I greatly appreciated the honour, and I was the first actor to be placed on the Original London Film Stock Company, where I remained for three years; and which, in my estimation, would have been running to date, if it had not been for the Great War.

Undoubtedly it was Percy Nash's unique connection with the stage which was instrumental in bringing to the notice of the heads of the firm the whole (or practically so) of the Original Stock Company. On the completion of "The House of Temperley" the directors decided to send Mr. Nash and myself to the Principal Cities to bring more prominently before the Press and the Public the great advanee that had been made in the English Studio.

It was, I understood, through Harold Shaw's recommendation that George Loane Tucker was brought over from America and from that moment successful productions were the order of the day. The friendly rivalry between these two talented Americans was the daily topic in the Studio. It was delightful to hear (as I often did) Shaw ask Tucker if he would soon be through with Mr. So-and-So, as he would like to use him in his next production, or *vice-versa*. The answer was invariably the same. "Sure! —George" (or "Harold," as the case may have been). The actors of the London Film Stock undoubtedly had a wonderful opportunity for gaining a tremendous amount of valuable knowledge under these two brilliant directors.

The unfortunate fire that burnt the negatives of so many of these famous films robbed many of the Company of valuable publicity, as nearly every one of these big feature films was booked and re-booked over and over again, and the St. Margaret's Factory fire practically put a complete stopper on any re-issues. I believe a few negative films were not in the Factory at the time, but their number, I understand, was infinitesimal.

Excellent work was also done by Maurice Elvey (now principal director for Stolls, the late Holmes Gore (killed in the war), Herbert Jarman (since dead), and last, but not least, Ralph Dewsbury, whom I hope to see one fine day or other, digging up the ashes and starting a New London Film Company, which I for one shall feel it an honour to be asked to join—or would it be re-join? —as a Stock Actor.—GEORGE BELLAMY.

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# —SCREEN—

## MEASURING UP THE

### "Master Song Scenas," Vol. 1.

*B.E.F.—Master Film Production—Starring Murill Gregory, Bert Wynne, John Stuart, Joan Lockton, Zoe Palmer, Reginald Fox and Evelyn Hope—Directed by Courtenay Rowden and H. B. Parkinson—Scenario by Courtenay Rowden—Photography by Theodore Thumwood.*

In the new song scenas, we have the satisfaction of seeing an English studio turn out something really novel and away from any thing yet attempted. In this respect the series marks another advance in the British motion picture industry, but when they are publicly presented they must have someone to provide musical accompaniments to them.

These are quite unlike anything yet seen, and cannot therefore be judged from the ordinary standpoint.

Each subject has been well handled by Courtenay Rowden, but H. Parkinson's production of "Home, Sweet Home," is perhaps the best of the first five subjects. We can only suggest one improvement; that is that a larger variety be dealt with. Four out of five of those we witnessed last week were sob-stuff; if the sob-stuff was alternated with comedy, then the series might prove more attractive.

* * *

We have no fault to find with the acting. John Stuart appears in two of these subjects and sustains both roles, one comedy and one dramatic, in fine style.

Another clever interpretion by Muriel Gregory, in "Eileen Allanah" and "The Village Blacksmith." In the former, she has to do a great deal of posing, in order to obtain some photographic effects, and it is to her credit, that she has done her work so excellently.

Joan Lockton has a fine opportunity in "Home Sweet Home," and gives one of her best performances in the role of the wife who runs away to London.

George Wynne displays his versatility in taking the 'heavy' part in one film, and in another the part of an honest farm labourer, trying to defend his wife from the village scandalmongers.

Zoe Palmer makes a pretty coster girl in "Sally of Our Alley," and the artiste who plays the village blacksmith, in the picture of that name, also gives a fine rendering of his part.

All the children, who appear in "The Children's Home" have been well handled by Mr. Rowden, and each gives an excellent performance.

Reginald Fox has little to do in his role of introducing the song.

Evelyn Hope is another player in the prologue. The boy who appears in this part, however, promises to be quite a good actor, if he keeps on at the rate he is now going.

There has been no attempt at getting any continuity into the subjects, but they do not need continuity, for Courtenay Rowden has evidently been more concerned—and quite rightly too—with getting the pictures to coincide with the song. Mr. Rowden's versions of the songs are excellent, except that one is apt to get a little muddled with the huge number of dreams that take place during the singing of the song, and sometimes before the song is sung. The only one that does not contain a dream is "Home Sweet Home."

* * *

Theodore Thumwood has done his work well. The photography is of a high standard throughout, some of the scenes in "Eileen Allanah" are as beautiful as anything we have yet seen on the screen. The lighting effects are a feature of the films, and the trick photography has been well done, and the beautiful backgrounds are greatly enhanced by the fine photographic work.

### "The Marriage Lines."

*Butchers Master Film Production—Starring Sam Livesey, Barbara Hoffe, C. Tilson-Chowne—Directed by Wilfred Noy—Photography by Theodore Thumwood—Scenario by Wilfred Noy.*

A very dramatic picture, which at times comes being very near to Grand Guignol. A film that has plenty of "pep," but is the kind of film that does not redound to the credit of an English producing company. We get plenty of the melodramatic stuff from the other side, and we naturally expect something fresh from an English firm.

The moral of the story is none too good either, There are, in one house alone, two deaths in the same night, one of the deaths being a death from shock, and the other one is quite natural. Then there is a fall from a windmill, which results in another death—that is about the whole casualty list!

Wilfred Noy has had little opportunity, but he has done his work well and sustained the interest from start to finish.

* * *

Enid Gass, as the barmaid gives one of the best and most natural performances in the whole cast—her work in all the scenes is excellent.

C. Tilson-Chowne gives quite a good performance, and is well suited for the leading role, but at times he is inclined to be rather unnatural-looking and somewhat stagey.

Lewis Dayton has little opportunity, his part being to stagger about the place in a state of chronic intoxication.

Sam Livesey gives a very dramatic performance, and Arthur Walcott is very successful as the "heavy."

Barbara Hoffe, as the innocent but murderous heroine, has a great deal to do, and some very dramatic incidents are admirably done by her.

Annie Barclay is well cast.

* * *

Winifred Noy's scenario has been well written. He has worked up the dramatic climaxes in fine style, and the continuity has been excellently preserved.

Theodore Thumwood has given great care to the photography and lighting. He has secured some good effects, which greatly assist in getting some of the more dramatic scenes over.

### "A Romance of Wastdale."

*Stoll—Starring Milton Rosmer and Mdlle. Valia.—Directed by Maurice Elvey. Photography by Jack Cox.—Scenario by Leslie H. Gordon.*

"A Romance of Wastdale" is a unique picture in many ways. Firstly, it proves that in order to get a good picture it is not always necessary to engage multitudes of people, or lavish money on sets of an elaborate and often, gaudy nature. The

# VALUES

## WEEK'S STUDIO PRODUCT

biggest and only crowd scene in the film contains six or seven people, all the other work is done by three artistes, the director and the cameraman.

Maurice Elvey has cleverly handled all the mountaineering scenes, so that the whole climbing episode is one long thrill. Some really fine work on the part of the director makes the picture a sure success.

* *

Milton Rosmer works himself up to a great height of emotional power, and portrays a very difficult part admirably. It is chiefly due to Rosmer that the histrionic section of the film is so good; it is practically a one-man picture.

Mdlle. Valia, while doing her work well, is, in our opinion, not quite suited for the part she plays. In it she has little opportunity for any really dramatic work, despite the fact that she is primarily a dramatic actress.

Fred Raynham does his work well, but is completely overshadowed by Rosmer. Still, there is no doubt about it that given the opportunity he has capacities for really fine acting.

Leslie H. Gordon has written an excellent scenario, and has worked up the dramatic climaxes in fine style. The continuity is quite good.

Jack Cox has never before equalled his photography in this picture. It is, to a great extent, due to him that the mountaineering and fight scenes have proved so good. The silhouette effects are as good as anything we have yet seen on the screen, and the exteriors are also of a very high standard.

* * *

Films like this not only add lustre to the reputation of the Stoll organisation but considerably assist the British industry in its appeal to the financial markets, and in this respect Maurice Elvey (whose work in the past varies from excellent to mediocre) has been a benefactor to the industry as a whole. His "Romance of Wastdale" is one of his best productions.

SUMMARY

DIRECTION: Almost perfect.
LEAD: Very good.
SUPPORTS: Satisfactory.
LITERARY: Good.
PHOTOGRAPHY: First-rate.
LIGHTING: Good.
EXTERIORS: Magnificent.
INTERIORS: Good.

## *"The Imperfect Lover."*

*Broadwest—Starring Violet Hopson and Stewart Rome—Directed by Walter West—Photographed by A. G. Frenguelli—Art Directed by Thomas Fleetwood.*

There are occasions when films have weakened their original stories. This is a case of the film strengthening its story. There is nothing exceptional in the plot; it is the variation of a plot whose variations are legion; it is thin enough to handicap the director unless he and his continuity writer are smart enough to be able to say: "Ah, here the plot thickens!"—and accordingly *make* it thicken.

* * *

That is the first compliment that is due to the director and his scenarist. But it is not the only one. (And it must be noted that this is one of the cases in which it is extremely difficult to separate these two contributors to the production.) Faced with the initial handicap of a well-worn, if thin, plot, the director and scenarist have done wonders in speeding up action and keeping the dramatic value of the various situations at high tension.

And in attending to the dramatics of the production Walter West has not failed to concern himself with the scenic properties. These are picturesque, and the studio sets well staged and convincing.

* * *

Violet Hopson may not be as overpoweringly successful with her role of Morcen as Stewart Rome is in his, but that is not to the discredit of Miss Hopson, who submits one of her choicest portrayals of a difficult character, but is a high compliment to Rome who, in spite of Miss Hopson's excellence, is the more convincing of the two.

A pleasingly small cast supports the two leads adequately, and combine to place the histrionic value of the production on a high plane.

* * *

Continuity has been carefully maintained; sequences good, and dramatic situations are skilfully developed.

The cameraman never fails to keep up to the high standard of quality set by the other departments of the production. His work is beyond reproach.

SUMMARY.

DIRECTION: Very good.
LEADS: Two excellent performances.
SUPPORTS: Highly satisfactory.
LITERARY: Story thin, scenario good, continuity good.
PHOTOGRAPHY: Flawless.
LIGHTING: Adequate.
EXTERIORS: Very picturesque.
INTERIORS: Lavish and appropriate.

(NOTE.—*This review has been unavoidably delayed.*)

## TRADE SHOW GUIDE

### Where and When to See your Film

There have been a good number of British film Trade shows during the past month but for the coming week there are only two. One is:

"BESIDE THE BONNIE BRIAR BUSH," the most recent F.P.-Lasky production. This was directed by Donald Crisp before he returned to America, and the star players are Donald Crisp and Mary Glynne.

In the supporting cast are such well-known artistes as Alec Fraser, Dorothy Fane, John East, Langhorne Burton, Jerrold Robertshaw, Mrs. Hayden Coffin, Humberstone Wright, Roy Rich, Joan St. Low, W. Parry, Jeff Barlow, J. Dawson, Tom Coventry, and Booth Conway.

The photography has been in the hands of Lasky's chief cameraman and the continuity was prepared by Margaret Turnbull from Ian MacLaren's novel.

Claude H. Mitchell was assistant director to Donald Crisp on the production.

TRADE SHOW:—Monday, November 21, at the New Gallery Kinema, Regent Street, at 11 a.m.

The Trade show of the other British film is of the Stoll production

"FROGGIES LITTLE BROTHER"

which is A. E. Coleby's first picture for Stoll. D. P. Cooper is the cameraman, and the cast includes numerous juvenile players.

TRADE SHOW:—Tuesday, November 29, at the Alhambra, at 3 p.m.

NOTE: *All information for this feature should reach this office no later than first post Wednesday mornings.*

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# KINEMA CLUB NEWS

Applications for membership are still coming in, but it is necessary to emphasise the importance of those who intend to join the Club to apply NOW. By applying this week members are enrolled:

*Free of entrance fee and at the special subscription fee of Three Guineas per annum. Those joining after will have to pay a steep entrance fee and an increased annual subscription.*

There are, of course, a number of pessimists who say, "Oh, you'll never form a Club. It has been talked of so often." The obvious rejoinder is that the Club has already been formed, members enrolled, premises secured, and preliminary arrangements made for furnishing and equipping the extensive buildings as Club quarters ready for a Christmas opening. It is not something "in the air." It is a *fait accompli*. Sign the form on this page, join yourself and persuade others to do ditto.

An important meeting of the Committee was held last Monday, when it was decided "that membership be thrown open to all who are engaged in the producing side of the British Kinematograph industry under the following heads: directors, assistant directors, art directors, artistes, scenarists, scenario editors, Kine-cameramen, studio managers, casting directors, authors of filmed works, heads of studio departments, technical directors, location managers, and managing directors of producing organisations All applications for membership to be subject to passing the Qualifications Committee."

This important extension was made in order to meet the wishes of so many reputable persons who were precluded from joining under the original terms of qualifications, and the effect will be to bring to the Club additional strength and influence. Any who come within these categories should apply without delay.

At this same meeting an expert on furnishing and club management was present, and gave invaluable assistance and advice.

It must be emphasised that the initial expenses to cover the redecoration, furnishing, and equipping the premises as up-to-date club quarters with facilities for restaurant and bar services will be very heavy indeed.

Roughly speaking, the normal running expenses will be covered by the subscriptions and the cost of staff will be met by profits on bar and restaurant. This leaves the Committee faced with the huge problem of raising sufficient funds to meet the heavy initial expenditure. For this reason it is hoped that those who are able to do so will join as life members—twenty guineas will cover full membership for life.

Several private individuals and producing companies have sent along donations to the total of £182. The Committee is confident that there are many other people and companies who would gladly contribute to this special fund for getting the premises opened. The example of the gentleman who has advanced £1,000 on loan to the Club could well be followed. All communications should be addressed to the Hon. Secretary, Kinema Club, 93, Long Acre, W.C. (Phone, Gerrard 9870).

## PUBLICITY FOR ARTISTES

Adrian Brunel, the popular director and scenarist, has just started a new venture, Solar Services, the principal objects of which are to provide artistes, authors, directors and others concerned in the kinematograph industry with a quick, reliable and easily accessible publicity, photographic and advisory service at the lowest possible terms.

Associated with him are Capt. Vincent Lawrence, the kinema journalist and publicity expert, who has merged his former business, the Lawrence Publicity Company, with that of the new organisation, and Nigel Freer, who is business manager of the partnership.

## STOP PRESS NEWS

Owing to pressure on our space we have ben compelled to hold over until next issue the second of the series of articles on "The Money Bogey," further extracts from "Dick Donovan's Diary," and the "Over the Lunch Table" feature.

* * *

Stoll was fined £2 and costs for obstructing the highway while shooting a Derby scene at Mordern for "Froggy's Little Brother."

* * *

Denison Clift has finished "The Old Wives' Tale," and has arranged to commence his own productions under the title "Denison Clift Art Productions." The first of these will be the oft-debated "Mary Queen of Scots," and Fay Compton has been engaged to play the ill-fated Queen. Fuller details will be given in our next issue.

* * *

At the Three Arts Ball to be held at the Royal Albert Hall on December 8, a large gathering of artistes will be present. It is intended to make a feature of the film section, and those desiring to take part are urged to communicate with Billie Bristow, 175, Wardour Street. Particulars of a big scheme for this event will be published next week.

*Application Form for Membership of the Kinema Club.*

I am desirous of becoming a member of the Kinema Club and undertake to pay the agreed subscription (free of entrance fee if paid on or before Dec. 1, 1921) subject to election.

Name.....

Address.....

Qualifications.....

*To be filled in and posted to the Hon. Secretary, Kinema Club 93, Long Acre, W.C.2, before Thursday next, Nov.24*

## A GOOD CONSCIENCE

There must be a vast crowd of bad-conscienced folk in studioland (that is, of course, if they have consciences at all!

Nearly six months ago we gambled on the good consciences of artistes and others in the studio. And so we started the MOTION PICTURE STUDIO.

We felt convinced that the people in whose interests it was issued would support it in every way possible.

Some have.

But there are a lot who haven't.

And if you are one of the "Haven'ts" then your bad conscience ought to give you sleepless nights!

You are never backward in writing to us to assure us that the STUDIO is *the* paper—"fills a long-felt want"—"the paper we have waited long for," etc.—but translate these eulogies into the language of deeds.

Our last issue has brought in numerous letters of congratulations on what one director said was "the most interesting, informative and useful paper published in the film world."

But the last issue is nothing to what we have in mind—we cannot, however, develop those plans unless assured of support from you.

How are you supporting the paper that supports you? Do you occasionally buy a copy of the paper? That is all very well, but we explained last week that we do not want to exist on circulation alone (we cannot if we restrict circulation to the profession) *you must advertise.*

Your advertisement will be to everybody's benefit, but most of all to your own. Look at the successful folks who *are* advertising—they cannot afford not to.

*Nor can you!*

Stake your claim now and commence to get busy booking engagements.

## NAMES ON SYNOPSES

Last issue of the STUDIO, under the Cameramen's section, contained some remarks made by cameramen on the way their names were missed from the reports of pictures trade shown. Here is a case something similar:

We attended a British Trade show one day last week at which no synopsis was given. The names of the artistes in the picture were shown on the screen for a few seconds, but it was impossible to get all the names down quickly enough, with the result that only about the first three were recorded by reviewers present.

After the show a very well-known film critic asked a STUDIO representative if he could supply the names of the people in the cast, So far as possible the STUDIO obliged, but some people who gave quite excellent performances were unknown to him.

The critic decided that he could not mention only a few people, without mentioning the lot, so not having time to spare in hunting round for the names he left, his parting words being, "I'l just have to give it a short mentionl without giving any names at all."

Such a state of affairs is hardly fair to the actors in the film, and it is doing the film itself no good. For without particulars, such as the artistes' names, etc., a critic has very little to talk about. We know the man whose remarks we quote above was impressed with the film, but his idea seemed to be if the firm did not think it worth troubling over, neither did he; and so he went away and the firm, which deserved to suffer, suffered, and the artistes, who did not deserve to suffer, suffered also. Points like these need dealing with by the artistes as a body, which at once brings up the vital question of the necessity of a Film Artistes' Federation.

## PULSE OF THE STUDIO

*Continued from Back Page.*

DIRECTOR: Kenelm Foss.
STAR: Fay Compton.
TYPE: Drama.
STAGE: Third week.

FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss.
STAR: Stewart Rome.
STAGE: Scheduled.

FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Scheduled.

**Violet Hopson Productions.**

ADDRESS: Princes Studio, Kew Bridge, Brentford.
FILM: Untitled.
DIRECTOR: Walter West.
STAR: Violet Hopson.
SCENARIST: Bertram Brown.
CAMERAMAN: G. Pauli.
TYPE: A Racing Drama.
STAGE: Third week.


CAMERAMEN. . . .

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# THE PULSE OF THE STUDIO

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "A Will and A Way."
DIRECTOR: Manning Haynes.
STARS: Ernest Hendrie, Pollie Emery.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Finishing.

---

FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Casting.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: "Repentance."
DIRECTOR: Edward R. Gordon.
ASSISTANT DIRECTOR: Maurice Edmunds.
STARS: Peggy Hathaway, Ray Raymond, Ward McAllister.
CAMERAMAN: Harold Bastick.
SCENARIST: Edward R. Gordon.
TYPE: Five-reel Drama.
STAGE: Cutting and Editing.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama.
STAGE: Fourth week.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: "Sport of Kings."
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Fourth week.

---

FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
STAGE: Fourth week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Finishing.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street.
FILM: "The Wonderful Story."
STAGE: Cutting and Assembling.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
STARS: William Stack and Madge Stuart.
SCENARIST: Rafael Sabatini.
CAMERAMAN: Germain Burger
STAGE: Fifth week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
STARS: Fay Compton, Florence Turner.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Cutting and Assembling.

---

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Finishing.

---

FILM: "Sinister Street."
DIRECTOR: George Beranger.
STARS: Maudie Durham, Amy Verity.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Third week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson and W. C. Rowden.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week,

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
STUDIO: Screenplays Studios, Clapham.
FILM: Not titled.
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Cutting and Assembling.

**Seal.**
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Scheduled

**Sterling Photoplays.**
FILM: "The Aspirants."
DIRECTOR: Georges Dunstall.
SCENARIST: A. Button.
CAMERAMAN: Edward Groe.
TYPE: Two-reel Comedy.
STAGE: Third week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman
FILM: "The Passionate Friends."
DIRECTOR: Maurice Elvey.
STARS: Madge Stuart, Milton Rosmer, Mdlle. Valia and Fred Raynham.
CAMERAMAN: Jack Cox.
STAGE: Finishing.

---

FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: On Fourth and Fifth Episode

---

FILM: "The Little Brother of God.'
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Casting.

---

FILM: Not titled.
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Casting.

---

FILM: "The Truants."
DIRECTOR: Sinclair Hill.
STAR: Joan Morgan and Phillip Simons.
CAMERAMAN: Adolph Burger.
STAGE: Fourth week.

---

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Cutting and Assembling.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "The Chink in the Armour."

*Continued on page 15.*

# STUDIO DIRECTORY

## Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

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BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thorton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16——Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 25——Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

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J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych (using Stoll's Cricklewood Studio). 'Phone: Central 4048 (Studio, Willesden 3293).

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

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SAMUELSON FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

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SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

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Vol. 1. No. 25

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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Nov. 26, 1921

*Our New Service.*

THE attention of all artistes, directors, scenarists and authors of screen stories is called to the announcement on page 15. In this connection, it needs to be pointed out that THE MOTION PICTURE STUDIO is the only paper in the United Kingdom devoted entirely to the interests of all those concerned in British production. But though it confines itself to this, there is no reason why its circulation and the results it produces should be insular. With the object of expanding these results and giving further service both to the producing Industry and to advertisers, we have taken the step announced elsewhere. Each week a copy will be sent to every director, studio manager, scenario chief and casting director actively engaged in the American studios; not merely those of Los Angeles, but of the whole of the United States. It should not be necessary to point out the great value of such service to advertisers, but it is essential to add that this service does not involve any charge or any increase in advertising rates. Later, as conditions on the Continent improve, this service will be extended to every reputable studio in Europe. British studio workers have never had such an opportunity of placing their announcements before the world, and it is earnestly hoped that they will seriously appreciate this expansion of service.

* * *

*Reaction.*

THE fact that neither the Press nor the public went crazy this time over the visit of Mary Pickford and Douglas Fairbanks is not a sign that the popularity of these artistes has waned since a year or less ago. Neither is it the effect of Benny Zeidman's absence. It is merely that both the newspapers and the Man—and Woman—in the Street have reacted against their own violent enthusiasm. Such receptions as the two stars had last year only happen once, and the subsequent reaction is not against the recipients, but against the public's own hysteria.

* * *

*A Circle of Influence.*

IT is now opportune editorially to discuss the Club, which has now assumed tangible proportions. In the first place, it ought to be placed on record that the whole industry owes a debt of gratitude to the originators and the Formation Committee, which has laboured for nearly six months to bring the Club into existence. This accomplishment will have an effect which will be very far-reaching and cannot fail to benefit the industry in general and the members of the Club in particular. There are now just under 250 Foundation members, but the Committee desires to bring the number to 300 before the end of this month. So those who intend to join should do so now, if only as an earnest of sincere good wishes for the success of the Club. We print a form of application on page 6, and this must be posted to reach the hon. sec. by November 30. At present most of the leading directors, including names like Maurice Elvey, Captain Calvert, Will Kellino, George Pearson, Kenelm Foss, George Ridgewell, etc., and the most prominent British artistes have joined, and the K.C.S. is recommending all its members to do so.

* * *

*Movie Morals.*

ONE of the boasts of the British film trade is that it is not fashioned on the American lines. At times this is used as an accusation, but we can also discern a compliment. Every American newspaper that is read reveals the fact that the moral standard of the American studios has slipped down several notches, until the terms "loose living" and "Los Angeles" gather to themselves a most pronounced synonymy. But the British studios have never become hot-beds of vice or cesspools of iniquity. Occasionally and with bated breath very vague rumours are circulated, but these are more ficticious than truthful. There may be very isolated cases of moral wrongdoing among film people—so there are among doctors and clergymen, lawyers and journalists—but on the whole our studios are morally clean and healthy. This is our boast.

* * *

*Stage and Screencraft.*

A LEGEND that has gained currency (mainly because there has been no opportunity to dispute and refute it) is that screencraft owes much to the stage. Mary Odette has conclusively proved that the stage can and does owe much to screencraft. It is common property now that Mary Odette has scored a great personal triumph in her stage part in "The Faithful Heart" at the Comedy; and the dramatic critic of the *Pall Mall Gazette* has said that she "is a delightful proof that the film is doing no harm to the technique of our stage . . . but, on the contrary, affording an excellent training ground." We hope that the "highbrows" of the drama will take note of this. Miss Odette exhibited very plainly that there is nothing to lose, so far as histrionics are concerned, by acquiring all the principles and philosophies of screencraft. As that keen critic, E. A. Baughan, says, "it was noticeable that not having had to act to an audience has given her a naturalness and a concentration very rare in the theatre." To those who come from the stage to the studio with an air of patronising, if not supercilious, superiority, the fact that a studio-trained actress reveals unusual stage talent must be very exasperating, as well as embarrassing.

## Kinema Club Notices

THE final date for the receipt of applications for membership is November 30. The members then enrolled will be summoned to the General Meeting for the election of the Permanent Committee, and the arrangement of final details for the opening of the Club.

***Book the Date in your Diary.***

**GENERAL MEETING: SUNDAY, DECEMBER 11, at 2.30 p.m.**

TURN to page 6 and read the latest news about the Club and then get everybody you know to send in the application form.

¶ Two Reminders; Sign the form now and enter the date of the General Meeting in vour diary.

## ARTISTES . . . .

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## ARTISTES . . . . .

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## ARTISTES . . . . .

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# High Lights

## Intimate Studio Gossip

Just to show how the difficulties of film directors are very different from play producers it is interesting to note that when Phyllis Titmuss was taken ill and Madge Stuart engaged to play in her place, it was necessary to retake several hundred feet of negative. On the stage there would be no such expense involved. Why do not film companies insure against this risk?

* * *

On behalf of all who know him I offer John East condolences on the sad loss he has suffered in the death of his wife, who had been suffering from cancer for the past three years. John is a veteran of the screen, being one of the old London players. The death of Mrs. East is a great shock to him, and in his bereavement he can be assured of the sympathy of all in the profession.

* * *

For some unaccountable reason that lying jade has been busy with the name of Welsh-Pearson, and I have the greatest pleasure in the world in being permitted to administer a very hefty knockout blow to the old dame by stating specifically that Welsh-Pearson is as safe and sound as the Bank of England. All I wish is that I had some shares in the concern

* * *

Good scenarios are still wanted. Douglas Fairbanks is now deploring the fact that they are scarce. He says that "the amateur scenario, even where it contains a good story, is seldom practical, and the film star is therefore tempted to rely on the practised hand." So he has acquired a scenario which Sir Gilbert Parker has written and which will form the basis of a film which Fairbanks will make in England.

* * *

Everyone will agree that in a trade which deals with such inflammable stock as that handled by the picture Industry, the utmost precaution should be taken to minimise all risks against fire. But few people would care to exercise the meticulous care in this respect, which is indicated in a recent decision of the Board of Film Censors. I am moved to this reflection by a communication received from Hardy stating that the Censorship Board has objected to a sub-title in "Bluff" (which has just been Trade shown) for the reason that it commences with the query, "What the Devil?" I pride myself on having quite an adequate stock of imagination, but must confess that I can see no reason for this particular stricture unless it be that the censorship authorities consider that to print on such highly inflammable material as celluloid the name of the casting director of such a production as "Hades" might set a light to the film!

* * *

Congratulations to Jack Ross who has been the fortunate cameraman to be selected from several applicants to accompany Sir Ernest Shackleton on the *Quest* as the official kinematographer to the Antarctic. Mr. Ross will take the place of J. C. B. Mason, who had to leave the *Quest* through illness due to sea-sickness. Mr. Ross sails shortly for Rio de Janeiro, where he will join the *Quest*. Mr. Ross has already served on two expeditions with Cherry Kearton, the big-game hunter and photographer, and with Mr. Johnstone, with whom he went on an expedition to the South Seas.

* * *

The British-American Film Producers Alliance is now said to be ready for business, according to A. B. Carrick, who recently returned to America from an extended trip to Europe. Carrick says his company is ready to release twenty-two pictures in this country, all of which were made in England or Ireland. Two of the films were made by Carrick while he was abroad.

* * *

I was down at the Alliance studios this week and was kept gasping all the time. Mr. Marsden, the studio manager, started me off by showing me some of biggest and most elaborate sets I have yet seen. The keen attention to what some directors would regard as trivial and unnecessary detail is an index to the methods of the studio staff. Then I was astounded at the wonderful equipment of the lighting apparatus. And then the galaxy of stage stars, chatting around a table 'tween shots, and finally the perfect artistry of Ellen Terry caused me to marvel. Miss Terry is still very young in spite of her years. She has captured the Spirit of Youth, and her jokes and merry laughter kept the studio roaring. When she took the floor and submitted a wonderful emotional performance she caused us all to break into expressions of admiration. Wonderful Ellen Terry!

* * *

Hayford Hobbs writes to tell me that he has finished his contract with African Film Productions and left Johannesburg for Australia this month for the purpose of forming a company to put British films on the Australian market. He will be glad to hear from British film concerns who desire films handled by him. Letters, c/o Post Office, Melbourne, Australia, will find him.

* * *

Get a ticket for the Actors' Association whist drives which are being held in order to provide pensions for aged actors. They take place November 25 and December 1 at Streatham Town Hall, and tickets are 5s. each from the A.A. It is a worthy cause.

**"MEGAPHONE."**

?

Are you taking advantage of our

**26TH**

issue which comes out next week?

*Get in on the Ground Floor and reserve advertising space.*

## ON THE FLOOR

### With HARLEY KNOLES

Firstly and fundamentally, he is delightfully natural while on the floor. He does not pose as the Napoleon of the studio. Nor does he obtrude his power and his position. And yet there is no semblance of a doubt as to who is the presiding genius.

He is a director who directs, in contradistinction to the director who bawls through a megaphone. The genial smile and the merry twinkle in the eye afford the sugar-coating to the pills he, at times, administers to acrimonious artistes or stupid staff.

We saw him directing Gladys Cooper and Ellen Terry this week. His methods are almost unnoticeable—that is, he does not advertise the fact that he is directing: his directions seem more casual than essential.

For close-ups of intensity he stands beside the camera and talks to the artiste; talks in a low voice that has a steady throb of feeling until the artiste realises the tragedy or the pathos of the situation involved and begins to register emotion.

His voice is seldom raised above a whisper; he is an adept at creating atmosphere in the studio. He even goes to the extent of employing a man to strike a huge bell whenever the shooting is due, at the sound of which all hammering and other noises have to cease in the studio.

On sets he is an expert and sits in judgment on all those that are erected for his production; scrutinising each very closely and having the most minute details attended to. It is this personal supervision of the small thing that spells success in the large affairs with Knoles.

# REMINISCENCES OF OLD LONDON

Anyone who has watched the British industry grow cannot fail to have been impressed with the fact that the industry has been considerably affected for the good by the work of the Old London Film Company. We are therefore inviting those who were connected with the London to send in reminiscences of those good and important days. Douglas Munroe is in reminiscent mood :—

What a lot of happy memories come crowding into my mind when I think of the old days of the London Film Co., when I had for confreres such names as Lizzie Risdon, Christine Rayner, Gwynne Herbert, Edna Flugrath, Minna Grey, dear old Charlie Rock—now, alas, no longer with us—Jimmy Guise, Gerry Ames, Geo. Bellamy, Tony Cullin, Judd Green, Frank Stanmore, Jack East, Hubert Willis and many others. Then such good fellows as Henry Ainley, Fred Grove and Ben Webster used to come down to St. Margaret's for special engagements.

What times and what fun we had—and we did a lot of hard work, too, with such a master director as Geo. Loane Tucker, and Harold Shaw in charge of the film out-put. A picture a month used to be the rule from each of them. (I have completed my 110th film but more than 50 were with the London.)

I look upon the London Film Co. as the F. R. Benson Co. of film land. Look at the list of directors who have graduated at the London ; Maurice Elvey, Kenelm Foss, L. B. Lestocq, Guy Newall, Frank Miller, James Reardon are a few of the names that occur to me at the moment. I have often been playing for Shaw in the morning, then after lunch go on for a part with Geo. Loane Tucker, and probably finish up the evening with a bit for Ralph Dewsbury or Maurice Elvey.

We had a stock company that could play anything. I should like to mention now that in my opinion in Elizabeth Risdon we had an actress who had no superior in England or America, and it was a great loss to English films when she went to the States with her husband, the late Geo. Tucker—her versatility was enormous.

We were a happy family down there by the Thames so happy that on occasions we were very rude to each other—of such is the sweet privilege of friendship !

How well we were looked after too by Pa Bending and his family at the St. Margaret's Hotel, opposite the studio —who does not remember the famous Bending lunch at which function poor Charlie Rock was wont to set the table in a roar ?

I think personally if the London Film Co. could have carried on (the outbreak of war in 1914, had a great deal to do with closing down), its films would have made an even greater mark on the British film industry—even now the old beefeater sign on a picture is a thing to conjure with. I mean, when any of the London pictures are re-issued. I have heard patrons of the Kinema as far north as Aberdeen, say, " Ah, the London films are always worth seeing."

In the theatrical profession now-a-days it is wonderful in that a different light filming is regarded from what it was, say—10 years ago. For an example the other day, there was a trade show of a picture ; over 75 per cent. of the cast were members of a leading Thespian club and after the performance they were discussing the merits and demerits of it. Well, it might have been the first night of a West End play they were talking about—such was the interest and keenness displayed. Ten years ago in the same club if one dared to mention he had a film job one was looked upon as a sort of Tom Bowling —" gone aloft "—in other words, not quite right in the upper storey !

DOUGLAS MUNROE.

PERVERTED POETRY.

By Tony Fraser.

There was an agent named Jay,
Who saw hundreds of artistes per day ;
He now makes a noise—
Is quite one of the Bhoys,
And he does seem to make his job pay.

A casting director named Billy,
In a fatherly way murmurs "Silly"
To the various screen-struck,
Who are down on their luck,
And he bundles them out willy nilly.

## *Application Form for Membership of the Kinema Club.*

I am desirous of becoming a member of the Kinema Club and undertake to pay the agreed subscription (free of entrance fee if paid on or before Dec. 1, 1921) subject to election.

Name.....

Address.....

Qualifications.....

*To be filled in and posted to the Hon. Secretary, Kinema Club 93, Long Acre, W.C.2, before Thursday, Dec. 1.*

# CLUB NEWS

Applications for membership are still coming in, but it is necessary to emphasise the importance of those who intend to join the Club to apply NOW. By applying this week members are enrolled :

> *Free of entrance fee and at the special subscription fee of Three Guineas per annum. Those joining after will have to pay a steep entrance fee and an increased annual subscription.*

At the last meeting of the Committee, further applications for membership were dealt with, bringing the total membership to 240. Membership is open to all who are engaged in the producing side of the British Kinematograph industry under the following heads : directors, assistant directors, art directors, artistes, scenarists, scenario editors, kine-cameramen, studio managers, casting directors, authors of filmed works, heads of studio departments, technical directors, location managers, and managing directors of producing organisations. All applications for membership to be subject to passing the Qualifications Committee. *All applications must be received by Thursday, December 1, at the latest.*

The enrolled members will be summoned to a general meeting, at which the Permanent Committee will be elected and the final details arranged for the opening of the Club, which is expected to take place at Christmas with a ball or a whist drive.

*The general meeting will take place on Sunday,, December 11, at 2.30.* BOOK THE DATE. (Fuller details later.)

Maurice Elvey, who is a member of the Committee, has undertaken to enlist the practical sympathies of some of the best-known authors and authoresses, and with the additional influence of these ladies and gentlemen there will be everything in favour of a most auspicious opening.

Meanwhile—THOSE WHO DESIRE TO JOIN SHOULD DO SO AT ONCE.

# NIGHTMARES

*** This feature has been received so favourably and become so popular, that we will continue it as long as is practicable. Readers are invited to contribute to this column—any outrageous improbabilities that concern persons and things in the studio. It must be good-humoured chaffing without being offensive.

* * *

Arthur Rooke, " Silent Producer," making a speech at a Trade function !

* * *

The *Kine. Weekly* staff producing a picture.

* * *

George K. Arthur not referred to as " Kipps."

* * *

Any star artiste thanking the cameraman for his contribution to her picture.

* * *

Henry Edwards minus his grin.

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# WISE AND OTHERWISE

*Being the Sayings of People who Matter and of some who do not Matter.*

"If I were Constance Talmadge's director, I am afraid I would be guilty of overworking her."—MALVINA LONGFELLOW.

* * *

"I am not sure that grown-ups would not relish good children's films as much as they appreciate 'Peter Pan.'"—LADY ASTOR, M.P.

* * *

"The actinic ray is as elusive as love and as irregular in its habits."—VICTOR HAMILTON.

* * *

"A farmer's life is all very well in summer, but give me a stoker's job in winter."—OLAF HYTTEN.

* * *

"I always thought London was overcrowded."—C. TILSON-CHOWNE.

* * *

"Charlie Chaplin . . . is one of the world's silent humorists. I like, very humbly, to count mysef of their number."—WALTER FORDE.

* * *

"I hope to pluck up sufficient courage to see a bull fight."—EVELYN BRENT.

* * *

"The kinema has scarcely learned the laws of its own technique."—HENRY A. JONES.

* * *

"I accuse the average film director of so concentrating on technique that he is in danger of losing the soul of his story."—A. E. W. MASON.

* * *

"Films are often so exaggerated as to become quite unreal, and the test of a good picture is that it shall reflect life accurately."—SIR ALFRED FRIPP.

* * *

"It is as though the refuse heaps of their cities were raked over by these (American) film directors in search of plots."—ARTHUR WEIGALL.

* * *

'American stars and directors must look to their laurels."—CHARLIE CHAPLIN.

* * *

"The British public, I am sure, desires to see British films."—COLONEL A. C. BROMHEAD.

* * *

"The film art does not challenge the stage. It cannot do so."—SIR GILBERT PARKER.

* * *

"Like literature, the art of the screen belongs to the whole world."—ALDER ANDERSON.

* * *

"Certain directors who will give no opportunity to a novice of the female persuasion who is beautiful unless she is not married or is most careful to conceal the fact."—THEODORE DREISER.

# THE MONEY BOGEY

While there is often complaint at the quality of British pictures, it must not be overlooked that our Producing concerns are working under the huge handicap of restricted finance. In fact, this difficulty about finance is at the bottom of the whole question, and to save the industry fresh capital must be attracted. By the courtesy of the *Moving Picture World*, we are able to print the views of F. W. Heathcote, of the Los Angelos Trust and Savings Bank, on the way in which producing companies may receive adequate financial support from the banks. These views, when read to apply to British conditions, are very interesting as well as informative.

II.

The production of motion pictures is subject to many forms of misfortune. It should be the aim of all directors to reduce these to the lowest possible point, so that they could be covered by insurance at a reasonable figure. Among the contingencies I have in mind are the following:—

(*a*) Damage to outdoor scenery and sets by sudden storms.

(*b*) Sickness or accident to an actor or actress during the course of production, making a continuation impossible until recovery. In the event of death, the entire amount spent upon the production to date might be wasted.

(*c*) The discovery that defective film has been used to take an expensively-staged setting with many actors and actresses therein, which would necessitate the retake of the picture or such parts of it as were included in the defective film.

(*d*) The use of the wrong kind of film for certain lighting effects, with the same result as above.

A great multitude of expenses enter into the production of a large motion picture, and the opportunities for fraud and overcharge are frequently very numerous. Heretofore, sufficient attention does not appear to have been given to the obtaining of supplies in the cheapest markets, and the charges for rentals of properties have frequently been exorbitant.

As is well known, the salaries heretofore paid motion-picture stars have been unnecessarily large, and it seems to me that the same result could be obtained at less expense by exploiting the name of the director rather than the name of the star.

High salaries are often paid to motion picture actors and actresses in proportion to the extent to which their names are known to the general public, and not necessarily in proportion to their histrionic capabilities.

After devoting a good deal of thought to this subject, it seems to me that the solution will be somewhat along the following lines. Broadly speaking, there are three classes of motion pictures, namely:

(*a*) Small two or three-reel pictures of cheap construction to fill a very great want in small villages and in outlying parts of cities.

(*b*) High grade feature pictures, from five to eight reels, and shown in the great majority of theatres.

(*c*) Special spectacular productions costing frequently one thousand dollars or more to produce.

The last-mentioned can be left out of the discussion, inasmuch as these are very few in number, and it is very unlikely that any bank or financial concern would care to finance a picture of such magnitude.

My suggestion is that producing companies confine themselves to either one or the other of the first two classes. I think it a great mistake for one director to attempt to turn out two kinds of pictures. By a uniform class of production by a certain director and by adequate and proper publicity, the public will be trained to expect a certain type of picture when they see the director's name.

The directors should, in my opinion, form themselves into groups, each group comprising directors engaged in turning out pictures of either one or the other of the first two classes mentioned, but not both.

Each group of directors would be located in one of the large studios, each working independently, but renting his space from the studio company. Under this plan each large studio would house companies turning out the same class of picture, either cheap or high-grade pictures, as the case might be.

(*Concluding article next week.*)

# NUMBER TWENTY-SIX

Six months ago the British motion picture producing industry achieved a new distinction—it attained the dignity of possessing its own organ. The next issue of the MOTION PICTURE STUDIO will be No. 26. And we feel really proud of the fact.

When we launched No. 1, a leading director said: "I give you six weeks to live." Well, he's exactly twenty weeks out! And the MOTION PICTURE STUDIO is now far too firmly established and too popular for there to be the slightest suspicion of a doubt as to the longevity of the paper.

To celebrate the Twenty-Sixth, the next issue of the STUDIO will be a special number The reading matter will be even more interesting than usual; the informative contents more useful. Already there has been somewhat of a run on the advertisement columns, and

*it is necessary for us to emphasise that in order to gain the benefit of the arrangements made for the circulation of this special issue throughout British, American and Colonial studios, it is essential that you should send advertisement copy at once. The closing date for advertisements is Wednesday next, November 30.*

Artistes in particular should come in our "Artistes' Cards Section," and producing companies should make announcements of their policy and forthcoming productions. Everybody should take advantage of this special issue.

# Where they are and ——

Bob Clifton is working at Stoll's.

Dave Aylott is directing a series of comedies for Parkstone.

Dawn Meredith is appearing in the new Parkstone comedies.

Violet Hopson has almost completed work in her new production.

Victor W. Rowe has completed the production of "Football Daft."

Marie Ault is playing in the new Milo film (Fryer and Rodger booking).

Lewis Willoughby plays opposite Violet Hopson in the new racing film.

C. L. Ager, the steeplejack, is doing an aerial stunt for Pathé's shortly.

A. C. Fothrington Lysom has been playing in "The Scourge" for Hardy.

Mr. Amandas is working in the new Milo Film (Fryer and Rodger booking).

Eric Fane has been booked by Fryer and Rodger to play in the new Milo picture.

Enid Heather plays a leading role in the new Milo comedy (Fryer and Rodger booking).

F. W. Spalding has secured a part in the new Milo film (Fryer and Rodger booking).

Artistes and others are advised to note that the telephone number of the Ideal Studios is now Elstree 52, not 25.

Adeline Hayden Coffin has been playing in Bertram Phillips "Topsy Turvey," and is now with Violet Hopson Productions.

Barbara de Vigni has been engaged through Fryer and Rodger's Agency to play an important part in the new Milo film.

Rafael Sabatini is busy on more scenarios for Hardy. They are "The Lion's Skin," "Bardeleys, the Magnificent," and "The Reaping."

Amy Willard, who has been playing Jane Egg in "Perpetua" with Famous-Lasky, is now with the Hardy Company in "The Scourge."

Marjorie Villis is free to accept engagements, having obtained permission from the Harma Company. Her contract has not yet expired, however, and she can only be released for short periods.

Milton Rosmer, after having established a reputation for himself in English films, has now decided to return to the stage, and he will shortly be seen in "The Rattlesnake" There is no reason, however, why this should interfere with his screen work, so it is quite likely he will continue both as a screen and stage artiste.

Clive Brook is contemplating going on the stage.

Gertrude McCoy has arrived back in England.

Norman Ramsay is starting his own producing concern

C. Tilson-Chowne has been playing Lord Saxby in "Sinister Street."

Frank Gray appears in the new Milo film (Fryer and Rodger's booking).

Madge Stuart has the leading female role in "The Scourge" (Hardy Films).

Cameron Carr is playing heavy in the new Violet Hopson racing film.

Joe Collins has secured a part in the new Milo film through Fryer and Rodger.

Harding Steerman plays the Rev. Sylvester in "The Scourge" (Hardy Film).

Arthur Walcott is responsible for many dark deeds in the new Violet Hopson film.

Renee Meyer has been engaged by Fryer and Rodger to play in a new stage production.

Germain Berger is chief cameraman of the Hardy Company, and is now busy on "The Scourge."

Harry Low plays a leading role with the new Parkstone films.

Ethel Oliver has been secured as leading lady in Norman Ramsay's new film.

Sidney Eaton is turning on the new Milo picture.

## —DO YOU—

Who is to make a film of "Abraham Lincoln?"

* * *

Why Hayford Hobbs is leaving film work? And—

* * *

The name of the British actor who will take his place in South African Productions?

* * *

If a certain agent has an arrangement with a kinema acting school?

* * *

Who will be the first President of the Kinema Club?

* * *

Why a certain actress is contemplating a lawsuit against a well-known kine. agent?

* * *

That the *Kine. Weekly* was the only paper with a critique of the Blackton colour production?

* * *

Why Denison Clift is so much in demand these days?

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## A PLAYWRIGHT ——

By the courtesy of Henry Arthur Jones, the author of many plays, some of which have been transferred to the screen, we are able to give extracts from a paper which he read at the After Dinner Club last week. Much of the paper had previously appeared in the *Times* in the form of an article from his pen.

It is a curious by-result of the war and the concurrent development of what is too prosaically called "the film industry," that a group of American star "movie" actresses are to-day the best known public figures in England, the most easily recognised, the most widely admired by our populace. Siddons and Rachel and our adorable Ellen Terry drew their thousands, but these new enchantresses gather their captives in sheaves of millions.

Our English film directors were cruelly disadvantaged by the war, and have scarcely yet recovered from its disabilities and restrictions. They are showing us most interesting and conscientious work. The very best that is turned out from English studios may court a comparison with the best American productions, and English pictures of English society are not the queer incredibilities so often exhibited on the American screen.

But our English firms seem at present to lack the dashing, devouring enterprise of the American directors.

Again, film acting, as distinguished from play acting, has not yet reached a high general level in England. For the most part our film actors are still *on* the stage rather than *in* the film. We have our accomplished and attractive English film actresses, whom I here salute and felicitate. But English actresses do not seem to take so naturally and incisively to the technique of the film. We may hope to see these defects and immaturities remedied as the paralysing handicap of the war is gradually lightened.

Sauntering by the House of Fame the other day, I stopped under its portico to gossip with its janitor, an imposing personage in classic robes, with whom I am proud to claim a speaking acquaintance. I asked him if the authorities within were aware of the enormous vogue of the film, and whether they had taken any steps to provide accommodation for film actors, actresses, and writers. The janitor gathered his features into a stupendous frown and became speechless.

I explained to him that as the laws of the English theatre disqualify an English dramatist for admission to the House of Fame, and that as English men of letters, by an overwhelming majority, have decided that English modern dramatists cannot enter its portals in their company, I had been nursing a hope that the faculty would take pity on our hard case and make a new consolatory rule to frank a few of us by the side door as writers of film plays.

The janitor sternly and emphatically shook his head and assured me that there was not the least chance that my

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# what they are doing

Jack Denton will direct Milo's next comedy.

Jack Mitchell appears in a new comedy for Parkstone.

Peter Colman is playing in "Little Meg's Children" (Seal).

## —KNOW?—

That the editor of this paper wants to see *you*—"Come Right In" (see page 11)?

* * *

Why George K. Arthur has taken to writing "Letters to the Editor"?

* * *

When Jack Ross will reach the South Pole?

* * *

What Blackton said when he saw the "select private" audience at his Alhambra show?

* * *

The real reason for Guy Newall's visit to America?

* * *

If Mary and Doug. are to make a picture in this country?

* *

That this week is the last for joining the Club at the special terms?

* * *

Why Princess Mary laughed at the topical cameraman?

Jean Zyska appears with Parkstone.

Joan Merle plays in the new Parkstone pictures.

Jack Jarman is playing in the new Milo film.

Bert Darley plays lead in the new Milo production.

Mary Patterson is the leading lady in the new Milo production.

Beryl Kendrick has secured a fine part in a new Parkstone film.

E. Dagnall is playing with Famous-Lasky (Norris and Clayton booking).

Molly Mitchell is mentioned as one of the cast in the new Parkstone comedy.

Mrs. Vaughan has been engaged by Fryer and Rodger's to play in the new Milo film.

Joan Morgan starts work with Thompson Productions next week in "Dicky Monteith."

Charles Clifford plays a leading part in the new Milo film, which was booked for him by Fryer and Rodger.

Master Zechini, who played the Fat Boy in "Pickwick Papers," is now with Milo Films (Fryer and Rodger's booking).

Kathleen Sloane has been engaged by Parkstone.

Kenelm Foss has been ill with influenza for a few days.

Cecil Hepworth is now in Los Angele with Alma Taylor.

Henry Edwards is finishing work on the latest Hepworth production.

Norman MacDonald intends to start work shortly on a new production.

Walter Forde plays lead in "Walter Wins a Wager," the new Zodiac film.

Dorothy Farrell has an important part in the new Parkstone production.

Langford Reed is responsible for the story of the new Ellen Terry feature.

Bert Wynne is leaving for Italy with his Seal Company for scenes in "Little Meg's Children."

Geoffrey Malins is to direct the next Hardy production, which will be "The Lion's Skin."

Grenville Taylor is to direct the production of the Ellen Terry feature of Big Four Famous Productions.

Ellen Terry is to star in a picture which Grenville Taylor is to direct for Big Four Famous Productions.

Arthur Cullen is on tour with "The Charm School," and hopes soon to be back in town to resume film work.

Walter Blakely is turning on the new Walter Forde comedy, "Walter Wins a Wager," the new Zodiac film.

Knighton Small is now located at 85, Lancaster Road, Ladbroke Grove, W.11. His 'phone number is Park 759.

Geoffrey Malins is making rapid progress with "The Scourge," his next picture for the Hardy Company.

George Foley plays in a new Zodiac film, "Walter Wins a Wager," which features Walter Forde, and is being made at the Kingsbury studio.

Thomas Canning has finished playing the Foreign Secretary in the Sherlock Holmes episodes, and is now playing for Foss in "The Chink in the Armour."

Mme. d'Esterre is playing housekeeper in the whole series of Sherlock Holmes episodes at the Stoll studio. She started her screen career in London and worked up from crowds; strong emotional parts is her *forte*, although she is very versatile.

## — ON ARTISTES

application would be so much as considered. Their available space was already overcrowded, and they had grave doubts whether even some of the recipients of the new honours might not have to be turned away. They are terribly conservative in the House of Fame, a nest of obstinate Tories who have no respect for the nominations of democracies.

I accepted the rebuff of the janitor in a meek spirit. I allowed that writers of film plays were no more eligible for immortality than modern English dramatists. But I made a stand on behalf of the heroines of the picture play, and begged that a few niches might be reserved these panpopular adorabilities. I quoted to the janitor Rossetti's "Beauty like hers is genius"—a line which sometimes guides the selection of leading ladies in the theatres.

The janitor showed an impatient disinclination to continue the interview. With a magnificent classical gesture of scorn he waved me to The House of Publicity next door, and curtly advised me to address myself to the authorities there, who, he said, were enlarging their establishment to meet modern requirements.

I descended the marble steps, more than a little discouraged. The House of Publicity harbours such a very mixed company. Its occupants are so very much like the paying guests at a seaside boarding-house. None of them stays for more than a few weeks.

I have no foolish personal dignity. I have written for the English theatre for 42 years, and this induces, nay enforces, a becoming modesty and Christian humility. But, frankly, I did not like the idea of taking up my residence in The House of Publicity.

I resented the janitor's suggestion, even more on your behalf, O queens of the film, than on my own. Why should you smirch the glittering newness of your royalty, and huddle and herd amongst the speckled ruck that jostle each other to obtain a fortnight's precarious maintenance in the jerry-built House of Publicity? Is there no higher destiny reserved for you, O universal darlings of all this populated earth?

I walked meditatively round the House of Fame. Behind its back wall I discovered an unused stretch of waste ground. Now couldn't we seize this vacant plot to put up a cosy little annexe to the House of Fame, to be rigidly reserved for approved film actors and actresses and writers of film plays? We could guard its entrance as vigilantly as are guarded the neighbouring more stately portals.

For my part, I would much rather spend eternity in your company than in the company of the selfish old curmudgeons who have taken possession of the House of Fame. And I'll wager that as soon as the old fogeys next door know that you are installed so near, some of them will get discontented with their quarters and will be sneaking round to beg admission to our circle. We won't let them in, will we?

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# DICK DONOVAN'S DIARY

We have secured the right to reproduce extracts from the diary of a well-known film actor, and these will be found to be interesting and illuminating comments on studio life. We have taken care to alter certain names, places and dates so that the actual events and persons cannot be identified.

*Wednesday, Aug.* 3: Still tramping the long, long trail from agent's office to agent's office; from studio to studio. Guess that we film artistes are in the direct line of apostolic succession to Micawber.

*Monday, Aug.* 8: Received a call from Blank, the agents this morning. Arrived there and found I was one of a motley mob of incompetent supers crowded into a little ante-room. Must confess I got indignant. Am not naturally "uppish" or conceited but, with five years' first-class film experience, playing leads in some of the biggest British films, I consider it an insult to class me as a possible "super." Came away and left what might have been the job of my life (and might not !).

*Thursday, Aug.* 11: Either I shall never be able to understand the average director or he'll never be able to understand me. Have done two days at the Ideal studios for one of the four directors working there. This man (with no world-shattering "supers" to his credit) takes the floor with the pomposity of a Napoleon, a D. W. Griffith and an Archbishop of Canterbury rolled into one. Always gives me the idea that he is expecting us all to stand to the attention as he appears. This pose he keeps up all the time. He is the Great Unapproachable. Tyrannically autocratic, and yet fate has decreed from the counsels of eternity that this man's intellect and knowledge of film producing should be reduced to the irreducible mimimum ! And he bullies his artistes; won't attempt to direct (in the true sense of that term) and merely blusters and blows and bellows himself black and blue in the face behind his bulky megaphone.

*Friday, Aug.* 19: Just been reading the press reviews of "The Blanketty Blank," the film in which I play lead. Am coming to the conclusion that critics are not men—they're a disease ! Appears to me that the worst symptom of this disease is their cult of judging the public taste by their own coated tongue and bilious liver. What know they of what the public wants or don't want ? How do they know, even, what the public is ? No one knows. As a matter of fact these critics, to my mind, attempt to cover their lack of knowledge of the elementary principles of dramatic technique by outbursts of floriferous inanities about the psychology of the public, when all the time (in a certain sense) there is a no public and there is no psychology.

*Wednesday, Aug.* 31: Seem to be unlucky in stumbling across the duds in the profession. A girl at the studio was telling me of another certain director, where in order to get a part in a production she had to run the gauntlet of improper suggestions from first the studio manager, then the casting director, then the director himself. If this is true (and I believe it is), then there ought to be a great outcry. Good mind to write to the MOTION PICTURE STUDIO about it. The difficulty is that the girl would shrink from the publicity. Would write to the managing director of the company but the girl thinks he is equally guilty. This muck-business is doing infinite harm. It harms the artistes, it harms the productions, and it harms the producing industry. If a girl who is prepared to accept such overtures can be sure of an engagement then inferior talent will be screened—bad productions will result and new money be frightened off from coming into the industry.

*Thursday, Sept.* 1: First day in a new month. Am accordingly going to tear off a leaf from the calendar and also turn over a new leaf personally—henceforth, and for ever, I'm taking a front seat on the water-cart !

# WHO'S WHERE

## New Feature of Great Use

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such. For the benefit of all concerned, therefore, we are commencing a "Who's Where" feature, which will be printed weekly, and will be a list of names, addresses and 'phone numbers, as the following example:—

ADAIR, MOLLY: 18, Stanlake Villas, Shepherd's Bush, London, W.2.

BELLAMY, GEORGE: 10, Culworth House, St. John's Wood, N.W.8.

CARR, CAMERON: 3, Minerva Road, Kingston-on-Thames.

DAVIS, REX: The Old Manor House, East Molesey, Surrey. 'Phone, Molesey 72.

This will provide a ready reference, and will obviously be of immense value to directors, artistes, cameramen, scenarists, art directors; in fact, to all who are engaged in British film production. The charge for this unique service is:—

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# OVER THE LUNCH TABLE

During the break in the day's work in the studio, when the director, artistes and staff gather round the lunch-table, there is usually an interchange of stories—reminiscences of humorous and thrilling happenings encountered in the course of film-making. We invite readers to contribute those stories to this column: there is no need to put them into literary form—we have a staff here for that purpose. Just send the facts.

A. E. Coleby, tells us of a recent experience when he had a big crowd up at the Stoll studio at Cricklewood, for some scenes in the screen adaptation of Brenda's story, "Froggy's Little Brother," George Ridgwell gazed with interested eyes at the motley gathering, and decided that it would suit him very well indeed for a little electioneering scene he needed for "A Lost Leader."

"So he came over to me," says Coleby, "and explained what he wanted, declared that the whole scene would take no more than fifteen minutes to rehearse and film, and—borrowed the crowd. Having taken it off into a suitable street near the studio—where it was promptly reinforced by local inhabitants—Ridgwell suddenly realised that he needed a speaker to urge upon the assembled "electors" the virtues of the Labour candidate, Lawrence Mannering (alias Robert English). So he went back to the studio and borrowed me to harangue his own crowd!"

Mr. Coleby, who has played many parts for the screen in his time, made such an excellent speech, although it was entirely impromptu, that some of the local inhabitants present imagined it was a genuine affair, and one of them audibly remarked, "D—— it all, he *ought* to get in!"

* * *

Ray Raymond had to grow a beard and have his hair clipped short for his part in "Repentance." The other day the company was on its way to Limehouse for some exteriors. Five well-dressed women were in the first car and Raymond, in his "tough" make-up was coming along behind, in a taxi. Arrived at Limehouse Causeway, the ladies in the front car got down into the street and then Raymond drew beside them, and was about to descend when a policeman, under the impression that Raymond had been following the five other members of the company to rob them, came up and ordered the taxi and the misjudged actor off.

## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# DESIGN IN ART-DESIGNS

*by* F. L. LYNDURST

I never was in agreement with the policy of playing Hamlet with a background of black velvet hangings, although a number of managers mounted plays this way. It was labelled "New Treatment," "Simplicity," "High Art," and at the same time (not advertised) it saved the expense of an elaborate plant of scenery.

Irving? Tree? Oh, yes, we know they spent fortunes on elaborate and correct mountings, but they were purely commercial. Thank goodness, the crank has not yet arrived to direct pictures with the plain background.

America places the art director next to the director. We meekly acknowledge that we are years behind them. Why? The answer is contained under many headings. As I am only concerned in art direction, I confine myself to that.

Some years ago I approached a firm which was producing on a large scale for those days. I was courteously received, but was told "We don't want an artist. You see, we paper all our scenes." Things drifted on in this fashion. With experience, the Paper Hanger attempted more ambitious schemes. He became a set-designer. The man of training who could have put composition, atmosphere and individuality into a set was frozen out.

America went through this period, but directors soon appreciated their limitations and sought the right men—the trained artist, whose business was the making of beautiful conceptions. There you have the ideal combination. The director was relieved of half his worries, leaving him clear for his duties. It is an old adage that the successful man is the one who finds the right support in his undertakings.

In a recent notice of a film shown by one of our leading firms the critic says: "The interior settings were dreadful." That paperhanger has progressed indeed!

Those sets were doubtless excellently built, decorated and furnished, but it was just a case of not showing the goods to the best advantage.

We have all found out that a good feature in the foreground gives value to our middle distance and distances. This elementary fact was years in arriving, yet the specialist, knowing his grammar, would have designed the set with this in his composition as a matter of course. The rules governing composition have to be acquired by years of study, but it is that knowledge that makes the difference between the pro. and the amateur.

I visited a studio a short time ago and was shown a most magnificent set. With pride the studio manager pointed out the solidity of it—the compo enrichments, the real mahogany doors. In fact, it was a fine set, and must have cost hundreds of pounds. The furnishing was sumptuous. Up against all this expense, at the back, through open French windows, was a terrace backed by a crudely painted back-cloth! It was important that the fact should be established that the scene took place in a Continental city. So in the centre the artist had placed a universally known landmark. The illusion was gone. No audience could be brought to think they were looking at anything but a play.

That scene was playing a part. Its furnishing I have mentioned. It was set out with mathematical exactness, but at best it was but a furnishing company's advertising stand at an exhibition. It had no sense of habitation; it never had been lived in; from the unreal back-cloth to the "real" unreal room, it failed.

Each and all of us stamp our individuality on our various abodes. We are all more or less untidy in our habits. Whatever service is available, as fast as they clear up, we proceed to undo. I have never seen these intimate notes applied in the final dressing of a set.

I have laboured the point of settings, it being a large subject, but it is the detail work that really tells, giving the polish and finish that goes to make the super. This the paperhanger will never be able to give.

Apart from getting my living in the business, I am keenly anxious for the betterment of our productions. Unless great strides are made in the near future, all the talk in the world will not put us level in competition with other countries unless we can hand out the goods. If we can produce the right pictures, America will buy them.

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# SCREEN

## MEASURING UP THE

### "Beside the Bonnie Brier Bush."

*F.P.-Lasky—Starring Donald Crisp and Mary Glynne—Supports: Alec Fraser, Dorothy Fane, John East, Langhorne Burton, Jerrold Robertshaw, Mrs. Hayden Coffin, Humberstone Wright, Roy Rich, Joan St. Low, W. Parry, Jeff Barlow, J. Dawson, Tom Coventry and Booth Conway—Directed by Donald Crisp—Assistant Director: Claude H. Mitchell—Scenario by Margaret Turnbull.*

Good direction, gifted cast and excellent staging are here wasted on a poor story. This story spoils what would have been a really first-rate production.

* * *

In this production Donald Crisp has his best British picture. It gives full evidence of his artistry as a director, but he has blundered in using Scriptural sub-titles too frequently.

Margaret Turnbull has made a good working continuity from a poor film story.

* * *

Crisp filled the dual rôle of director and star, and as the latter he is head and shoulders above all else in a noteworthy cast.

Mary Glynne is not the best of the feminine section of the cast by any means; Dorothy Fane is convincing and more natural.

John East makes an excellent Posty and lives the part rather than acts it.

Alec Fraser has to support a very difficult part, but comes through with flying colours.

* * *

Technical properties are up to the usual F.P.-Lasky standard, and photography is excellent.

SUMMARY.

DIRECTION: Very good.
LEADS: Crisp and Alec Fraser are quite good.
SUPPORTS: Quite adequate.
LITERARY: Story poor; continuity good.
PHOTOGRAPHY: Good throughout.
LIGHTING: Very good.
EXTERIORS: Aptly chosen and picturesque.
INTERIORS: Beautiful sets.

### "Our Aggie."

*Milo Films—Starrtng Mary Patterson, Bert Darley and Jack Jarman—Directed by Jack Denton—Scenario by Jack Denton—Photographed by Sidney Eaton.*

This is neither as good nor as bad as it might have been. Perhaps its defects are due to the natural indiscretions of youth. for it is the first production of this new company. But we must say, in the candidness of kindness, that Milo must offer better productions than this if it hopes ever to reach maturity.

* * *

As the scenario and the direction are both the responsibility of the same man, it is easy to see that Jack Denton has not failed to do the best he possibly could with the material at his disposal. There is a limited story value attached to the production, and this has been carefully exploited to the full. The music-hall scenes have been well staged, and the crowd skilfully handled. There should have been no break in the closing scene in the artistes' dressing-room—the sub-title is superfluous as well as inopportune.

* * *

With more experience and the training that experience affords, Mary Patterson should make quite a commendable screen actress. In this picture she is only suggestive of potential talent.

Bert Darley has not as prominent a part as his abilities merit, but there is no mistaking his capacity for humorous screen work.

Jack Jarman is quite good as the sailor, and invests his part with the atmosphere of the character.

* * *

Sydney Eaton's reputation justifies us in assuming that the photography is of a good quality, but the negative appears to have lost merit in the printing.

SUMMARY.

DIRECTION: Good.
LEADS: Males good.
SUPPORTS: Fair.
LITERARY: Story fair, continuity good.
PHOTOGRAPHY: Good; printing faulty.
LIGHTING: Good
EXTERIORS: Suitable.
INTERIORS: Convincing.

### "Bluff."

*Hardy—Starring Lewis Willoughby, Marjorie Hume, Lawrence Anderson—Supports: Madame d'Esterre, A. Harding Steerman, Guy Graham, Sydney Paxton—Directed by Geoffrey Malins—Scenario by Rafael Sabatini—Photographed by Germain Burger.*

We not merely welcome "Bluff": we welcome the Hardy Film Company, if this is the sample of its production. Viewed from any angle, "Bluff" reveals itself as a British production fit to rank with the best

## PULSE OF THE STUDIO

*Continued from Back Page.*

STAR: Joan Morgan and Phillip Simons.
CAMERAMAN: Adolph Burger.
STAGE: Finishing.

FILM: "Froggy's Little Brother"
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Completed.

**Thompson Productions.**
ADDRESS: B & C Studios, Walthamstow.
FILM: "The Chink in the Armour."
DIRECTOR: Kenelm Foss.
STAR: Fay Compton.
TYPE: Drama.
STAGE: Fourth week.

FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss.
STAR: Stewart Rome.
STAGE: Casting.

FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Scheduled.

**Violet Hopson Productions.**
ADDRESS: Princes Studio, Kew Bridge, Brentford.
FILM: Untitled.
DIRECTOR: Walter West.
STAR: Violet Hopson.
SCENARIST: Bertram Brown.
CAMERAMAN: G. Pauli.
TYPE: A Racing Drama.
STAGE: Fourth week.

# VALUES

## WEEK'S STUDIO PRODUCT

that has been screened to a Trade audience this year. It cannot fail to do immense good to the British production industry, and as such is true propaganda. All who have had any hand in the production stand complimented on their work and congratulated on its results.

* * *

Secretly, we have often felt that Geoffrey Malins had it in him to make highest-grade motion pictures if he were only given a chance. He has justified these prognostications in "Bluff." This production evidences much more than average skill in direction by reason of the numerous and very necessary flash-backs. "Bluff," in a word, has presented a great challenge to Malins, which challenge has been accepted with great credit. He has handled the intrigue aspect with the skill of a consummate artist.

In this connection, it is worthy of note that Malins has been genius enough to co-operate with the author in the production. Rafael Sabatini evidently possesses that rare mentality that combines the ability to think both in words and in pictures.

The high quality of "Bluff" is a complete vindication of the policy of allowing the author to collaborate with the director in the studio.

* * *

A cast of exceptional ability conspire to set the histrionic aspect on a high level. Lewis Willoughby adds to his Anglo-American laurels by his artistry and by his complete mastery of the art of make-up.

Lawrence Anderson plays heavy convincingly and powerfully; while Marjorie Hume invests her part with her own charming screen personality plus considerable histrionic ability. Harding Steerman plays with his usual dignity and restraint.

Mme. d'Esterre makes a verny convincing Mrs. Graham.

Sidney Paxton submits a polished performance, and Guy Graham gives a pleasing portrayal.

* * *

Youthful Germain Burger has achieved a personal triumph with his camera work. This is never harsh, but invariably picturesque (in the photographic sense). His control of the lighting properties is very clever indeed, especially in the night scenes.

SUMMARY.

DIRECTION: Very good indeed.
LEADS: All three of high merit.
SUPPORTS: Admirably cast and excellently played.
LITERARY: Story very strong; continuity never confused.
PHOTOGRAPHY: Perfect.
LIGHTING: Excellent.
EXTERIORS: Well chosen.
INTERIORS: Realistic and well staged.

## *"Moth and Rust."*

*Butcher—Progress Production—Starring Malvina Longfellow, Sybil Thorndike, George Bellamy, Langhorne Burton and Cyril Raymond—Directed by Sidney Morgan.*

Out of Mary Cholmondeley's novel Sidney Morgan has made a good production. Some of the scenes are inclined to be morbid, but the plot has been well worked up, and the film is greatly enhanced by the acting and photography.

* * *

Malvina Longfellow gives a fine portrayal of the central figure, Janet. She has good emotional power and uses it well.

Sybil Thorndike is good in her part, but it is a very tragic one.

Langhorne Burton has quite an easy role, and fills it excellently.

George Bellamy plays the part of a cold, hard moneylender, and does his work admirably.

Cyril Raymond is another artiste who gives a good performance.

* * *

The scenarist has used too many subtitles at the beginning of the film to explain the various situations, but these titles are, perhaps, necessary. The continuity is good, for each event follows the other in a straighforward manner, despite the intricacy of the plot. All through the film it is unrelieved gloom and tragedy.

* * *

The cameraman has done well, and has secured some fine quality. His work is pleasing throughout.

SUMMARY.

DIRECTION: Good.
LEADS: Good.
SUPPORTS: Good.
LITERARY: Story a little too gloomy.
CONTINUITY: Excellent.

## TRADE SHOW GUIDE

### Where and When to See your Film

The profession awaits with great interest the first showing of A. E. Coleby's new Stoll film,

"FROGGY'S LITTLE BROTHER."

This is Coleby's first production, away from Davidson's, for a good number of years, and it should be interesting to see how he manages with the new equipment at his disposal. The film contains a number of juvenile actors, and the photography is by D. P. Cooper. Maurice Thompson, Stephen Franys and Harry Gilbey are mentioned in the cast.

TRADE SHOW: Tuesday, November 29, at the Alhambra, at 3 p.m.

Another Trade show of interest is the Progress film,

"THE MAYOR OF CASTERBRIDGE,"

which Butchers is showing. Fred Groves, Mavis Clare, Pauline Peters and Warwick Ward are mentioned in the cast. The story is directed and adapted by Sidney Morgan.

TRADE SHOW: Wednesday, November 0, at the New Gallery, at 11 a.m.

Hugh Croise will Trade show his film.

"FOUR MEN IN A VAN,"

which he claims to be a worthy successor to "Three Men in a Boat." Johnny Butt and Manning Haynes are playing lead. The photography is by Frank Grainger.

TRADE SHOW: Friday, December 2, at the London Pavilion, at 3.

Will Killino's new Gaumont production,

"CLASS AND NO CLASS,"

is down for showing this week. Judd Green, Marie Ault, David Hawthorne and Tom Coventry are some of the artistes in the cast. The photography is by A. St. Brown.

TRADE SHOW: Thursday, December 1, at the New Gallery at 11 a.m.


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# A MILESTONE PASSED

*by* J. STUART BLACKTON.

As I look back over the years that mark the history of the photo-play I can think of nothing that strikes me as of such supreme importance as the final perfection of the process by which rapid movement and dramatic action may be photographed in natural colours.

Great strides there have been in lighting and all avenues of scientific and artistic improvement of screen standards, but from the standpoint of the public I cannot help feeling that the most important step forward yet made is the perfection of the colour process by which my first British production has been photographed by Prizma. This most remarkable method of colour photography —invented by Willam Van Dorn Kelly, of the Prizma Company—has been a revelation to me, and to say that I am delighted with the results, expresses my feelings but mildly. I feel indeed that a great milestone in the progress of the photo-play art has been reached and safely passed.

It has been the hope of the earnest workers for the uplifting of the screen art for some years to attain colour in the photo-play. Many attempts have been made, and in every case there has been failure. Colour was needed to give life and spirit and reality to scenes on the screen, to provide depth and bring out detail. Then there is the ever-present human desire for colour.

Some weeks ago I wrote in this paper of the deficiencies of black-and-white photography on the screen. I then stated that the greatest drawback of the film art up to the present had been its drab monotone, leaving much to be desired because of the lack of life in the pictures and also in the lack of stereoscopic values.

I can now state that since that was written my colour production has been completed, and the colour process is an absolute success. Instead of drab monotone, we have the life, richness and variety of nature's own colours. We have the sense of reality that springs from not merely the colour, but the depth and stereoscopic values. Seeing these scenes on the screen is like watching some such stage production as Oscar Asche's "Cairo," with all its pictorial lure.

The difference between natural-colour photography and the black and white may be likened to the transformation of a grey landscape on a dull day to the same scene sparkling and luminous when flushed with glorious sunshine. I believe that natural colour photography carries kinematography much nearer to a stage of perfection.

My belief in the importance and significance of this first colour photo-play is justified by the great public interest in the production ; and when I say "public interest," I mean by artistes, photographers, scientists and learned people interested in the art of the photo-play, as well as by the play-going public. In Europe and in America, publications devoted to the arts and sciences have shown great interest in the results of this first attempt to make a photo-play in natural colours, and the news of the success of the venture has been hailed with gratification.

*The British Journal of Photography* has on two occasions printed articles on this production, emphasising the importance they place on the success of this photo-play in natural colours.

*Conquest*, the British Magazine of popular science, recently printed an extensive illustrated article on "The Glorious Adventure," which I regard as a highly important recognition of the scientific and artistic value of this photo-play. This article goes into detail in describing the scientific aspects of this new photographic method. It says in part :

> "The quest of the coloured motion-picture has long been one of the most fascinating problems of kinematography. Many attempts have been made and hundreds of patents granted for various inventions in this field, but only recently has success been attained. . . . The first big film to be produced in natural colour by the Prizma process is now nearing completion in a big London studio, under the direction of J. Stuart Blackton, while the special Prizma camera being used is in charge of William T.Crespinal. Already the results are stated to have far exceeded all expectations. Every dress, every piece of tapestry and every colour in the gorgeous sets is said to be seen on the screen exactly as viewed by the eye in the studio. Moreover, the reproduction of nature's own colours on the screen has given to the film a resemblance to stereoscopic depth entirely lacking in the old black-and-white pictures. It remains for the future to show what this invention really means for the screen. That it has already opened out entirely new possibilities in screen art is certain, Whether or not it will completely oust the black-and-white film only time will show."

There has been some discussion as to whether the ordinary projection machine would effectively show this colour film on the screen, and suggestions have been advanced that a special machine should be required for projection. I want to state as emphatically as possible that this is incorrect. This film can be shown in any theatre, and the usual projection machine will throw it effectively on the screen. It is, therefore, as commercially practical as it is artistically attractive.

I am highly pleased with every phase of the production, and I hail this new step in photo-play production as a real milestone in the progress of the art of the screen.

# SERVICE
for
# ARTISTES, DIRECTORS
and
# SCENARISTS

¶ *Beginning with this issue, the MOTION PICTURE STUDIO is published under a guarantee that, in addition to its home circulation, a copy is sent to* EVERY FILM PRODUCER, CASTING DIRECTOR AND STUDIO MANAGER IN THE UNITED STATES.

¶ *As conditions abroad improve, this service will be extended to all Studios in Europe.*

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Fifth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "A Will and A Way."
DIRECTOR: Manning Haynes.
STARS: Ernest Hendrie, Pollie Emery.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Cutting and Assembling.

FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Casting.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: "Repentance."
DIRECTOR: Edward R. Gordon.
ASSISTANT DIRECTOR: Maurice Edmunds.
STARS: Peggy Hathaway, Ray Raymond, Ward McAllister.
CAMERAMAN: Harold Bastick.
SCENARIST: Edward R. Gordon.
TYPE: Five-reel Drama.
STAGE: Cutting and Editing.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama.
STAGE: Fifth week.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: "Sport of Kings."
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Fifth week.

FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
Stage: Fifth week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Cutting and Assembling.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street.
FILM: "The Wonderful Story."
STAGE: Cutting and Assembling.

FILM: Not titled.
STAGE: Scheduled.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
STARS: William Stack and Madge Stuart.
SCENARST: Rafae Sabatini.
CAMERAMAN: Germain Burger
STAGE: Sixth week.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Old Wives' Tale."
DIRECTOR: Denison Clift.
STARS: Fay Compton, Florence Turner.
SCENARIST: Denison Clift.
CAMERAMAN: Geoffrey Barkas.
STAGE: Completed.

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Finishing.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
STARS: Maudie Dunham, Amy Verity.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Fourth week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson and W. C. Rowden.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week.

FILM: "Tense Moments with Great Authors."
DIRECTOR: W. C. Rowden.
STARS: Kyrle Bellew and Olive Brook.
STAGE: Starting.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
STUDIO: Screenplays Studios, Clapham.
FILM: Not titled.
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: First week.

**Seal.**
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Casting.

**Sterling Photoplays.**
FILM: "The Aspirants."
DIRECTOR: Georges Dunstall.
SCENARIST: A. Button.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Fourth week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "The Passionate Friends."
DIRECTOR: Maurice Elvey.
STARS: Madge Stuart, Milton Rosmer, Mdlle. Valia and Fred Raynham.
CAMERAMAN: Jack Cox.
STAGE: Cutting and Assembling.

FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Sixth Episode.

FILM: "The Little Brother of God."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: First week.

FILM: Not titled.
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: First week.

FILM: "The Truants."
DIRECTOR: Sinclair Hill.

*Continued on page 12.*

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

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BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

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Vol. 1.—No. 26. Saturday, December 3, 1921. FOURPENCE

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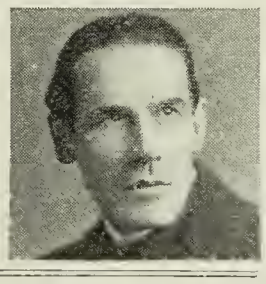

ERIC GRAY
"Christie Johnstone" (Broadwest), "The Princess of New York" (Lasky), "Beside the Bonnie Brier Bush" (Lasky), "Bluff (Hardy), "Dead Man's Love" (De Marsan), "Four Men in a Van" (HughCroise), "Where the Rainbow Ends."

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Vol. 1. No. 26

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

.Dec. 3, 1921

*Film Censorship.*

MORE and more attention is being paid to the present position of film censorship in this country. Harassed by the continual interference of local authorities, and by the fact that the decisions of the Board of Censors are not legally enforcible, exhibitors in several provincial centres have expressed themselves in favour of State control. Public opinion, however, is undoubtedly against it, and it is doubtful whether the authorities themselves look kindly on the idea. In fact, it has recently been stated in the House of Commons that the Home Office is satisfied with the censorship of the British Board. But the existing difficulty is that, in spite of the Board's decisions, local authorities have the power to prohibit the showing of the film that has been passed and to permit the showing of a film that has not received a certificate. Part of this anomaly has been removed by some licensing committees who made it a condition of a licence that only films passed by the British Board shall be shown, and something was done by the Exhibitors' and the Renters' Societies towards agreeing that their members would only show or distribute films which the Board had passed.

* * *

*Tighten Up!*

THIS agreement, however, has not entirely been adhered to. At any rate, films have been Trade shown before having been submitted to the Board and have been booked on their Trade show, afterwards being censored and cut and consequently not delivered to the exhibitor as originally shown. To the general question of censorship of films the L.C.C. has been paying much attention, and it appears likely that it will insist on a licensing condition that only films passed by the Board shall be shown. If it does so, its example is likely to be followed by most, if not all, provincial licensing authorities which have not already adopted such a condition. But here again it may be that there would be a loophole, in that it might still be possible to show a film, which had not been passed by the Board, if the permission of the L.C.C. were obtained. It may be argued that this would mean little, as any film which the Board did not pass would not be fit for public exhibition. This is not so, for the Board will not examine "propaganda" films—and in this category come films which are ostensibly made for educational or hygienic reasons, but actually rely, for the attraction of audiences, on their pruriency. It also covers films which contain social and political propaganda. Possibly licensing authorities might consider that some of these films ought to be shown in the public interest and possibly in some cases they might be influenced by political motives. The same muddled situation as now exists would then arise. Nothing but a tight and unconditional refusal to prohibit the exhibition of any films passed by the Board will even partially solve the problem. The alternative is State Censorship, with all its disadvantages, dangers and restrictions.

* * *

*Your Turn to Act.*

IT is with a certain amount of pride that we have watched the development of the Kinema Club to its present stage. Born to some extent, of this paper, the idea has grown up sturdily and it is at present a far more promising infant than any other of the type which the film Industry has attempted to rear. We do not want to speak any evil of the dead, but we cannot help remembering other schemes which have never got beyond the stage of conception. Of course, the Kinema Club is not yet out of the wood, but it has already a large membership, staunch and influential supporters (one of its latest additions to its Committee has been Maurice Elvey), many hard workers—and, by no means the least important factor, its premises. All the work so far has been done by a handful of people—artistes, directors, cameramen and journalists—who have devoted most of their meagre leisure to its development. What it most needs now is, first more members and secondly more money. All the spade work has been done for YOUR sake—the collective you who represent the producing Industry. Now what are YOU going to do in return to help it to start out in the world?

* * *

*Lower Salaries.*

THE influx of foreign films and the bad conditions in overseas markets, added to the general depression, cause a great deal of retrenchment in American studios. Its greatest effect has been the immense cut in salaries of artistes and directors, and while one may have a certain amount of sympathy for the people who are now getting less, it is hardly possible to have much for the grotesquely overpaid star and director who have now been brought to earth. Star and director stealing, frenzied finance and antagonism between producing organisations has been mainly responsible for these inflated salaries, and they have been bad for the Industry as a whole because they have driven the cost of production up to a point far out of proportion to its intrinsic value. It is stated that directors who were formerly getting a thousand dollars a week are now only able to command three hundred, and artistes a proportionate rate!

## Kinema Club Notices

OVER 250 applicants for membership have been enrolled as Foundation Members and those who have been communicated with are urged to send their subscriptions at once, as heavy initial expenses are involved.

THE Premises are being redecorated ready for a house warming party at Christmas.

ALL applications for membership received after Monday next, December 5, will be subject to the new and increased subscription fee—**JOIN NOW.**

A Final meeting of the Committee is called for Monday, December 5, at 7.30, at 93, Long Acre.

**IMPORTANT NOTICE.**

GENERAL MEETING of all members is fixed for Sunday, December 11, at 2.30—full details in next issue—admission will be by invitation card only. Make a note of the time and date.

¶ Turn to page 14 for latest Club News and for form of application which must be lodged not later than Monday.

# CYRIL L. AGER

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# High Lights

## Intimate Studio Gossip

What a week we have had. Mary Pickford said she wanted to see a real London fog. I hope she's satisfied. I wonder how they managed at Islington with their fog-fighting device? What I do know is that if the Club had been open it would have done a roaring trade. However, the Industry cannot afford any more of these fog-bound weeks.

* * *

Talk about "Dick Donovan's Diary"—here is a short diary of another artiste who called to see me last week:—November 1: Sent for and engaged to play ("Wait and Hope"). November 10: Postcard: "Go to Gustav for wig." November 12: Get wardrobe. November 30: Called to studio, wait four hours, play at 5.30 and then, "You're finished." December 1: Met friend, and his comment was, "You're always grumbling and yet you get £5 a day—I don't know what you do with your money."—(Collapse of artiste.)

* * *

Another actual occurrence:—Director visiting a certain agent: "I want a man to play Uriah Heap can you—" "Uriah Heap!" exclaimed the agent, "I've got the very man—the *very* man . . . just wait half a second," and he rushes from the office to the room below. "Say, boys," he bellows, "who *was* Uriah Heap?"

* * *

Arthur Rooke has a funny taste in hobbies—he amuses himself with an aviary of 400 rare birds. His other pets include a tame owl, which appears in his films, a terrier dog, a talking parrot and several stray cats! And yet he is called "the silent director."

* * *

Some significance can be attached to the arrival in this country of Wyndham Standing, the big American film star, who became famous as the ghost in "Earthbound." He arrived at Liverpool last Monday, and I can claim the honour of being the first Press man to chat to him. Naturally he had something to say about the fog, and from fog the talk turned to lighting. Mr. Standing thinks that the daylight studio is a thing of the past; in America such a thing is never seen nowadays. All the huge glass buildings have been darkened and only artificial light is used. The advantages of artificial light are obvious; it is like taking the sun and putting it wherever you like. More effects can be obtained and work can be done any day of the year. Things in America, according to Mr. Standing, are none too good. There are many foreign films, but the tariff has not become popular with American exhibitors.

* * *

To my mind, one of the faults that our directors may possibly be accused of, is that of straining after locations and picturesque exteriors instead of developing characterisation in their productions. It may be that our wonderful scenery is too potent a temptation, but I sometimes think that this neglect of characterisation may explain some of the failures of filmed novels. Be that as it may, the fact remains that there is a tendency (and I think "The Bigamist" is a good example) for pictures to lose their balance of story and—setting. Story *must* come first; if scenery overshadows a story then the result may be a super-scenic, certainly not a photo-drama.

* * *

An interesting event in the profession has recently taken place. Herbert Wilcox, of Astra Films, has just announced that he has been made managing director of the Associated Exhibitors Company. This company has been at work for a number of weeks, although very little has been heard of it. It acquired the stock company, studios and equipment of the Harma Company at Lime Grove. The stock company consists of Marjorie Villis, James Knight, Constance Worth and Bernard Dudley. The first two productions are now completed and are to be Trade shown within a month's time. "Love in the Hills" is Bernard Dudley's production, and features James Knight and Marjorie Villis. Einar J. Bruun is responsible for the direction of "The Corner Man," the company's other production, which features Hugh E. Wright and Ida Lambert. A definite announcement has not yet been made, but rumour has it that the company's next film will be a very big one, a screen version of a well-known play, and will feature a certain big theatrical star.

* * *

Living in the heart of filmdom as we have to we are interested in the sturdy new weekly paper, *The Soho Gazette*, which has made its appearance. In the latest issue are references to the exclusive character of our Club, and the writer draws on history to prove that it is possible to be too exclusive:—"Dr. Johnson wanted to limit membership of the Literary Club, founded at the 'Turk's Head' in Gerrard Street, in 1764, to Dr. Johnson and the people of whom Dr. Johnson approved. When David Garrick was proposed as a member, the doctor said: 'Sir, he would disturb us by his buffoonery.'" But our Club has got Johnson beaten to a frazzle!

* * *

Referring to my suggestion last week to the effect that, in view of the great expense involved by the sudden illness of artistes, producing concerns should insure against this risk, T. B. Lestocq writes me to explain that at F. P.-Lasky's Islington studios it has been a rule for some time to insure the director and principal artistes against any accident or illness that may occur during production. He says: "Only recently one of our leading artistes met with a bad accident and was laid up for some considerable time, and had we not already had him covered by insurance it would have cost us a considerable sum of money for the delay occasioned by the accident." I also learn that Walter Forde, our comedian, has insured his life for £25,000. If he goes on like that he will soon be worth as much dead as alive.

**"MEGAPHONE."**

## ON THE FLOOR

### With GEO. A. BERANGER

George A. Beranger is not an American, although he has spent ten years of his life in America directing pictures. Seven of these years were spent as assistant to D. W. Griffith. With such a training one naturally looks forward to seeing something good when his first English picture, "Sinister Street," is shown.

His work at the present time is something of an adventure to him, for it is the first picture he has directed outside an American studio, and he is putting all his energy into it to make a name for himself in England.

Long before he takes the floor he has every scene visualised, every set designed, each of the characters minutely described and their costumes designed. Many sleepless nights he spends on making his preparations.

On the floor he is quiet; and, what amazes most artistes, is remarkably democratic. He works slowly, but surely—never spoiling a scene simply because he is in a hurry to finish it.

**Send Christmas Greetings**

(*See Page* 8.)

# Where they are and ——

Phil Burrand is in the new Parkstone production.

Arthur Walcott has been playing in Violet Hopson's production.

Lionelle Howard plays in "The Little Brother of God" for Stoll.

Constance Worth is a member of the Associated Exhibitors' stock company.

Alec Fraser appears in the leading role in Martin Thornton's new Stoll production, "The Little Brother of God."

Norman Doxat-Pratt appears in "Circus Jim."

Gerald Ames has finished work on "Tansy."

Lewis Willoughby is now at 262, Earl's Court Road.

Jessie Stuart has a good part in the new Parkstone film.

Mdlle. Valina is playing in Martin Thornton's new Stoll film, "The Little Brother of God."


*Send your Christmas Greeting through . . this paper. . . . . .*

THE MOTION PICTURE STUDIO of Xmas week will be published on Friday, December 23, and copies will be mailed to reach home subscribers on or before Xmas morning.
Greeting Cards the size of this panel will cost 25/- or, if illustrated, £1 16 6 including cost of making block. Smaller cards from 12/6.

***IT GOES TO AMERICA TOO!***

Copy should reach this office not later than Monday, December 19, but you can reserve space now.


Albert Fraser plays in the new Parkstone film.

Fred Raynham is appearing in "The Little Brother of God."

George Calliga is leaving for Paris in a few weeks' time.

Jack Ross expects to leave for Cape Town in a few weeks' time.

Ray Raymond has completed his contract with the B. and Z. productions.

Alma Taylor has finished playing in "Tansy," the new Hepworth film.

Percy Strong is turning on the new Stoll film, "The Little Brother of God."

D. P. Cooper is photographing "The Peacemaker" for Stoll, at Cricklewood.

Victor McLaglan is appearing as the heavy in "The Little Brother of God" with Stoll.

A. E. Coleby is playing the leading rôle in, as well as directing, "The Peacemaker" for Stoll.

Edward R. Gordon has completed his first production for B. and Z.; it is called "Repentance"

Bertie Wright is at the Stoll studios, playing in Martin Thornton's "Little Brother of God."

Geoffrey Benstead, manager of the B. and Z. productions, will shortly announce the company's program.

Although on stock with Associated Exhibitors, Marjorie Villis is open to receive offers for short periods.

Esme Kavanagh appeared at the Devonshire House Ball, and was the only turn to be encored. She was personally thanked by Olga Nethercote.

Bethune Williams, who is appearing in "Repentance," is stated to be a "find." He is only just three years old, and promises to out-do Jackie Coogan. Geoffrey Benstead is responsible for discovering him.

Walter Buckstone is turning on a series of comedies being made by Parkstone.

The Arc Film Company is producing a new five-reeler in Glasgow, called "Auld Robin's Folly."

Douglas Monroe has the very important rôle of the Marquis of Staines in Master Films' "Vanity Fair" (Jay's Booking).

Henry Doughty will play the lawyer in "Vanity Fair," the first of the Master Films series of "Tense Moments with Great Authors" (Jay's Booking).

W. Courtenay Rowden will direct "Vanity Fair" for Master Films. This is the first of a series of pictures called "Tense Moments with Great Authors." The idea is to show the really big scene in every famous book. The scene will be an exact reproduction of the book, and as will be seen from the cast of the first series, great care is being taken with the casting.

Dorothy Fane's 'phone number is Victoria 5225.

Reid Lunn has an important role with Parkstone.

Bernard Dudley is on stock with Associated Exhibitors.

Mary Dibley was one of the film artistes who attended the fancy fair at the Central Hall, Westminster.


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# A MODEL ——

*by* A HARDY

The Hardy Film Company is quite youthful having been born in the early part of this year, therefore it pleased me much to accept a part in "The Scourge" by Rafael Sabatini, now being shot at the studio at Worton Hall. The following notes on men and matters I made whilst down there.

Genial Sam Hardy, managing director, liked by all, has a pleasing personality, and is a shrewd, firm, businesslike man. His energy permeates the company. Often at the studio as early as 8.30 a.m., then back to the London Office for the remainder of the day, he has but one idea in his mind—success.

Each film studio carries an atmosphere, largely built up from the vibrations emanating from the dominant figure controlling the studio—in this case, Geoffrey Malins, O.B.E., the "hypnotic director." Malins is on his third Hardy picture, all of which have been written for the screen by Rafael Sabatini from his own books.

Malin's energy dominates the studio, and is absorbed by all. He keeps his finger firmly on its working pulse, nothing escapes his keen observant eye. He designs all his scenery and personally superintends the work connected with the same, down to the smallest detail. He is a quiet worker, kind and courteous in all his dealings, both with artistes and staff. The former find him refreshingly different from the average director, no shouting and swearing if mistakes are made, explanations are given individ-


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# what they are doing

Ann Trevor plays in "The Only Way" for Masters (Jay's booking).

Robert Vallis has a big part in "The Peacemaker," Stoll's new Coleby film.

H. Nicholls Bates has a very important part in Coleby's new production, "The Peacemaker."

Florence Turner was much in evidence at the recent fancy fair at the Central Hall, Westminster.

Henry Ainley is making a personal appearance at the Victoria Palace, when "The Prince and the Beggar Maid" is shown.

Fisher White is playing in Masters' new subjects. "Tense Moments with Great Authors." Mr. White will appear in "The Only Way" (Jay's booking).

Dora Lennox makes her first stage appearance in the touring company of "The Edge of Beyond" at the Putney Hippodrome on December 12.

Maitt and Myers has become installed in new premises at Anglo House, 1, Litchfield Street, W.C., and the telephone number (*pro tem.*) is Regent 5754.

Jose Brooks, having finished with Milo and Ideal, is now on the stage for a period. She is appearing in M. D. Waxman's "Life" this week, at the Holborn Empire, and at the Kilburn Empire next week. She is open to offers for film work.

Flora Le Breton was assisting at the advertising stall at the Central Hall, Westminster, when the fancy fair in aid of the People's Dispensary for the Sick Animals and the Poor was held. She was also successful in winning the first prize for dancing at Murray's Club this week.

H. B. Hampton, formerly publicity manager of George Clark Productions, has joined the staff of Solar Services, the directorate of which includes Vincent Lawrence, Adrian Brunel and Nigel Freer. Solar Services, by the way, is doing much newspaper work for Sir Johnston Forbes-Robertson.

Jack Jarman plays lead in the new Milo burlesque-comedy.

Harry Lorraine will shortly start work on "The Derelict."

Walter Forde is playing in "Walter Wins a Wager," for Zodiac.

Martin Thornton is directing "The Little Brother of God" for Stoll's.

Fay Compton will play "Queen Mary" in Dennison Clift's big forthcoming production of "Mary, Queen of Scots."

Mary Dibley severely injured her ankle last week while playing with Gerry Ames.

W. Courtenay Rowden is directing "The Only Way" for Master Films.

James Knight is on the Associated Exhibitors stock company.

Adeline Hayden Coffin is hard at work on the part of Lady Thornton in "Topsy Turvey," for Bertram Phillips, and also working for Walter West in the new Violet Hopson production.

## WHEN——

*(With Apologies to Rudyard Kipling)*
*by* MAX FREEMAN

WHEN you can "hold" your smile while all about you
Are frowning hard and criticising you;
When you can trust yourself—though others doubt you—
To think your dreams of fame are coming true;
When you can wait, and not be tired of waiting
On groaning floors, or up the creaking stairs;
And try to think you love the job you're hating—
That others like your chances more than theirs;

WHEN you you can dream of Lasky, Stoll, or Masters,
Sending a car to take you to your part
As Hero brave in triumphs and disasters,
For big fat cheques—and not wake with a start;
When you can scorn the horrid truth that's muttered,
That there are knaves, but you're among the fools,
And just ignore the sound advice that's uttered:
"Quit shadows, and for substance take to tools";

WHEN you can act with "crowds" and keep your virtue,
And play with Mary, Doug., or great as such;
When Agents and Directors cannot hurt you,
When they all count on you—but not too much;
When you can make Directors "wait a minute."
Convinced you're really greater than you are;
The Studio's yours, and everything that's in it,
And—what is more, my son—you'll be a STAR.

Stewart Rome is now playing the title rôle in "Dicky Monteith," which Kenelm Foss is directing.

John Stewart has been engaged by George Beranger to create the hero part of Michael Fane in "Sinister Street" (Ideal).

Bertie Wright, brother of Fred Wright, is playing in "The Little Brother of God" (Stoll).

Molly Adair is playing Sylvia Scarlett in "Sinister Street," which George Beranger is directing for Ideal.

Lewis Gilbert is playing Captain Tovernay in "The Truants," which Sinclair Hill is directing for Stoll.

George K. Arthur (it is now announced for the first time) played in "The Lamp in the Desert" for Stoll.

Evelyn Brent is now playing the title-rôle in "The Spanish Jade" for F.P.-Lasky, and is now at Seville, in Spain.

Fred Wright is figuring in "The Norwood Builder," an episode in the Sherlock Holmes series which George Ridgewell is directing for Stoll.

Ward McAllister is playing hero in "Repentance." He has played heavy lead in the longest serial film (60 reels) ever produced, with Lottie Pickford (Mary's sister), and worked in the very first five-reeler, "Cymbeline," produced by Thomas Hefforan for Thannhauser eleven years ago.

## FILM COMPANY

### FILM ARTISTE

ually in a low tone, making it a real pleasure to work for him.

Malins is a master in the study of humanity, and manipulates the keys accordingly, bringing just what he wants into being—a human artist; a reader of souls. He is moreover, what every director should be—a refined educated gentleman, understanding the true meaning of comradeship.

Donald Lindley is the Hardy studio manager, and a director of the Company. Speaking for the artistes, we are all grateful for his efforts to make us as comfortable as circumstances permit, in Samuelson's derelict "dug-outs," called dressing-rooms. He tells me these are to be renovated and brought up to date shortly, and I hear rumours of a green room, where artistes can wait their calls in comfort.

We come very little into personal touch with the Cameraman except through the camera. Germain Burger, a clever son of a clever father, is the youngest in his line in the kinema trade. The knowledge of his art is profound, and for one so young (he only looks 15, but claims 21,) is somewhat uncanny. It speaks well for his business acumen, that he is a director of the Company. At his present rate of progress, he ought to make a great name for himself.

A Caton Woodville, son of the celebrated artist, is Hardy's art director—an excellent choice. He is responsible for correctness in period and detail for all costume films.

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# REMINISCENCES OF THE OLD LONDON

Anyone who has watched the British industry grow cannot fail to have been impressed with the fact that the industry has been considerably affected for the good by the work of the Old London Film Company. We are therefore inviting those who were connected with the London to send in reminiscences of those good and important days. T. B Lestocq is in reminiscent mood :—

I believe I can claim to be one of the earliest employees of the London Film Company, as I joined the staff under Percy Nash at the time when he was engaged in converting the Roller Skating Rink at St. Margaret's into the plant which for years upheld the enviable reputation as England's premier moving picture studio.

I was with the Company for six years, and during that period I can truly say that I served my apprenticeship in practically every branch of the game. My experience was in many ways unique.

For my early insight of kinema photography I have to thank that well-known veteran of the film industry, H. M. Lomas. I owe the technical knowledge I obtained of the directors' angle to Percy Nash and George Loane Tucker. I was Mr. Tucker's first assistant in this country, and I worked under him for many pictures. A comparison between present-day studio organisation and that of the old London film epoch is very interesting.

Percy Nash directed the London's first picture, "David Garrick," with a fine cast headed by Gerald Lawrence, Frank Stanmore, George Bellamy, Wyndham Guise and Mary Dibley; then Harold Shaw arrived from America and was responsible for our first big picture "The House of Temperley"

The great fight scene was shot on Epsom Downs, and I am not likely ever to forget the journey from Waterloo to Epsom. On this occasion I had been assigned the rôle of second cameraman, and had deposited myself and my paraphernalia in a carriage in company with Rex Davis and his ring opponent.

Soon after the train left Waterloo, both these exponents of the noble art removed their coats and proceeded to rehearse their fight. Needless to say, I soon found myself very much in the way, and, after dodging from one seat to the other and making various futile attempts to mount the rack, I was decidedly relieved when we finally reached Epsom none the worse for the encounter.

Many of to-day's British screen stars undoubtedly owe much to the London Film Company. Some made their début under the régime of the well-known Beefeater Sign, whilst others added considerably to their then early experiences as film artistes. A few names might bring back pleasant recollections to readers and old London filmites—Sir Herbert Tree, Henry Ainley, Albert Chevalier, Ben Webster, Henry Edwards, Gerald Ames, Douglas Munro, Hayford Hobbs, Wyndham Guise, Hubert Willis, Charles Rock, Arthur Cullin, Gwynne Herbert, Frank Stanmore, George Bellamy, Kenelm Foss, Judd Green, Minna Grey, Manora Thew—some of these and many more obtained their first screen engagements through me, and it is very gratifying to look round to-day and see names featured of many who were only crowd or small-part people in those days.

It is not only artistes who have to thank the London Film Company for their kick-off and their present position in the business. One should look behind the scenes and cast one's eyes over directors, cameramen, assistant directors, etc., many of whom got their chance then and have gone forward ever since.

Undoubtedly, from the time that "The House of Temperley" was made, British productions went rapidly forward; in fact, I think I am safe in asserting that the London Film Company revolutionised the entire British industry by raising the standard and setting a tempo with which others were obliged to keep pace, if they wished to exist.

We did away with "corner shots" and ballroom scenes represented by a palm and two flats We only used canvas for backcloths and built our sets entirely of wood. Naturally, not having unlimited capital at our disposal, we were forced to economise to a certain degree. We had our "stock sets"—three in oak panelling—which could be utilised again and again with different doors, pictures and hanging to lend variety.

Our stock company consisted of about eleven people These artistes received anything up to £20 a week. Star parts, for which a famous actor was recruited from the "legitimate" stage, were paid at the rate of £5 to £7 a day. Individual costuming was placed in the hands of a theatrical costumier, and was carried out under my personal supervision.

A big production would never run us into more than £3,000, in those days a record sum to spend on a single picture. The firm, however, expended some £20,000 on experimental work, securing the services of Sir Herbert Tree, who gave several excerpts from his most successful plays, such as "Trilby" and "Henry VIII." at the St. Margaret's Studio.

As none of these super-film episodes were ever used for public release, the Company never covered their initial outlay, but learnt much in the matter of lighting, photography and effective grouping. It was research work pure and simple, an education for which they were not afraid to pay a good price, knowing that the results would show themselves soon in better British pictures.

Of course, there were all sorts of amusing happenings in those early pioneering days. I remember Tucker requisitioned a white rat for one of his pictures, which for some reason or other got hung up, so that by the time the original rodent was required it had multiplied exceedingly and departed this life. Then there was another hold-up till one of its offspring had attained the necessary dimensions for it to take over the part originally designed for its parent.

Then there was a "Great Fire." It broke out in the house next door, and the entire studio fire brigade turned out *en masse* to help extinguish the flames. With true American enterprise, George Loane Tucker hurried a few of his artistes to the scene of activities and took advantage of the opportunity to shoot some "fire stuff," just against the emergency turning up of his requiring that sort of thing.

Hardly had the blaze been successfully subdued, than our own fire alarm charged through the studio. As our fire specialists had not returned from the other conflagration, and we were short of the necessary apparatus, there was something of a panic, till we discovered the cause of the alarm—our youngest office-boy, so deeply absorbed in the adventures of Sherlock Holmes, that he was blissfully unaware that he was propped up against the electric button of the fire alarm!

The end of the London came in sight with the outbreak of the war. The Company

(*Continued at bottom of next column*).

# FRONT COVER BIOGRAPHIES

## XV—VIOLET HOPSON

Violet Hopson was born in California, U.S.A. She was brought to England by her parents when quite small, and was educated in a French convent. On leaving school she joined a musical comedy touring company, rose to leading parts, and afterwards appeared at Daly's Theatre. Owing to a breakdown she was obliged to give up her stage career, and upon the persuasion of a friend, she accepted a small part in a film then being made.

After having played small parts for eighteen months, she appeared in a leading rôle. Soon afterwards she was engaged by Walter West to play the leading part opposite Matheson Lang in "The Ware Case." From that moment she has never looked back. Steadily she has forged her way ahead until she now stands in the front rank of the world's screen actresses.

Amongst her most notable successes whilst she was with the Broadwest Company were "A Soul's Crucifixion," "A Gamble for Love," "Snow in the Desert," "A Daughter of Eve," "A Fortune at Stake," "A Sportsman's Wife," and more recently "Vi, of Smith's Alley," and "The Imperfect Lover."

Miss Hopson has also placed several films on the market under her own company. Two of these films are racing films, for of the sporting heroine, (in which part she shines) Miss Hopson has made a speciality. "The Gentleman Rider" was her first film, which was a huge success, and her second, adapted from the well-known poem, is "Kissing Cup's Race," which is to be rehearsed shortly.

There is little doubt that Miss Hopson is the best known, and one of the most popular of our British artistes, and is equally well-known both in the Colonies and abroad. Under the direction of Walter West, she has achieved a position in the British film world which is supreme.

# YOUR LETTER BOX

In future we shall reserve space for the publication of the names of people to whom letters have been addressed, care this office, and for this service we shall make no charge whatever.

Artistes and others for whom letters are waiting can obtain them either by calling or sending an addressed envelope. Letters for the following are waiting at this office :—

Lois Weber, Walter Forde (four letters), Denison Clift (three letters), Irenee Craven (two letters), Cyril Murrell.

---

(*Continued from previous column.*)

willingly gave its best, and left itself with such a depleted staff that it was found impossible to carry on, a blow from which the firm never recovered.

Everybody who has had any connection with this famous firm will look back with pride on their past associations. We all felt the closing down of the studio, not only as a personal loss, but one which the British industry could ill afford to sustain. However, its memory will always live in the work of the many fine artistes who received their first apprenticeship under its banner, and who are still carrying on its great traditions.—T. B. LESTOCQ.

# CAUSE AND EFFECT

*To the Editor* MOTION PICTURE STUDIO.

SIR,—Common fairness demands that I should whisper to you of the valuable publicity resulting from the inclusion of my photograph, for two weeks only, in your Artistes' Picture Gallery. No longer am I greeted by the "who-the-devil-is-this?" look on the faces of agents and directors. No longer do I have to watch the agent's painful effort to be polite as he wades desperately in a sea of vaguely familiar faces (screen-struck and otherwise) towards the "filmy" goal of identification. Once in the Studio Gallery, I now seem to be *known* far and wide—for good or ill!

Directors and agents greet me with an intimate and welcome nod—or hurried "fade out" (in less than ten turns), as the case may be. Fellow artistes instinctively make way, realising their "limits" in the presence of one who has got "close up." I find myself in the "crowd," though not of it. There is no need to "make up" for a "long shot" at the agent. I simply "fade in" to the centre of the picture, giving my hat to the office-boy with a brief "Hold it." I am "covered" against any risk of bad "manners" being in the way that "leads" to the "star"!

Oh, Sir, it would never do to make all this public, or we should never be able to see the STUDIO for pictures. This is merely a "synopsis" for your own "view," as I wish to avoid a "scene,"

Yours, etc.
MAX FREEMAN.

*Despite Mr. Freeman's request, we reproduce his letter in full.*

# WHO'S WHERE

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such. For the benefit of all concerned, therefore, we are commencing a "Who's Where" feature, which will be printed weekly, and will be a list of names, addresses and 'phone numbers as the following example :—

ADAIR, MOLLY : 18, Stanlake Villas, Shepherd's Bush, London, W.2.

BELLAMY, GEORGE : 10, Culworth House, St. John's Wood, N.W.8.

CARR, CAMERON : 3, Minerva Road, Kingston-on-Thames.

DAVIS, REX : The Old Manor House, East Molesey, Surrey. 'Phone, Molesey 72.

This will provide a ready reference, and will obviously be of immense value to directors, artistes, cameramen, scenarists, art directors; in fact, to all who are engaged in British film production. The charge for this unique service is :—

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.
*Extra lines*, 1s. per insertion.

We intend to commence this feature next week. and therefore it will be necessary for you to let us have your order at once. Fill in the attached particulars, and post, together with remittance, to 93, Long Acre, W.C.2.

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# THE MONEY BOGEY

While there is often complaint at the quality of British pictures, it must not be overlooked that our Producing concerns are working under the huge handicap of restricted finance. In fact, thi difficulty about finance is at the bottom of the whole question, and to save the industry fresh capital must be attracted. By the courtesy of the *Moving Picture World*, we are able to print the views of F. W. Heathcote, of the Los Angelos Trust and Savings Bank, on the way in which producing companies may receive adequate financial support from the banks. These views, when read to apply to British conditions, are very interesting as well as informative.

*III.—Concluding article,*

My plan then contemplates that at each such studio an official be appointed, to be designated "controller." This controller would need to be a high-grade business man, thoroughly familiar with the financial end of the motion picture industry and prepared to make a deep and close study of same in all the minute details.

This controller would be employed by the studio company, but his salary distributed *pro rata* among the various producers renting space at such studio. The comptroller's services would be available to each director renting space in the studio, and he should have the necessary authority vested in him to have free access to the books, accounts and records, not only of the studio company but of each individual producer. He should then be in a positon to advise each director on financial matters, and the elimination of waste, and should be the means of promoting co-operation, collective buying, obtaining materials in competitive markets, etc.

If this plan were to be put into operation, there would result a number of large studio companies, each housing a number of individual directors and each employing a high-grade controller.

At frequent and regular intervals the various controllers could meet in the form of an association for the purpose of exchanging ideas, obtaining from each other information regarding sources of supplies, cheapest markets, etc. The information obtained at such meetings could be passed along to the individual directors, and the result would be that each director in the industry would have the benefits of the experience of all other directors in an indirect fashion.

This plan should not destroy in any manner individual initiative or competition among directors, inasmuch as the success of each would depend upon the quality of pictures produced, and the latter could be improved in proportion as the cost of production was cut down, and unnecessary waste eliminated.

It would seem reasonable to suppose that under such a plan a bank or financial corporation would feel safer in financing a certain director or group of directors if they felt that the affairs of such director or directors were under constant supervision by a highly qualified outside controller.

An association of such controllers could very quickly secure effective and uniform accounting practices throughout the entire industry, and the latter would then be brought to the same plane as any other manufacturing industry and would be entitled to expect adequate financial assistance in proportion to the magnitude of the business.

Obviously, in the foregoing, I have touched but lightly upon some of the main features of the situation as it appears to me at present. I rather fear that some directors, if not the majority, would declare this plan to be too theoretical and impractical. Judging by my observations, I would expect this verdict, but I nevertheless maintain that some such plan is essential to the successful solution of the difficulties at present confronting the motion-picture industry.

We are a progressive people. We pride ourselves upon our efficiency and business sagacity. Will it be said that our motion-picture directors are content to drift along, trusting that some miracle will happen to relieve the present condition, or will they realise that prompt and businesslike action on their part is the only solution to the problems confronting them?

# YOUR CORNER

## LETTERS TO THE EDITOR

### Amusing and Instructive.

I feel that I must write to say how I appreciate your paper. It has made wonderful progress during the last few weeks and I really consider it a very useful journal for all engaged in the film industry. I also consider it amusing, as well as instructive, and enjoyed your "Nightmares" in the current issue.—SIDNEY JAY.

### Budding Authors.

I quite agree with you with regard to the necessity of treating THE MOTION PICTURE STUDIO as a professional journal, and to be confined as far as possible to those in the profession. But, may I voice the opinion of those who, gifted with the technique and imagination, are, in earnest endeavour, trying to grasp the run of the market. (I am speaking on behalf of budding authors.) If you confine your journal strictly to the profession, then the emolument will never be within reach of those unknown, who are to all intents sacrificing general circulation of their scenarios and looking for better and more sympathetic consideration from the British markets.

To my knowledge THE MOTION PICTURE STUDIO is the only publication whereby they are able to visualise the requirements of British producing firms, such service being obtainable from "Screen Values" and "The Pulse of the Studio."—WILLIAM T. COLLIER.

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# SCREEN

## MEASURING UP THE

### "The Puppet Man"

B. and C. Production—Directed by Frank Crane—Starring Mollie Adair and Johnny Reid—Photography by I. Roseman.

Many years ago there was in England a great boom in circus films, and, if we remember rightly, the Continental film companies were very generous in their supply of these subjects. B. and C. offers one of these old circus dramas, complete with the old clown, who, despite his illness, gives the performance of his life and then dies with his clown clothes clasped to his breast.

The picture drags terribly and has very little real interest. We understand that it has been severely cut since last time it was shown here, but even now it needs a great deal of cutting, and this can easily be done without damaging the story in any way.

So far as the direction is concerned, Frank Crane has done his work well, but the picture will have to undergo a lot more cutting.

* * *

The acting is in some parts as continental as the film. Some of the actors are quite good, however.

There is a little girl in the first half appearing as Bimbo who does some very fine acting.

Johnny Reid gives a good interpretation, but is quite unsuited for the part in the second half, where he should be a man of about forty.

Mollie Adair is quite good as the heroine.

The actor who plays the clown is a fine character, but the man who plays Bimbo is not too good.

Hugh Miller gives a highly successful performance in the title-rôle.

* * *

The continuity is none too good. The scenario writer has gone to great pains to explain the situation at length, and has made the story too long, with the result that each incident is almost a story on its own and there is hardly any main theme.

I. Roseman has secured some admirable exterior shots; his interiors are not nearly so good, although they have been very well lighted.

SUMMARY.

DIRECTION: Good

LEADS: Adequate.

SUPPORTS: Good.

LITERARY: The story is too hackneyed, and the continuity is not too good.

PHOTOGRAPHY: Excellent in outdoor scenes; faulty occasionally indoors.

LIGHTING: Admirable.

EXTERIORS: Wonderful.

INTERIORS: Good.

### "Four Men in a Van"

Direct—Starring Johnny Butt, Manning Haynes, Donald Searle and Gordon Hopkirk—Directed by Hugh Croise—Scenario by Hugh Croise—Photographed by Frank Grainger.

For real, good, clean humour, this would be hard to beat, and Hugh Croise can certainly lay claim to being one of our best English directors. It should stamp Britain as a film-producing country of merit. Technically, the production is really fine. All the incidents have been well handled, and there is a smile in every foot of film.

* * *

The acting merits high praise. Johnny Butt gets a great deal of comedy out of his part, and plays it so naturally that one is apt to forget he is only acting.

Manning Haynes gives one of his very best performances, and much credit is due to him for the work he does.

Donald Searle and Gordon Hopkirk play their parts in a manner that is as flawless as the production.

H. V. Pedvin sustains his part well; the tramps give an equally good performance, and all the minor characters give good portrayals of their various rôles.

* * *

Hugh Croise has written an excellent scenario, which is packed with amusing incidents from beginning to end. The continuity has been well preserved and the sub-titles are highly amusing and well written.

* * *

Frank Grainger has found some very picturesque locations, and has photographed them remarkably well. All through the photography, which to a great extent is exteriors, has been well done and does a great deal to help in making the picture the huge success it will undoubtedly be.

SUMMARY.

DIRECTION: Flawless.

LEADS: Very good.

SUPPORTS: First rate.

LITERARY: Scenario very good; continuity very good; sub-titles very witty.

PHOTOGRAPHY: Excellent.

LIGHTING: Very effective.

INTERIORS: Good.

EXTERIORS: Really fine.

### "How Kitchener was Betrayed"

Screen Plays—Starring Frank Goldsmith and Fred Paul—Directed by Percy Nash—Photography by Ernest E. Warneford—Scenario by Ramsay Norman, M.A.

If the Kitchener film was just an ordinary subject, with no publicity given it, then it would be regarded as a very poor offering. The film, as a film, might be classed as an ordinary spy drama, which we all suffered from during the early days of the war. The great trouble has been that the producers of the film have given the director, Percy Nash, a very bad story to work on, as they have had, they claim, to a great extent to deal with facts. Percy Nash has made the most out of the material.

* * *

So far as acting goes, Frank Goldsmith, who plays the German spy, is excellent. In the hands of some artistes, the spy would have become a scheming villain, who, if he really was a spy, would have been arrested on sight, by his suspicious movements. But not so Goldsmith. He has overcome all tendencies to over act, does not grind his teeth or glare at the English soldiers through half-closed eyes. He is an amiable sort of person, who gains his way into the society of the highest in the land by his pleasing manner. Goldsmith gives one of the finest pieces of acting we have seen and fills a very difficult rôle perfectly.

He does more work than any of the other artistes in the film—even more than Fred Paul, who makes a very fine Kitchener. Fred Paul's make-up is excellent and his

# VALUES

## WEEK'S STUDIO PRODUCT

work throughout the picture of a high quality.

Peggy Hathaway does not play her part well—she is too unnatural.

Bertram Burleigh gives a good interpretation of the British officer, and the woman who acted as the spy is another well-filled rôle.

* * *

The writer of the scenario has made an attempt to get something out of the story, but it is far from perfect and the continuity is none too good. The incidents just occur, without even a sub-title to explain them, and at the end we wonder what it is all about.

* * *

The photography by Ernest Warneford leaves something to be desired. In some scenes the sets have not been given enough care, and the colours have not been taken into consideration, with the result that there is an over-abundance of blacks—very black—and whites—very white—*clashing* with each other, instead of *melting* into one another. Some scenes are full of high lights—the lighting is not good and many of the scenes are too flat. The exteriors are good at times.

* * *

As a photoplay, "How Kitchener Was Betrayed" is not a credit to the studio that turned it out.

SUMMARY.

DIRECTION: Good.
LEADS: Frank Goldsmith and Fred Paul both give perfect performances.
SUPPORTS: Good, with a few exceptions.
LITERARY:—Story bad; scenario not too good; continuity bad.
PHOTOGRAPHY: Occasionally satisfactory.
LIGHTING: Bad.
EXTERIORS: Mostly good.
INTERIORS: Fair.

## *"The Road to London"*

Bryant Washburn Production—Starring Bryant Washburn and Joan Morgan—Supports: Saba Raleigh, Gibb McLaughlin, George Foley, Rev. Dr. Batchelor—Directed by Eugene Mullen—Scenario by David S. Foster.

The scenario is based on the usual American screen traditions of English life, specimens of English aristocracy included. As types they are amusing, but quite *inaccurate*

* * *

The continuity is good except at the end; the feature has probably been cut there.

There is one big fault. Neither at Windsor nor anywhere else in England can couples be married, without a licence, at a moment's notice. Other improbabilities and coincidences are very cleverly placed beyond criticism by the wording of the initial sub-title with its element of supposition

* * *

The idea of "The Road to London" is excellent, the carrying-out, though ingenious, leaves much to be desired. The story is very slight, being a constant succession of chases in and around London's best known thoroughfares and environs.

* * *

Director and scenarist go wrong in playing as farce-comedy instead of farce, thus losing much of the fun of a most ingenious sequence. The distance the Duchess dodging hero covers without a penny in his pocket is amazing, and the constant succession of vehicles amusing and well contrasted.

* * *

Bryant Washburn's performance stands out well, though he seems a little obsessed by his responsibilities.

Joan Morgan has little to do, but looks charming and appealing.

The others—some are stiff, others exaggerated.

The character drawing is wrong, neither the Viscount nor Lady Emily exist except in the imagination of U.S.A. sentiment-mongers.

* * *

The exterior photographic work is excellent, only in very few shots is there any mistiness; the chases are well and clearly taken, close-ups entirely eliminated, and there are very few medium shots.

* * *

The panoramic view of Piccadilly Circus, which opens the film, is the best item photographically; the river and Green Dragon Inn are next best. Of the *actual* Road to London little or nothing is shown.

*

Sub-titling good and bright, and in a conversational vein. A few Americanisms in the speeches of English members of the cast tend to mar the production. The names of the various parts of London are all introduced into the sub-titles—commendable this, and usually lacking in British films made in or around places of interest

SUMMARY.

DIRECTION: Good, but action too slow.
LEADS: Washburn good and Joan Morgan satisfactory enough.
SUPPORTS: Fair.
LITERARY: No plot, incidents bright and plausible, except the marriage.
LIGHTING: Quite good, considering no studios used.
EXTERIORS: All excellent.

## TRADE SHOW GUIDE

### Where and When to See your Film

A costume picture, which was Trade shown nearly two years ago, is to be shown again by General; the picture is called

"BLADYS OF THE STEWPONEY."

J Caldwell, Arthur Chisholm, Marguerite Fox, Harry Worth, H. R. Plumer, Wyndham Guise, James Broadhurst, Noel Grahame are in the cast.

TRADE SHOW: Monday, December 5, at the Shaftesbury, at 11 a.m.

A Hepworth Trade show is always an incident of some importance in the profession, so the first showing of

"TANSY."

should be well attended.

The story is adopted from Tickner Edwardes' book by George Dewhurst, and the production was directed by Henry Edwards.

Alma Taylor, Gerald Ames, George Dewhurst, Eileen Dennes, Hugh Clifton and James Carew are in the cast.

TRADE SHOW: Wednesday, December 7, at the New Gallery, at 11 a.m.

Owing to unforeseen circumstances, the showing of George Ridgewell's

"THE FURTHER ADVENTURES OF SHERLOCK HOLMES"

has been cancelled, and will not now take place on December 6.

Sidney Morgan's Progress film,

"A LOWLAND CINDERELLA,"

is being shown by Butchers.

Joan Morgan plays lead in the production.

TRADE SHOW: Wednesday, December 14, at the New Gallery, at 11.30.


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Tele. : Victoria 497.

**COLDEN LORE,**
Scenario Editor,
The Samuelson Film Co.,
:: Worton Hall, Isleworth. ::

**LESLIE HOWARD GORDON,**
Novelist and Photo-Playwright.
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**ARTHUR SHIRLEY,**
Dramatist and Scenario Writer.
Films, "Sixty Years a Queen" (Samuelson), "My Old Dutch" (Ideal), "Going the Pace" (Maurice Tourneur), "Saved from Sea" (Gaumont), "Woman and Wine" (World).
*Address—*
Lyceum Theatre, London, W.C. 2.

**S. H. HERKOMER,**
Scenario Writer.
Expert in Film editing and sub-titling.
7, High St., Notting Hill Gate, W.11
('Phone : Park 2945).

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# CLUB NEWS

It is intended to hold an informal housewarming of the Club during Christmas, when enrolled members will be able to add to the season's festivities in real merry manner.

The premises are the first, second, third and fourth floors of Nos. 8 and 9, Great Newport Street (which runs at the side of Leicester Square Station) and these are in the hands of the builders for certain structural alterations and re-decoration. When finished the Club quarters will be on the following basis :—

Ground floor : Commissionaire's office.

First Floor : Gentlemen's cloakroom, ante room, large general lounge and restaurant.

Second floor : Gentlemen's lounge, billiard room and bar, gentlemen's lavatories, secretary's office.

Third floor : Ladies' Section : Ladies' writing room, silence room, card room, dressing room and large lounge, ladies' lavatories.

Fourth floor : Staff room, kitchen, card room.

A goods lift connects all floors with the kitchen and there are excellent facilities for serving luncheons, teas, dinners and suppers, as well as drinks

At the moment the immediate financial question is engaging the attention of the Committee, and as support in this matter is urgently needed we will explain the position The rent, rates and taxes for the four floors (over two buildings) amounts to £1,000, and this sum has been advanced for the first year. Furnishing will cost at least £1,000, and decorations about £300. Staff expenses for the first month will cost £100, and food and drink stocks about £200 for the same period. Kitchen and bar fixtures will cost another £200, and sundry expenses will involve, say, £100. Thus a mimimum initial expenditure of nearly £3,000 has to be faced.

Of this £1,000 has been advanced (as above) and £180 has been subscribed. The subscription of the 250 Foundation Members will account for £787, leaving the Committee with the task of finding another £1,000 to start the Club.

Every enrolled members must therefore forward the subscription at once and if any more can be given as a subscription to the funds it will be greatly appreciated. Those members who can give £20 as life membership subscription will be assisting considerably. Producing concerns are also invited to subscribe and so follow the example of Gaumonts and International Artists.

On Sunday week, December 11, a special general meeting of all the members will be held at 2.30 in the afternoon, when the Permanent Committee will be elected and all the details of management and constitution will be decided upon.

IMPORTANT.—The absolutely final date for the enrolment of Foundation Members is Monday, December 5, when the Qualification Committee will meet for the last time prior to the general meeting. Apply without delay to the Hon. Secretary, 93, Long Acre, W.C.2, or 'Phone Gerrard 9870.

# PULSE OF THE STUDIO

*Continued from Back Page.*

FILM : Sherlock Holmes Episodes.
DIRECTOR : George Ridgewell.
CAMERAMAN : Alfred H. Moses.
STAR : Eille Norwood.
STAGE : Seventh Episode.

FILM : "The Little Brother of God."
DIRECTOR : Martin Thornton.
CAMERAMAN : Percy Strong.
STAGE : Second week.

FILM : "The Peacemaker."
DIRECTOR : A. E. Coleby.
CAMERAMAN : D. P. Cooper.
STAGE : Second week.

FILM : "The Truants."
DIRECTOR : Sinclair Hill.
STAR : Joan Morgan and Phillip Simons.
CAMERAMAN : Adolph Burger.
STAGE : Finishing.

**Thompson Productions.**
FILM : "Dicky Monteith."
DIRECTOR : Kenelm Foss
STAR : Stewart Rome.
STAGE : Casting.

FILM : "A Romance of Old Bagdad."
DIRECTOR : Kenelm Foss.
STAR : Matheson Lang.
STAGE : Scheduled.

**Violet Hopson Productions.**
ADDRESS : Princes Studio, Kew Bridge, Brentford.
FILM : Untitled.
DIRECTOR : Walter West.
STAR : Violet Hopson.
SCENARIST : Bertram Brown.
CAMERAMAN : G. Pauli.
TYPE : A Racing Drama.
STAGE : Fifth week.

**Zodiac Films.**
ADDRESS : Kingsbury Studios.
FILM : "Walter Wins a Wager."
STAR : Walter Forde.
CAMERAMAN : Walter Blakeley.
TYPE : Comedy.
STAGE : Just started.

FILM : "Walter's Flying Frolics."
STAR : Walter Forde.
STAGE : Scheduled.


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Name.....

Address.....

Qualifications.....

*To be filled in and posted to the Hon. Secretary, Kinema Club, 93, Long Acre, W.C.2, before Monday, Dec. 5.*

# CAMERAMEN AT WORK

Kenneth Gordon was responsible for the photography of rather a big stunt last week. A number of famous stars gathered at the Tuscan Restaurant in Shaftesbury Avenue, after the theatres closed, and proceeded to hold high revels. Gordon arrived on the spot with a big mobile plant and a camera, and proceeded to film the whole affair.

* * *

Talking of mobile plants reminds me that a number of cameramen have been complaining that the police will not allow motors containing electric plant to be drawn up outside buildings being filmed. The inspectors at Vine Street, however, have been very good in allowing cameramen to get their plant outside whenever possible.

* * *

Cameramen have had their share of fog the last few weeks, but despite this some very good work has been turned.

* * *

The big topical stunt of the year was the filming of the Cenotaph on November 11. It is the cameraman who enables all the people of the Empire to see the ceremony, for even though they are thousands of miles away, they will see the whole ceremony by means of the screen.

* * *

A certain topical cameraman was sent down to Deal last week to film a wreck. The only thing of real interest about it was the broken mast. He filmed the ship, but when he attempted to get on to the deck to set a close-up of the mast, the men in charge refused to allow him up, unless he paid two pounds!

# TRADE UNION No. 1796

*by* M. P. PROUT

The haste displayed by the K.C.S. in forming itself into a trade union rather inclines one to the view that this was the chief object of its formation.

This special form of trade unionism—craft unionism—has many good features, and provided only that its members realise that the interests of a whole industry are of more importance than the interests of any group or section there is little to be said against it.

The utterances of those who act as sponsors for trade union No. 1796 would lead one to suspect that instead of being concerned with the ultimate benefit of the Film Trade, they merely view that industry through spectacles of self-interest.

All this talk about "giving away information and technical details which had taken them years to learn," always betokens a type of mind which I cannot bring myself to believe is in accordance with either good policy or good taste. A man who uses such language is not likely to give away anything, and a society consisting of such will not gain much in the way of mutual benefit. It betokens little of self-confidence and no consideration of the personal factor.

Fully appreciating the artistic possibilities of this new art, and especially the photographic possibilities, I was minded, when the K.C.S. was first formed, to apply for membership. Considerations of competition would not have weighed, as I have no intention of becoming a cameraman. I should have joined far more in the hope of being able to help than to learn. I do not wish it to be implied that the K.C.S. has suffered any loss in this particular case, but I do believe that this policy of rigid exclusion is narrow-minded, and one that conceivably cuts two ways.

Apart from the personal factor, the results of experience cannot be given away if the experience is of the kind that teaches anything worth while. Does any cameraman think that Rodier Heath can, by merely attending the meetings of the K.C.S., become an experienced cameraman or a dangerous competitor?

* * *

Rodier Heath has written to "Tripod," who conducts the Cameramen's Section of this journal, with reference to the K.C.S. decision. He says:—

"I much regret that the cameramen could not see their way to admit student members' to the K.C.S. Might I point out that it was never my intention that the cameramen should be asked to give away all the 'tricks' of the business? No man who has spent years perfecting various effects which now help to make his work superior to that of his competitors can be expected to give this information away broadcast. But it did seem to me that there must be much groundwork upon which the foundations of good kinematography must be built, which the cameramen might safely impart to the student members without seriously endangering their own jobs. When this groundwork had been mastered, and the student was capable of producing a passable straight negative, then each must find out for himself whatever 'tricks' might be necessary to enable him to compete with those who, in any case, have the advantage of many years experience.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Sixth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "A Will and A Way."
DIRECTOR: Manning Haynes.
STARS: Ernest Hendrie, Pollie Emery.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Completed.

FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: First week

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: "Repentance."
DIRECTOR: Edward R. Gordon.
ASSISTANT DIRECTOR: Maurice Edmunds.
STARS: Peggy Hathaway, Ray Raymond, Ward McAllister.
CAMERAMAN: Harold Bastick.
SCENARIST: Edward R. Gordon.
TYPE: Five-reel Drama.
STAGE: Completed.

FILM: Not titled.
STAGE: Scheduled.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama.
STAGE: Sixth week.

**Davidsons.**
STUDIO: Lea Bridge Road, Leyton.
FILM: "Sport of Kings."
DIRECTOR: Arthur Rooke.
STARS: Phyllis Shannaw, Victor McLaglan.
CAMERAMAN: Leslie Eveleigh.
SCENARIST: Arthur Rooke.
STAGE: Completed.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Sixth week.

FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
STAGE: Sixth week.

**Gaumont**
ADDRESS: 59, Lime Grove, Shepherd's Bush, W. 12.
FILM: "Class and No Class."
DIRECTOR: Will Kellino.
STAR: Pauline Johnson.
STAGE: Completed.

**Graham-Wilcox Productions.**
ADDRESS: 89-91, Wardour Street
FILM: "The Wonderful Story."
STAGE: Completed.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Scourge."
DIRECTOR: Geoffrey Malins.
STARS: William Stack and Madge Stuart.
SCENARIST: Rafae Sabatini.
CAMERAMAN: Germain Burger
STAGE: Sixth week.

FILM: "The Lion's Skin."
STAGE: Scheduled.

FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.
FILM: "The Reaping."
STAGE: Scheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendriek.
STAGE MANAGER: F. G. Knott.
FILM: "Bentley's Conscience."
STAGE: Starting.

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Cutting and Assembling.
FILM: "Sinister Street."
DIRECTOR: George Beranger.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Fifth week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson and W. C. Rowden.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week,

FILM: "Tense Moments with Great Authors."
DIRECTOR: W. C. Rowden.
STARS: Fisher White and Ann Trevor.
STAGE: Starting.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
STUDIO: Screenplays Studios, Clapham.
FILM: Not titled.
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Second week.

**Parkstone Productions.**
STUDIO: Lytham.
FILM: Series of Comedies.
STARS: Harry Low and Dawn Meredith.
DIRECTOR: Dave Aylott.
CAMERAMAN: Walter Buckstone.

**Seal.**
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Casting.

**Sterling Photoplays.**
FILM: "The Aspirants."
DIRECTOR: Georges Dunstall.
SCENARIST: A. Button.
CAMERAMAN: Edward Groc.
TYPE: Two-reel Comedy.
STAGE: Completed.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "The Passionate Friends."
DIRECTOR: Maurice Elvey.
STARS: Madge Stuart, Milton Rosmer, Mdlle. Valia and Fred Raynham.
CAMERAMAN: Jack Cox.
STAGE: Cutting and Assembling.
*Continued on page 14.*

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

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BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

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HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 52—— Idefilms, Borehamwood.

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ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road. Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, 181, Wardour Street, London, W.1. 'Phone: Regent 4329.

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

VIOLET HOPSON PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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## DANCING IN FILM WORK See Page 10

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All coms.: Sidney Jay, 181, Wardour Street. Regent 4329.

### PHYLLIS SHANNAW,

Juv. Lead "Call of the Road," "The Right to Live," etc.

Will be shortly disengaged.

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'Phone: Regent 4329.

### JOHN EAST.

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**Turn to page 14 and DO IT NOW.**

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Vol. 1. No. 27

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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Dec. 10, 1921

*Supporting British Pictures.*

ONE of the latest of the many newspaper film stunts is an attack on the exhibitor for not giving more support to British films. One writer declares that British pictures are only booked by a tenth of the exhibitors and that is the reason why the output of the British studios is so small. This diagnosis is completely wrong. Any really good British film can be fairly well booked and at prices higher than are usually paid for American and other foreign productions. The reason why the output of British studios is small is that our directors have not yet found a means of competing with America for the world's markets, and, being confined to the comparatively small home markets, are not able to put out a large number of films or to spend big sums on their production. If, as has been suggested, each country showed in its kinemas mainly its own productions, it may be doubted whether many countries would find it commercially possible to make films. A far better method is that which is now automatically taking place: that countries which have been over-producing should limit the number of films made and fill up their programs with pictures from other countries. America has taken the lead, and Germany is following it. Already the second biggest producing unit there has cut down its own program and is seeking to buy French and British pictures to bring its output up to the required number. Ultimately, there is little doubt, more countries capable of producing really big pictures will produce a limited number and the screens of all of them will become international in fact instead of in theory—and American theory at that.

* * *

*The Recrudescence of the Ramp.*

NOW that some of the exposures and the prosecutions which followed are being forgotten, the bogus producing company is raising its head again. During the past week we have received two complaints which need further investigation before they can be detailed fully. One of them concerns an organisation which purports to be about to start on a big film for a Colonial financier. It advertises for beginners and aspirants, and from those who are stupid enough to answer it demands a heavy fee for a course of lessons. Another has vacancies for beginners in its studio and requests a small fee for a test—adding that experience is not necessary. We are under the impression that experience is just what these gullible aspirants need most, and that if they have anything to do with these fee-demanding merchants they are likely to get it! None of these people ever seek publicity through the Trade or professional papers, none of them have any record as directors or any standing as artistes. They work, through the medium of small advertisements in the daily papers, on the credulity of fools and the needs of the unemployed. Even where—as may be the case in isolated instances—they are honestly trying to start film production without capital, it is a reprehensible method and can only lead to disaster. Where they are not honest—which is the case with most of them—they need exposure and suppression, and we are arranging to put a special commissioner on the task of doing both in the interests of legitimate studio workers.

*The Coming of German Films.*

WHEN German films had their post-war revival in New York they were well received by the public, and the Press for the most part declared that it was a good thing that they were being shown, if only because they gave American directors new ideas. Later attempts were made to show some of them in Los Angeles. The attempts were very ill-timed, for they came at a moment when large numbers of artistes and directors were without work. Many studios had closed down and many had reduced their production by half, and it was easy to draw the superficial conclusion that the incoming of foreign films was the cause. The fact that the real cause was a realisation that America had been producing far too much and far too extravagantly was overlooked or deliberately ignored, and a strong agitation against German films in particular and foreign pictures in general was begun. It was the starting point of the campaign for an import duty, which has been misrepresented in some quarters on this side, who have tried to create capital out of the proposals by suggesting, stupidly enough, that they were the outcome of a fear that British pictures had improved to such an extent that they would soon rival the Americans.

* * *

*Will it Cause Trouble?*

IT is now reasonably certain that some of the biggest German films—the ordinary program productions are not worth considering—will be shown in London early next year. That this attempt was to be made was reported in the *Kinematograph Weekly* nearly a year ago. Now it is rapidly materialising, and there are definite prospects that "Du-barry," "Anne Boleyn," "Sumurun," and other German supers will be put on at a West End theatre about the beginning of March. If it serves to revive a flagging public interest in picture plays, it is to be welcomed.

## Kinema Club Notices

THE First General Meeting of Members will be held to-morrow (Sunday, Dec. 11), at 2.30 p.m. sharp, in the Inns of Court Institute, Drury Lane (near Long Acre). Admission is restricted to members only. At this meeting the Executive Committee and Officers for the ensuing year will be elected, constitution framed and other important business transacted.

THE premises at 8 and 9, Great Newport Street are being put in repair for a Christmas opening. All the latest Club News is on page 13.

¶ All enrolled members must forward their subscriptions at once. This is a matter of first importance. Donations in money or kind are also gratefully received.

# MARCH OF THE MARIONETTES

## *By* ANSON DYER, the Hepworth Film Cartoonist

No, I do not pull strings. But the simile is adequate, for my own little company of "players" *are* marionettes—they go whither I will lead them, and remain where I command, except when . . . but my pen is starting off at the wrong end.

The Editor of the MOTION PICTURE STUDIO has asked me to tell his readers something about the technicalities of screen cartoon work. I make one bold effort to excite your sympathy in the early stages (I shall get it, anyway, before I'm through if you've got a heart that functions properly!) by telling you that a cartoon which takes ten minutes to show upon the screen, provides me with "hard labour" for at least two months!

And now I have your sympathy, I'll tell you all about it.

* * *

Apart from technicalities, which every craftsman must wrestle with and conquer, the cartoonist will find his first efforts at screen work a comparatively simple and easy proposition to those of his later ones. But when he has evolved, say, half a dozen film cartoons, he will begin to sit up and wonder why, in the name of his own intelligence (he always *believes* he's endowed with some, and there's a good deal in the power of suggestion), he didn't chose a political career. Moulding the destiny of a Nation must be child's play compared to creating laughs for a sob-soaked community.

The floor space of my "stage" is limited—and that's table space. The camera is fixed *over* the table, upside down, so that the lens come into direct contact with the "sets" on the table underneath. These "sets" consist of pieces of cardboard, measuring about 20 ins. by 15 ins., on which I have drawn, in complete half-tone pictures (not in line drawings), the backgrounds on which my marionettes work. Each one of my figures is drawn and cut out, in accordance with the proportion of the background, and, like the priceless doll you can never afford to buy your baby, their arms move, their legs move, their eyes move, and they do everything except sing.

And now the agony commences.

Seated on a high chair by my table I have to remember that everything which comes within range of the camera lens will be photographed, so that I must keep away from the danger zone, particularly remembering that if I bend my head forward under the glaring light, the result will be a perfectly beautiful (but in the circumstances, useless) pictorial version of my nice crisp curls!

For each scene there is a separate background, but I'm not troubled with many changes during the day; one scene will generally provide me with sufficient labour for a working day.

I have used the Boy Scout movement as a basis for one of my series of Hepworth film cartoons, and for the purpose of enlightenment, we will suppose that I want to make the Boy Scout salute. I commence by moving his tiny paper arm the fraction of an inch, with great care and caution, handling the figure only with the tips of my fingers, and taking great care not to move any other "player" who may be appearing in the scene. I press a button on my left and the small action is photographed. But to complete the salute I should probably make ten movements of that arm, which would mean that the action itself consists of ten little pictures. A cartoon which can be screened in ten minutes contains something like thirteen thousand separate movements — all photographed separately!

And there is no going back. The intricacies of the work demand that I shall know, within the obvious limitations, what my results will be before I commence photographing, so that I have to visualize every minute action of my figures before I attempt to create it. The animator's greatest achievement is natural movement, and to get this I find it necessary to focus the attention of the audience on *one figure at a time*. If another figure happens to be on the scene, I must pose it in such an impelling, natural way, that the lack of movement on the part of the figure is not obvious.

There is one disastrous *faux pas* which it is amazingly easy for a cartoonist to make. In fitting shame and humiliation I confess to having made it once. After working strenuously on a cartoon for two months, I found that the camera lens had been closed the whole time, and not a single action had photographed! (Aftermath unprintable.)

But there is one ray of sunshine that creeps through the dense blackness of the clouds that envelop the cartoonist. No matter how big the scene, no matter how dramatic or humourous the situation, I can take a rest, my lunch, or a cigarette as I feel inclined. I can leave my Boy Scout suspended in mid-air with "no visible means of support," on his way up to the clouds, and come back an hour later to find him still there—and still smiling!

I have no trouble with my "artistes," for they go whither I lead them, and remain where I command, except when —well, I may inadvertently leave the window open on a blusterous day, and then I shall return to find them playing catch-as-catch-can over the floor.

# DEFYING DEATH

Playing conjuring tricks with Fate, with Grim Death holding a watching brief, requires more than the average amount of pluck, and certainly marks the conjurer out as a distinctive personality. And yet the C. L. Ager we interviewed this week is a quiet, unassuming young man, with no pretensions to distinction other than a steady, confident look that betrays the cool-headedness of the man.

Although not a new recruit to the screen, C. L. Ager, the famous steeplejack, is only now starting to take up screen work seriously. Ager seems to spend most of his time in devising hair-raising stunts for filming, and to judge by the ideas he has in mind for a film serial, he has not very long to live.

He was recently being filmed doing a stunt on top of a chimney stack, which was about 150 feet in height. Far below, Ager could just discern the cameraman, standing in front of a crowd of people who had assembled to watch the entertainment. Not wanting to disappoint the crowd, or the cameraman, he had a rope fastened to the top of the chimney so that it dangled down fifteen feet. Then, leaping into space, he caught hold of the rope, after having fallen fifteen feet, thoroughly alarmed the crowd and given the cameraman one of the best film stunts ever attempted.

Ager was slightly hurt about a year ago when he fell a hundred feet from a flagstaff, but such accidents do not deter him from attempting something more daring.

Aerial feats are another pastime of his. During the war he served in the Royal Air Force, and it was then he learnt a few things about aviation. He undertakes to perform any aerial stunt known, and has a few more stunts of his own which are not known, but for which he is only waiting an opportunity to carry out.

Of course, with his skill and courage, he should make an ideal serial hero, and the probabilities are that he will shortly be seen in one of the most dare-devil stunt serial films ever made, and one which will make every other stunt film look like a sentimental drama.

At the moment, he has completed his training, so that he can now offer to do the most astounding stunt yet devised. This is as follows: He will, for any film company, motor along in a light car, which will be picked up, while travelling, by a grappling iron at the end of a rope suspended from an aeroplane overhead in full flight. The 'plane will rise with the car at the end of the rope. In the car, Ager will get out a parachute, attach the car to it, cut the rope holding the car to the 'plane, and allow himself and the car to descend to terra firma suspended from the parachute.

The very thought of such a stunt takes the breath away, but this cool, calm stuntist talks of it with no sense of bombast, but as just stating a commonplace.

Mr. Ager goes so far as to issue a world challenge to anyone to attempt a stunt that he cannot do and go one better.

He is prepared to out-Fairbanks Fairbanks on any of Doug.'s stunts.

It must not be overlooked that there is a public demand for real thrillers, and hitherto this country has not been able to make such for want of a British film dare-devil. Now that Ager has trained himself (with the advantage of being a champion steeplejack) to perform the most breath-taking stunts, it only requires an enterprising film concern to supply the public demand.

# High Lights

## Intimate Studio Gossip

I am given to understand that "The Glorious Adventure" will be shown on Sundays at the Coliseum, beginning on Sunday week.

* * *

Directors have to be resourceful in a climate such as ours. The other evening Sinclair Hill set out from the Stoll studios just as the shades of night were falling fast, with a car and a motor lorry, his assistant, his cameraman, Joan Morgan and Philip Simmons, with Hyde Park for his destination and the taking of a pretty little love scene for his purpose. However, a mist began to rise; and by the time the party reached the Park the latter was comparatively dense. "Now we're done," gloomily remarked the cameraman. But Mr. Hill refused to be beaten. "We'll make the scene 'Love in a Mist,'" he decided, "and instead of soft moonlight, we'll try to get some really good fog effects. It'll be much more unusual." The scene was taken in this way, and the result more than justified the change of method.

* * *

Whilst fencing with her husband one day last week, Mary Dibley lost her footing and fell, severely injuring one of her ankles. Fortunately the injury is not serious, and Miss Dibley hopes to have recovered before the end of the week. "Despite all my falls in the hunting field, I have never been laid up on account of them," she says, "and it seems very cruel Fate that destined me to be laid up through indoor sport."

* * *

Following up her recent activities in British filmland, Violet Hopson now announces that she has completed the biggest deal yet attempted by a woman in British filmland. She has sold the world's rights of all her films for the next two years to Butcher's Film Service. Whilst others actively interested in the manufacture of British films have been "waiting for something to turn up," Miss Hopson has achieved her object. This deal cannot be passed lightly, for when one considers the amount of finance, labour and trouble involved in the manufacture of these first-class British films, one realises that the negotiations now brought to a successful conclusion have involved a tremendous amount of care and forethought on Miss Hopson' part—more especially at the present time when the majority of film manufacturers are wringing their hands and hoping for better times to come. Despite her dramatic ability, Miss Hopson also possesses a keen business sense, a combination rarely found in a man, more rarely in a woman.

* * *

Ten years ago the name of Violet Hopson was practically unknown to the public. She was at that time playing small parts in some of the first British films. Gradually, but surely, Miss Hopson has forged her way to the front rank of the world's film personalities—first as a leading artiste; then as a star, and later as the central figure of one of our best-known British film companies. Now she has not only consolidated her position as a star, but has once again proved that her position as a woman in the British film world is pre-eminent. Miss Hopson is fortunate in having associated with her in her new undertaking Walter West, who will personally direct all the new productions in which this popular artiste will appear.

* * *

With the completion of "The Adventures of Mr. Pickwick," Thomas Bentley scored his thirtieth British picture, seven of which have been versions of the best known of Dickens' stories. His earliest Dickens' story made for Cecil Hepworth eleven years ago from "Oliver Twist," was sent to Germany where it was promptly turned down by the censors on the ground that the scene in which Nancy died was too violent for German film patrons! It is an interesting fact that there is not a British star of note that Bentley has not directed, nor a single type of British picture, including comedy, he has not made. He is likely in the near future to be engaged in making a comedy, the story of which has been written by one of our best story-tellers.

* * *

From Evelyn Brent, who is now playing the title-rôle in the new F.P.-Lasky British film, "The Spanish Jade," come details of her journey to Sevilla, where exterior scenes for the film are now being made. "What a trip it has been," she says. "We left Southampton on Friday, reached Vigo on Sunday afternoon, left for Madrid on Monday morning, reaching the Spanish capital on Tuesday night, and finally reached Sevilla on Friday night. But Sevilla is very beautiful and compensates well for the long, tiring journey." Her dresses for the film are all being made in Spain, in order to ensure accuracy of detail. Miss Brent, having mastered the footwork for her Spanish dance, is now learning to use castanets.

* * *

I saw a really big set at the Hardy Studios on Monday last which represented a street in old London during the Plague. The set was one of the biggest and solidest ever built in England, and has real cobble stones in the street. Although the day was dull, Geoffrey Malins was still keeping on with the work and Germain Burger was filming, with the aid of a few lamps, taken from the dark studio. If the set is anything to judge by, the picture, which will be called "The Scourge" should be a super production of some merit.

**"MEGAPHONE."**

## WHO'S WHERE

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such. For the benefit of all concerned, therefore, we are commencing a "Who's Where" feature, which will be printed weekly, and will be a list of names, addresses and 'phone numbers.

BEGG, GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
BROOKE, EVA: 7, Treborough House. Gt. Woodstock Rd., W.1. Mayfair 871.
BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
CANNING, THOMAS: 24, Gt. Quebec St,, Bryanston Square, W.1. Mayfair 2344
DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.
FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.
LUGG, WILLIAM: 12, Heathfield Gardens, Chiswick, W.4.
HARDING STEERMAN A.: 56 Portland Road, W.11. Park 2529.
NICHOL, EMILIE: 42, St. John's Wood Park, N.W.
RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.
ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.
SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.
STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9.
STERROLD, GERTRUDE,: 14, Queen's Road, St. John's Wood, N.W.8.
VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13.

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.
*Extra lines*, 1s. per insertion.

# Where they are and ——

## ——NEWS OF THE MOVEMENTS OF

FAY COMPTON has finished at Elstree, where she has been playing lead in "The Old Wives' Tale," and has now been engaged to play for Foss. Her next engagement is with Denison Clift in the title role of "Mary Queen of Scots."

Lewis Willoughby attended the Three Arts Ball on Thursday.

Alma Taylor is now on her way back from America.

Olive Richards was present at the Three Arts Ball.

Eric Gray has returned from Paris and is now open to receive offers.

Madge Stuart is to play the leading part in "Running Water" for Stoll.

H. Nicholls Bates is assistant director to A. E. Coleby at the Stoll studio.

Irene Rooke will be one of the stars at Stoll's At-Home on Wednesday next.

Henry Edwards has completed "Simple Simon," an original story, for Hepworth.

Joan Morgan has finished at Stoll's, where she has been playing in "The Truants."

Chrissie White is leading lady in the new Hepworth production, "Simple Simon."

Mary Dibley was present at the Three Arts Ball.

Madge Stuart expects to be able to attend the Stoll Picture House "At-Home" next Wednesday.

Henry Victor is playing the part of Robert Fletcher in "Bentley's Conscience," a new Ideal picture.

Harding Steerman has just finished playing Lord Stanford for Bertram Phillips in "Topsy Turvey."

Ivan Berlyn is playing Fagin in "Oliver Twist" for Masters, directed by H. B. Parkinson.

W. A. Freshman has been engaged through Jay's Agency to play in a new Granger-Binger production.

Sybil Thorndike is playing Nancy from "Oliver Twist" for Masters, under the direction of H. B. Parkinson.

Flora Le Breton has been engaged to play lead in the next Gaumont production. Her part will be that of a little girl of ten.

Gladys Jennings is in Paris working on scenes in "L'Ecuyere" ("The Horsewoman") for Leonce Perret. She plays the title-rôle.

Maurice Elvey having finished "The Passionate Friends," is studying the script of his next Stoll production, which will be "Running Water."

Adolph Burger is turning on "The Truants" for Stoll.

Robert Dykes is turning on "Potter's Clay" for Big Four.

Sinclair Hill is still working on the direction of "The Truants" for Stoll.

Florence Turner attended the Three Arts Ball in the guise of an Eastern maid.

John Stuart wore the suit of mail he wears in "Sinister Street" at Covent Garden last Thursday night.

Robert Loraine, the famous actor-airman, has agreed to play lead in "Bentley's Conscience," the new Ideal production.

First GENERAL MEETING of Members of
THE KINEMA CLUB
will be held on Sunday next, Dec 11, at 2,30,
in the Inns of Court Institute,
in Drury Lane (near the end of Long Acre)
Admission by Invitation Card only.
*Write—Hon. Sec., Kinema Club, 93, Long Acre, W.C.2.*

Gibb McLaughlin is appearing in "The Bohemian Girl" for Alliance.

Lewis Gilbert figures in Sinclair Hill's production of "The Truants" (Stoll).

Stewart Rome is playing lead in "Dicky Monteith," Kenelm Foss's next film for Thompson productions.

Fred Wright appears in one of George Ridgewell's new Sherlock Holmes series, which is being directed for Stoll at the Cricklewood studio.

Mdlle. Valia will be seen in "The Truants" (Stoll).

Johnny Reid has been booked to go to Holland by Jay's Agency.

Grenville Taylor is directing the new Big Four production, "Potter's Clay," at the Gaumont studios.

Bert Darley has finished work at Screenplay's studio, where he was appearing in Milo Film's second comedy—a burlesque subject.

# HOW TO—

## Routes to the

B. & C. STUDIOS:
Bus 35A from Piccadilly Circus to Studio.
Trams from Bishopsgate.
G.E.R. from Liverpool Street to Hoe Street Station (1st class, 1s. 9d. return; 3rd 10½d. return). Trains run every half-hour.

GAUMONT STUDIOS:
Tube to Shepherd's Bush.
Trams from Hammersmith.

HARDY STUDIOS:
L.S.W.R. from Waterloo to Isleworth or Hounslow (1st class, 1s. 9d.; 3rd, 1s. 6d. return). Trains run every half-hour.

IDEAL STUDIOS:
Midland Railway from St. Paneras to Elstree Station (1st class, 5s. 10d.; 3rd, 3s. 7d. return). *From St. Pancras.*—8.35, 9.55,

# TOPICAL MEN'S——

The results in the form of film pictures of current events obtained by the corps of cameramen attached to such an organisation as the Pathé Gazette may not always be of a dramatic or novel character, says *Pathé Messenger*, but behind many of the "stories" that are filmed and flashed upon the screen there are interesting tales to be told of difficulties overcome, long, dreary journeys patiently undertaken, and on occasion risks of life and limb cheerfully accepted if there is a chance of getting a film news "scoop."

A most exasperating experience was that of a Gazette cameraman who had been sent from London to Aberdeen to film a military inspection. Having obtained his pictures he arrived back at King's Cross in the early hours of the morning, tired and unkempt, looking forward eagerly to a change of clothes and a long rest. He was met at the station by a messenger with fresh instructions from headquarters. Imagine his feelings when he opened the envelope and read: "Please report without delay to Mr. X., who requires pictures of a local function. *His kinema is near Aberdeen.*"

On the occasion of the trip of a relief ship to the lighthouses and lightships near the Scilly Isles, a Gazette cameraman obtained permission to accompany the vessel. The weather was what seamen call "dirty." It rapidly reduced the cameraman to a condition when he was too weak from seasickness to bother about any description of it. For two days and two nights he lay prostrate in his tiny bunk. Then he managed to stagger up on deck and secure what turned out to be an exceedingly interesting film record of a novel expedition.

Topical cameramen are not only expected to cover long distances with a minimum loss of time, but they have also to stand on one spot for hours on end in order to make sure of getting pictures of important public events from good positions. The record "stand" is held by the Pathé Gazette film man who stood the whole of a day and a night in the same restricted area of a few square yards on the occasion of King Edward's funeral. After the films had been secured and delivered to headquarters he went straight to a massage establishment to have his aching muscles and stiff joints restored to their natural suppleness.

The aeroplane has entered very closely into the organisation of big film news "scoops." As aerial transport is not yet independent of the human factor, the use of the air-way sometimes leads to trouble. Last year the Pathé Gazette films of the Grand National were brought from Liverpool to London by air. But the pilot lost his way in a mist, and after flying for some hours found that he was at Ipswich and

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**To Producers:**—We can supply any type of artiste, well-dressed crowds, in fact everyt'ing appertaining to production. We can also place first class films.
'Phone: 5754 Regent. 'Grams: Maimye "Piccy" London.

# what they are doing

## PERSONNEL IN ALL THE STUDIOS

Gerald Ames was present at last Thursday's Three Arts Ball.

Geoffrey H. Malins has completed Hardy's third picture, "The Scourge."

Theodore Thumwood is responsible for the camera work at the Master studios.

Mary Odette will make an appearance at the Stoll At-Home on Wednesday next.

Reggie West is stage managing at the Master Films studio.

D. P. Cooper will turn on Coleby's next production for Stoll.

Sir Simeon Stuart wore his own tartan at the Three Arts Ball.

Stewart Osborn attended the Covent Garden Ball last Thursday.

Dick Webb has joined Big Four Famous Productions for its first picture.

Milton Rosmer has completed work in "The Passionate Friends" for Stoll.

W. C. Rowden is at present directing "A Tale of Two Cities" for Masters.

H. V. Esmond has returned to the studio and is now playing a star part for Master.

George Wynn is producing "Scrooge" for Masters, starring H. V. Esmond in the title lead.

George Ridgewell has started on the sixth episode of his Sherlock Holmes series for Stoll.

Mdme. D'Esterre plays the housekeeper in "The Further Adventures of Sherlock Holmes"

Peggy Hathaway will play the heroine in the first picture of the Big Four Famous Productions.

Kathleen Vaughan attended the Three Arts Ball.

Fisher White is working at the Masters studios.

Evelyn Brent is at present in Spain with Famous-Lasky.

Milton Rosmer will be present at the Stoll Picture House on Wednesday next.

Madge Stuart has finished with Hardy and returned to Stoll.

Phillip Simons plays a leading rôle in "The Truants" for Stoll

Lyn Harding is playing in a new Master production (Jay's Booking).

Pauline Peters, as an Egyptian lady, attended the Three Arts Ball.

Lionelle Howard is attending the Stoll Picture House next Wednesday.

Cecil Hepworth has completed his American tour, and is now on his way home.

George K. Arthur intends being present at the Stoll Picture House on Wednesday next.

Sam Hardy's next will be "The Reaping" by Rafael Sabatini. Casting will commence shortly.

Florence Turner will be among the host of stars at the Stoll Picture House on Wednesday.

Donald Searle, having completed his contract with Direct, is now playing in "Peter Pan" at St. James's.

Flora Le Breton, as the doll in "La Poupee," was one of the film colony at Covent Garden Ball.

Malvina Longfellow announces her intention of attending the Stoll At-Home of Wednesday next.

Ellen Terry has a big part in "Potter's Clay," the first production of the Big Four Famous Productions.

Violet Hopson will be present at the At-Home at the Stoll Picture House, Kingsway, on Wednesday next.

Mrs. Fred Emney has been playing the housekeeper with Jonas Oldacre in the Sherlock Holmes episode, "The Norwood Builder" (Stoll).

Grenville Taylor, who is directing the first picture of the Big Four Famous Productions, is making good progress at the Gaumont studios.

Harry Worth, who has been playing at Cricklewood Studios for Stoll, has now finished his part in Martin Thornton's picture, "The Little Brother of God."

## —GET THERE

### Bigger Studios

10.45, 11.45 a.m.; 12.33 1.8, 1.30, 2.35, 3.48, 4.40, 5.12, 7.15, 8.10, 9.18, 10.35, 11.35 p.m. *From Elstree.*—10.18 10.47, 11.39 a.m., 12.32. 1.17, 2.17, 3.7, 4.14, 5.30, 6.22, 7.10, 8.20, 10.1, 10.58. p.m.
*Sundays.*—From St. Pancras: 8.0, 10.0 a.m., 12.50 4.35, 5.40, 7.0, 8.38, 9.35 p.m.
*From Elstree.*—11.35 a.m.; 12.49 3.21, 5.5, 7.37, 8.15, 8.47, 10.2 p.m.
(Train journey takes about 45 minutes.)

LASKY STUDIOS:
'Bus 35A from Piccadilly Circus to Canal Bridge.
Tube to Essex Road and then No. 11 tram to Canal Bridge.

STOLL STUDIOS:
'Bus 16 from Marble Arch to Cricklewood Broadway.

## —HARD LIVES

not, as he thought, near London. The rest of the trip was a nightmare, both for the pilot groping along in semi-darkness, and the film man in the passenger's seat, cuddling the box of negative films.

The journey was eventually stopped by complete darkness in the garden of a Northern suburb, when the cameraman hired a taxi, and by a wild dash to Wardour Street, and terrific hustling in the developing and printing rooms, several copies of the film of this classic race were screened in the West End before the close of the kinemas, thus creating a record which was even more creditable in view of the additional difficulties that had been overcome.

When filming public events in the summer there are climatic compensations for the strenuous nature of the work, but in the winter time there is very little to relieve the rigours of open-air filming, tedious trips in cold trains, and unavoidable long waits in rain, snow and hail.

A typical winter's outing for a cameraman was one undertaken on Christmas Eve. There had been a train wreck in an obscure part of the provinces. The Pathé Gazette man arrived at the station nearest to the wreck at 3 a.m. on Christmas morning. He then had to arouse the proprietor of some stables in order to charter a conveyance to take him some seven miles to the scene of the disaster.

Cold and hungry, he secured his films, returned by "trap" the same way, and waited long hours for another train to take him back to town. Arriving home very late, when the Christmas festivities were nearly over, he insisted on reciting a doleful parody of the well-known poem, commencing "'Twas Christmas Day at the train-wreck"

But one of the most heartbreaking experiences any film cameraman has surely suffered happened to a member of the Gazette organisation who was despatched to a small village in the heart of the Scottish Highlands in order to film an ice hockey team.

Equipped only with the name of the place where the team were supposed to play, he eventually reached his destination after nearly two days in trains, and discovered that there was a hockey team in the village. Much patient inquiry unearthed the secretary of the team, who on being asked if his team was the one that had been mentioned in the Press, replied: "Oh, no, we are only a scratch amateur team; you must mean the hockey players living in *Switzerland*. The name of their town is very much like the name of ours."

It was a very limp cameraman who staggered back to the station to retrace his weary steps to London.

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# DANCING TO STARDOM

*by* FLORA LE BRETON

Opinions regarding dancing before the camera differ considerably from the cameraman's and the professional dancer's points of view. Terpsichore is not altogether a suitable film type. However, even if all dances cannot be filmed successfully, there are those which, if adapted to the limitations of the camera, have excellent results. In any case, the dancer always has an advantage over her non-dancing sister, where film work is concerned. Dancing of any kind tends to make the individual (who interests herself in the art) more graceful.

The average British screen artiste scarcely realises the tremendous help the sister art can be to her when she sets out to obtain film work. One of the finest examples of the successful combination of the arts is Nazimova. She has seized a right opportunity in every one of her pictures and dances when the story is at its climax. By this means she gives full vent by her expressive movements to the emotions of which her weird film characters are possessed.

Atmosphere can be assisted tremendously in a film by the introduction of suitable dances. For instance, can anyone imagine a film story set in the Orient minus a dancing episode? In costume plays carrying us back to the time of powdered wigs and patches, the graceful minuet adds to the interest in the story.

Dancing on the stage differs tremendously from that which one associates with the film. The limited space at the artiste's disposal when playing before the camera necessitates a very careful study of movement—in fact before the camera a dance becomes the concentrated essence of the stage dance. Another thing which one has to remember is that the movements for the film must not be jerky and uneven.

To me film dancing appeals far more than stage work, for the simple reason that stage dancing means long, tiresome rehearsals, with the result that one's movements are apt to become mechanical, whilst when dancing before a camera the actions are just rehearsed once or twice, and then the scene is filmed. Film dancing is spontaneous—it is usually created on the spur of the moment, inspired only by beautiful music.

FLORA LE BRETON

My first big opportunity in filmland came my way because I could dance. "La Poupée" necessitated some character dancing—and although I might have been suitable temperamentally and physically to the part, it is certain I should not have been engaged had I not been able to dance. Recently I was selected to interpret the leading part in the song film "Ta-ra-ra-boom-de-ay," and I loved every minute of this little production. Dancing is my idea of heaven, and when I dance I live—forgetting all my troubles and worries, and am transported into a world of make-believe.

# DO YOU KNOW ?

If Martin Harvey will shortly be playing in "The Only Way" for the screen? and——

* * *

The name of the British company that will produce this?

* * *

What is happening at the Stoll Studio? and——

* * *

If Maurice Elvey has a card up his sleeve?

* * *

If tales about Milton Rosmer's flat are not highly coloured?

* * *

Whether A. E. Coleby can beat his wife at draughts?

* * *

How Kenelm Foss is getting on with Mr. Thompson?

* * *

Who started the yarn that Lady Diana Manners has been smuggled to a secret studio in California?

If Blackton's next production is to be a film version of a famous Oriental stage play? And—

* * *

Whether he will spend the winter in Egypt obtaining scenes for it?

* * *

The name of the kinema agent who has taken to gambling? And—

* * *

If he won 2s. 6d. at "Put and Take" the other night? And—

* * *

If, after his success, he has not purchased his own "Put and Take" outfit?

* * *

The name of the Ideal director who refused to go on with the production of "Bentley's Conscience? And—

* * *

Who is now directing this?

* * *

The real reason for Bee Mason leaving the *Quest?*

# SUBTLETIES AND SLEDGEHAMMERS

Says a Los Angeles paper: "Blasting for tin is going on near the —— studios." Yes, and *in* a certain British studio the same operation is in progress.

* * *

When you discover how much you can put into your work you will begin to learn how much you can get out of it.

* * *

Gertrude McCoy is just back in England from South Africa, where she has been playing the title-rôle in "Sam's Kid." A new Kid McCoy evidently—

* * *

At the same time our personal experience is that you *can't* kid McCoy.

* * *

Instead of asking visitors from America if they are married or single, newspaper men are inquiring, "Are you married or did you live in Los Angeles?"

* * *

Don't use the fact that you are not a genius as an excuse for mediocrity—the best possible substitute for genius is hard work.

* * *

"Lewis Dayton has little opportunity, his part being to stagger about the place in a state of chronic intoxication," says our reviewer of "The Marriage Lines." And he calls that "little opportunity!"

* * *

In order to make one lie stick it is necessary to tell a hundred others, and even then the lie is not guaranteed to stick long.

* * *

Tony Fraser's latest poetic outburst:—

"There was an old actor named Worth,
Who's been acting ever since birth;
Crepe hair and grease paint
To this window-glass saint,
Are the most lovely things on this earth."

* * *

And Max Roma has his little say respecting the poet:—

"An artiste we know—Tony Fraser—
In the STUDIO once tried to raise a
Smile from the crowd,
But they laughed long and loud,
Tapped their foreheads and said, 'We're afraid, sir.'"

* * *

Wyndham Standing, who is now in this country, has only one excuse for his cynicism: many years in film work. He says: "The evil that men do is often shown on the screen; the good is left in the cutting room."

* * *

The most miserable man on earth is he who is neither capable of receiving a favour without expecting a wrong motive nor of doing one without intending to make it pay.

* * *

"American sub-titles," says *Idealetter*, are not really English but Angelese"—Los Angeles, in fact!

* * *

Says a contemporary: "Mr. Blank is a finished artiste." Which is perilously near being libellous.

* * *

"If Walter Forde should break his neck in leaping from Nelson's Column," says the *Weekly Dispatch*, "the whole picture would be spoiled" And Walter as well.

* * *

Joan Morgan claims that she began film work at eight; but Teddy Arundell says he often begins at seven-thirty!

# SIMPLE SONGS ON KINE. SUBJECTS

*I.—The Kamrah-man.*

I.
THE Kamrah-man's the man I like,
Although I think he's rum,
He turns a handle all day long,
To make the pictures come.
And then he's so intelligent,
He talks about my face,
And if my nose is shiny
He puts powder on the place.

II.
THE Kamrah-man's the man I like,
I like him far the best,
For when we're on exteriors,
And he should want a rest,
He says, " the atmosphere is full
Of non-actinic rays,"
And then I take my make-up off
And do not work for days.

III.
THE " Prod-ju-sah " is rude to me ;
He says just what he thinks,
But almost any Kamrah-man
Will let you stand him drinks.
And so I give him whisky-splash,
And fill him up with praise ;
Because I like the Kamrah-man,
And also 'cause it pays.

IV.
HE keeps my feet in focus,
And he sees my face ain't black ;
He makes my hair look lovely
With a spot-light at the back.
He gives me little bits of film,
To show the folks next door ;
And if I'm not developed,
He develops me some more.

V.
WHEN I get to the Studio
The " Prod-ju-sah " will say :
" Good heavens, aren't you made up yet
I can't wait here all day ! "
But when I find the Kamrah-man
He smiles, and says—says he :
" I'm busy in the dark-room,
You can order one for me ! "

* * *
* * *

I USED to like the Kamrah-man,
But now I don't no more,
Because I touched his " Kamerah "
When it was on the floor,
He threw away my whisky-splash,
And called me " clumsey lout ! "
I hate the beastly Kamrah-man—
*He's irising me out !*

HUGH E. WRIGHT.

## COME RIGHT IN !

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in ! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in !

# REMINISCENCES OF THE OLD LONDON

Anyone who has watched the British industry grow cannot fail to have been impressed with the fact that the industry has been considerably affected for the good by the work of the Old London Film Company. We are therefore inviting those who were connected with the London to send in reminiscences of those good and important days

*by* GERALD AMES

With me the old London ranks with the St. James's Theatre and F. R. Benson's Shakespearean Company. F. R. Benson's Company gave me my first start as a provincial actor. It was at the St. James's that I first had a run as a West End actor, and the London Film Company gave me my first screen opportunity. It was in 1912, I had just returned from Stockholm, where I had been fencing for England, when the London Company sent for me to come down and fence in a picture called "The Dream." I was working at Drury Lane at the time, and did not take film work seriously, but George Loane Tucker, who was about to do his first London film, took me from the Lane and gave me the leading part in "The Cage," a mediæval story. During this film my horse's tail touched the live wire of an electric cable, and the studio was nearly wrecked as a result !

After my first lead in a London production I settled down to film work and played in all Tucker's productions.

At Ightham Moat, in Kent, we were filming a big fight scene in "The Prisoner of Zenda," in which I had to fence a dozen soldiers, and then dive into the moat and swim to the opposite bank, where I had to climb up a rope ladder previously put there by one of my accomplices. The waters of the moat were cold, and Henry Ainley, who was supposed to swim after me, had already been lowered into the water, and was waiting his cue. Somehow or other, all those on the bank got interested in an argument that was going on and forgot Ainley altogether. Many minutes had passed before we were suddenly recalled to the moat by Ainley's shout. After we had both done our aquatic act, we had to wander round various parts of the ground and be photographed fencing, but before every shot we had to submit to be drenched with water from the buckets of the property men so as to keep up the illusion of our recent ducking !

I next played in a Maurice Elvey production, "The Princess of Happy Chance," and then came "Arsène Lupin." Rupert of Hentzau, Arsène Lupin and Raffles are my three favourite rôles.

In "The Christian" I had to love Elizabeth Risden, who had to forget me and fall in love with a clergyman. But I had not been acquainted with the fact that there was another character in the play, who was called Polly Love, and who died young. Consequently when, in a big scene between Miss Risden and myself, Miss Risdon said "Polly Love is dead !" I turned to Mr. Tucker and asked, "What is she calling me Polly for, Mr. Tucker?" There was no more work done for an hour and a half, while Tucker gave me a very detailed description of the high esteem in which he held me !

I always look back with pleasure to those old London days, because we were all such a happy little family, and even although we all get together again and meet all the old people, it does not seem quite the same, for we can never get the same combination again. The film Industry owes the London a great debt of gratitude, because it kept the flag flying through the most difficult period in the history of the British picture profession. It was the London which started a great many of us on what proved to be successful careers. Two of our best directors, Maurice Elvey and Harold Shaw, started at the London ; and then, of course, there was George Loane Tucker as well. There are many more who, if they turn back, would discover that it was the London Company that set them on the road to success.

# WISE AND OTHERWISE

"The bond between Mary Odette and her mother is remarkably close."—*Sunday Express.*

* * *

"Like many others, I used to pooh-pooh the kinema."—EDWARD KNOBLOCK.

* * *

"I was more shy than frightened."—NORAH SWINBURNE.

* * *

"Mary Pickford does not care to talk about Mary Pickford." — *World's Pictorial News.*

* * *

"Film directors are not all saints."—SIR GILBERT PARKER.

* * *

"At last there *is* something new under the sun . . . . it is the slow movement film."- CHARLES MCEVOY in the *Daily Mail.*

* * *

"Pictorially, the composition of film scenes is at present generally very bad."—EDMUND DULAC.

* * *

"Oh, to have been a Jack Johnson."—WALTER FORDE.

" It is, I think, true that certain movie stars have had their heads turned by their too sudden riches."—PURITANICUS in the *Referee.*

* * *

" This has been the most wonderful year for kinematography since living pictures were invented."—GEORGE K. ARTHUR.

* * *

" A good director is much too cute to try and boss a really capable artiste."—H. R. PARSONS.

* * *

" I do not believe there are so many improper films in existence to-day."—J. STUART BLACKTON.

* * *

" Sub-titles are seldom so good as the photography."—SIR ANTHONY HOPE HAWKINS.

* * *

" The one thing lacking in the enterprise and foresight of the great directors of films is proper treatment of the author."—E. PHILLIPS OPPENHEIM.

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# TOLD OVER THE LUNCH TABLE

"I remember," said Gerald Ames, the other day, "rather an amusing incident that occurred to me once, while I was appearing in 'Rupert of Hentzau.' It was the big chase scene and I was supposed to be escaping on horseback. I had to dash across some fields, plunge into a stream and come out on the other bank. I was given a beautiful horse to ride on, but when I suggested that I should see if it would take the water, the director said it was quite unnecessary. The scene was 'shot,' the horse took the water all right, and I took it too, mouthfuls of it! The horse proceeded to lay down in the middle of the stream and I had a terrific struggle to get my legs free. Meanwhile, on the bank, there was much merriment from sundry onlookers. It was a few weeks later that I discovered that the horse I rode on that occasion was the famous diving horse, which appeared at the London Hippodrome for a great number of weeks."

* * *

Leslie Dawson, the art director at F. P.-Laskey's studio, tells that last month he came upon Ann Forrest, who was "resting" between scenes in the luxurious four-poster in which Saville Mender, in "Perpetua," breathes his last. Mr. Dawson ventured to interpose between Ann and the after-lunch cigarette dream to inform her that her presence was imperative in the next scene.

"I suppose you know, Miss Forrest," I said in a casual way, "that it was on this bed that Queen Elizabeth rested on the night before the coming of the Spanish Armada?"

"Well," said Ann, taking another puff, "if I'd been in Queen Elizabeth's place, I'd have thanked my stars for a really comfortable shake-down and overslept myself."

* * *

At the meeting of the Kinema Club Committee, last Monday, Bertram Burleigh, after doing a little conjuring trick with his thumb, and after teaching the editor how to play the latest top-game, asked the company if they'd heard the latest about Harry Lauder. There was a chorus of negatives, and an expectant pause while "B. B." made reply:

"He's given £500 to the next-of-kin of the Unknown Warrior."

# AROUND THE (STUDIO) TOWN

One of the things that the British film industry stands in need of is propaganda—the art of letting the public know what fine studios, excellent equipment and expert staffs we have. And in the weekly issues of "Around the Town" — the "different" topical — this propaganda is being provided. Each week insights into the work of different British studios are given, and these are shown on the screens of thousands of kinemas. The result of this excellent publicity must inevitably be the restoration of the confidence of financiers in the stability of the producing industry and the introduction of fresh capital. Here are

our cuttings from "Around the Town" showing (1) Major Chas. Bell discussing the next Famous Players-Lasky production with George Fitzmaurice; (2) Anna Q. Nillson in an emotional scene in "Three Live Ghosts"; (3) Long-distance view of eht Islington Studios; and (4) Anna Q. Nillson as a soft-focus study.

# KINEMA CLUB NEWS

To-morrow, Sunday, December 11, at 2.30, the first general meeting of members of the club will be held in the Inns of Court Institute. This building is in Drury Lane, midway between the Strand end and the New Oxford Street end, and near the end of Long Acre. The nearest tube stations are Holborn and Covent Garden (Piccadilly), or British Museum (Central London). 'Bus No. 44 from Victoria almost passes the door.

This meeting is of vital importance, and those present will have the power and the opportunity to mould the whole constitution and future of the club, and those who stay away from this meeting will only have themselves to blame if the club is not run on lines satisfactory to them.

*Every member must attend.*

Invitation cards have been sent out to all enrolled members, and admission will only be granted to members.

The business of the meeting is as follows:—

Statement of progress by the hon. secretary, including the report of the committee.

Election of chairman for that meeting.

Election of officers and standing executive committee, to consist of president, vice-presidents, financial and general secretary, and a committee composed of two men and two lady artistes, two (men) directors, two (men) cameramen, one man and one woman scenarist, two (men) representatives of the general studio staffs. This committee will have power to co-opt sub-committees, including house, qualification, and special committees.

Name of the club to be decided. Names suggested: Kinema or Shadow Club.

Adoption of constitution.

Arrangements for opening functions.

The committee recommends:

"That after December 1 subscriptions be increased to £5 5s."

The committee recommends:

"That membership be thrown open to all who are engaged in the producing side of the British Kinematograph industry under the following heads:—Directors, assistant directors, art directors, artistes, scenarists, scenario editors, kine. cameramen, studio managers, casting directors, authors of books that have been filmed, heads of studio departments, technical directors, location managers and managing directors of producing organisations. All applications to be subject to passing the Qualification Committee."

We are asked by the committee to urge all enrolled members to forward their subscriptions without any further delay. The initial expenses of the club will be very heavy—the committee has worked hard for the past five months, and now the members must show signs of support by contributing to the funds. Several members have sent along extra guineas to the General Fund, and these gifts are greatly appreciated. Other gifts include:—

Large framed picture from Cyril Percival.

Very large marble clock from Bertram Burleigh.

Large framed picture from George Ridgewell.

Similar gifts will be gladly received.

The builders are now on the premises, which are undergoing a transformation, so that, it is hoped that by Christmas, Nos. 8 and 9 Great Newport Street will be opened as the Kinema Club. The premises comprise four large floors, and are ideally situated for club purposes.

We consider that at this juncture, it is only right to pay a tribute of thanks, on behalf of the Industry, to the hard-working and enthusiastic committee that has, for five long months, toiled nobly for the formation of the club. Night after night they have rushed away from tiring days in the studios to deliberate and model the scheme of the club. When the club is in full swing, some idea of the huge task undertaken and successfully accomplished will be gained. Whether this committee becomes the standing Executive Committee or not it will be found that their labour in forming the club and knowledge of all its details will be felt as a beneficial influence throughout the whole Industry. This committee is comprised of:—George Ridgewell, Duncan McRae, Maurice Elvey, Rex Davis, Eille Norwood, Arthur Walcott, Sydney Paxton, Bertram Burleigh, Adrian Brunel, William J. Elliott, Alfred H. Moses, H. Sanders, Dorothy Fane, Kate Gurney, Mrs. Hayden Coffin, Betty Balfour, Madge Stuart, Frank A. Tilley and the Hon. Secretary.

A final word: Be in your seats sharp at 2.30 on Sunday, for there is much business to transact.

# NIGHTMARES

*** This feature has been received so favourably and become so popular, that we will continue it as long as is practicable Readers are invited to contribute to this column—any outrageous improbabilities that concern persons and things in the studio. It must be good-humoured chaffing without being offensive.

Stoll studio staff playing "Put and Take" in the Strand.

* * *

George Pearson with an enemy.

* * *

A visitor finding no one at home at the Hepworth studios.

* * *

Any sensible artiste not subscribing to THE MOTION PICTURE STUDIO.

* * *

Sidney Jay refusing commission from an artiste.

* * *

Jack Ross reaching the South Pole *via The Quest.*

* * *

Jeffrey Bernerd with laryngitis and writer's cramp.

* * *

Ivor Novello in "Man and Superman."

* * *

Eille Norwood refusing an interview to a press representative.

* * *

Lady Diana Manners playing a slavey part.

* * *

A *real* banquetting scene at the Elstree studios.

* * *

The Kinema agents forming a trade union.


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*Address—*
Lyceum Theatre, London W.C. 2.

**S. H. HERKOMER,**
Scenario Writer.
Expert in Film editing and sub-titling.
7, High St., Notting Hill Gate, W.11
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**WILLIAM J. ELLIOTT,**
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**IRENE MILLER,**
Novelist, Journalist, Scenarist,
10, Arundel Gardens, W.11, or Bramlins.

**CYRIL E. MURRELL,**
Scenarist—Comedy,
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Miss

# Florence Turner

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CONSTANCE

IN

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'THE OLD WIVES' TALE'

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*Photo Published by courtesy of Ideal Films.*

# Our Christmas Number

THE MOTION PICTURE STUDIO of Xmas week will be published on Friday, Dec. 23, and copies will be posted to reach home subscribers on or before Xmas morning.

**Here is your opportunity to greet the whole Producing Industry through its organ.**

Greeting Cards ($4\frac{3}{4}$ in.x$3\frac{1}{2}$in.) will cost 25/-, or, if illustrated, £1 16 6, including cost of making block. Other spaces at usual rates.

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# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "Class and No Class"

Gaumont—Starring Judd Green and Pauline Johnson—Directed by Will Kellmo.

With a little judicious cutting and a consequent speeding up of the action this will be one of the best items of film entertainment from a British studio. It is not melodramatic, and yet it has sufficient dramatic properties to make it gripping and powerful.

* * *

And yet it is not the director's fault that the film requires a little cutting; as a matter of fact, the cutting operation will be very difficult, because there is no padding in the film. Will Kellino's "showmanship" hand can be discerned behind the production, and all his work is of the highest quality. He has been fortunate in being provided with a faultless scenario, and he has accordingly maintained the continuity without a break.

* * *

The cast has been well chosen, and the members are successful from first to last.

Judd Green's performance is a personal triumph over the temptations to over-emphasis.

Pauline Johnson submits a portrayel of the heroine, which is as convincing as it is natural. Her artistry is above reproach.

David Hawthorne's performance evidences polish and *finesse,* while Cecil du Gue is really excelllent.

Tom Coventry makes a characteristic appearance and sustains his rôle with great success.

* * *

The camera work is of a high order, lighting being excellent.

SUMMARY.

DIRECTION: Good.
LEADS: Excellent.
SUPPORTS: First-rate.
LITERARY: Scenario and continuity very good.
PHOTOGRAPHY: Perfect.
LIGHTING: Excellent.
INTERIORS: Well-staged.
EXTERIORS: Very fine.

### "The Mayor of Casterbridge"

Progress—Starring Fred Groves—Directed by Sidney Morgan—Scenario by Sidney Morgan.

Slow in action, this is nevertheless a picture which can be considered a good production. The original story is hardly suited for adaption to the screen, and it is much to Sidney Morgan's credit that the film has turned out half so well as it has. "The Mayor of Casterbridge" is a good example of a British screen-play.

* * *

Fred Groves has some fine opportunities, which he does not allow to pass. As Henchard he gives one of his best screen performances. The success of the film will, to a great extent be due to his clever work in this rôle.

Pauline Peters is adequate in the rôle of the wife, while Warwick Warde plays his part without doing anything conspicuous.

Nell Emerald and Mavis Clare both give pleasing interpretationo of their rôles.

* * *

The plot is a masterly one, and Sidney Morgan has adapted the story to the screen in fine style. Although it is necessarily very slow moving, the story is well told and the continuity good.

* * *

The photography is of a high standard throughout, without containing any very notable shots. It is remarkably clear, however, and quite in keeping with the picture.

SUMMARY.

DIRECTION: Admirable.
LEADS: Fred Groves' work is an outstanding feature.
SUPPORTS: Mostly good.
LITERARY: Well adapted; continuity and scenario good; plot well-worked out.
PHOTOGRAPHY: Clear.
EXTERIORS: Very fine.
INTERIORS: Adequate.
LIGHTING: Good.

### "Froggy's Little Brother"

Stoll—Starring Maurice Thompson—Directed by A. E. Coleby—Photography by D. P. Cooper.

Here the director reveals himself as more versatile than ever. "Froggy's Little Brother" is well handled and highly sentimental with a delicate touch.

* * *

Thanks to the skill of the director the story—full of incidents—makes a coherent and interesting photo-play. It is a testimony to the care and expert knowledge of A. E. Coleby, who has imparted a sense of realism that is quite convincing.

* * *

Most of the members of the cast are juveniles, and these are quite adequate.

Maurice Thompson is Froggy and is fairly good, although he suggests that his vocabulary of gestures and expressions is rather limited.

Stephen Frayne is really excellent, while Harry Gilbey is quite good also.

* * *

D. P. Cooper can be relied on to submit photography that can bear critical investigation—his camera work on this production is up to his usual high standard. He has secured some excellent shots in and around London.

SUMMARY.

DIRECTION: Very skilful.
LEADS: Fairly good.
SUPPORTS: Very good.
LITERARY: A rambling story made into a good working scenario.
PHOTOGRAPHY: Excellent
LIGHTING: Good.
EXTERIORS: Very good, indeed.
INTERIORS: Convincing.

# YOUR CORNER

## LETTERS TO THE EDITOR

"OF MUCH BENEFIT."

I am pleased to note that you are about to commence a new feature under the heading of "Who's Where?" I consider this, personally, an excellent idea and of much benefit to directors and casting directors.

It is most essential that all the artistes who enrol themselves under this new feature should personally see that their addresses and telephone numbers are kept right up to date.

I hope to see everybody, who is anybody, registered under your new feature "Who's Where."—H. B. PARKINSON (Managing Director, Master Films).

WHO AND WHAT?

Before discussing M. P. Prout's remarks upon the principles of the K.C.S., a few of us would like to know *who* and *what* Mr. Prout *is* in the kine. Industry, which might also explain some of his contentions in his recent controversy on studio lighting with that able and known cameraman, Basil W. G. Emmott.—PHIL ROSS (Vice-Pres., K.C.S.).

## TRADE SHOW GUIDE

### Where and When to See your Film

This week's Trade shows include Denison Clift's big Ideal production,

"THE OLD WIVES' TALE,"

featuring Fay Compton and Florence Turner. Henry Vibart and Karsavina also appear.

TRADE SHOW: Tuesday, December 13, at the Shaftesbury Pavilion, at 11.30.

A Progress production is also being shown by Butcher's,

"A LOWLAND CINDERELLA."

Joan Morgan is featured and is supported by George Foley, Kate Phillips, Charles Levy, Ralph Forbes, Mavis Clare, Nell Emerald, and Frances Wetherall.

The film was adapted and directed by Sidney Morgan.

TRADE SHOW: Wednesday, December 14, at the New Gallery, at 11.30.

The only other British production being shown is the Granger-Binger picture,

"SHEER BLUFF."

This production was made in Holland, but has a cast containing many British players—Henry Victor, Maudie Dunham, Percy Standing, Lilian Francis, W. Hunter, Theo Fredman, Marie Ruston and Julie Ruston.

The scenario is by Benedict James, the direction by Franklyn Richardson, and the photography by Seko Boersma.

TRADE SHOW: Wednesday, December 14, at the West End, at 11.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Seventh week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: First week

FILM: Not titled.
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Scheduled.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: Not titled.
STAGE: Scheduled.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama.
STAGE: Seventh week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Seventh week.

FILM: "Love's Boomerang."
DIRECTOR: John Robertson.
STAGE: Seventh week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.

FILM: "The Lion's Skin."
STAGE: Scheduled.

FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.

FILM: "The Reaping."
STAGE: Scheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Bentley's Conscience."
STAGE: Starting.

FILM: "Shirley."
DIRECTOR: A. V. Bramble.
STAR: Clive Brook.
CAMERAMAN: H. W. Whadden.
STAGE: Completed.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Sixth week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTORS: H. B. Parkinson, W. C. Rowden and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: Two a week,

FILM: "Tense Moments with Great Authors."
DIRECTORS: W. C. Rowden, H. B. Parkinson and Geo. Wynn.
STARS: Fisher White, Sybil Thorndike, Ivan Berlyn & H.V. Esmond.
STAGE: Starting.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Second week.

**Parkstone Productions.**
STUDIO: Lytham.
FILM: Series of Comedies.
STARS: Harry Low and Dawn Meredith.
DIRECTOR: Dave Aylott.
CAMERAMAN: Walter Buckstone.

**Seal.**
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Casting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "The Passionate Friends."

FILM: Sherlock Holmes Epsodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Eighth Episode.

FILM: "The Little Brother of God."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Third week.

FILM: "The Peacemaker."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Third week.

FILM: "The Truants."
DIRECTOR: Sinclair Hill.
STAR: Joan Morgan and Phillip Simons.
CAMERAMAN: Adolph Burger.
STAGE: Cutting and Assembling.

**Thompson Productions.**
FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss
STARS: Stewart Rome and Joan Morgan.
STAGE: Starting.

FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Scheduled.

**Violet Hopson Productions.**
ADDRESS: Princes Studio, Kew Bridge, Brentford.
FILM: Untitled.
DIRECTOR: Walter West.
STAR: Violet Hopson.
SCENARIST: Bertram Brown.
CAMERAMAN: G. Pauli.
TYPE: A Racing Drama.
STAGE: Cutting and Assembling.

**Zodiac Films.**
ADDRESS: Kingsbury Studios.
FILM: "Walter Wins a Wager."
STAR: Walter Forde.
CAMERAMAN: Walter Blakeley.
TYPE: Comedy.
STAGE: Just started.

FILM: "Walter's Flying Frolics."
STAR: Walter Forde.
STAGE: Scheduled.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phoue: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmophio, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologuc, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beacousfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 52—— Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD. 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx. Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shorcham 19.

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, 181, Wardour Street, Loudon, W.1. 'Phone: Regent 4329.

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

VIOLET HOPSON PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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Mr. DENISON CLIFT.

# DENISON CLIFT

## *asks:*

## *Shall British Pictures Be Mutilated to Serve a so-called "Commercial" View-point?*

ARNOLD BENNETT'S story, "The Old Wives' Tale," adapted and produced by Denison Clift, was trade shown on December 13th. The London "Express" of December 14th criticised the picture, (1) for being "dreary" in effect, and (2) for having missed the obligatory scene which made the novel great, namely, that situation where Sophia Baines, as an old woman, confronts her husband's dead body after half a century.

*The criticism of the "Express" is absolutely correct.*

Facts are inexorable. The original agreed length of this picture was 6,000 ft. After completion, 750 feet were arbitrarily cut out, without consultation with the producer. These cuts ruthlessly eliminated (1) the opening light comedy, tooth-pulling scene which was one of the most charming in the novel, and was designed to contrast with the essential grimness of the end; and (2) the great obligatory scene of Sophia beholding the dead body of her husband—a scene *made by the producer*, and inevitably led up to as the climax and heart of the picture. The removal of these scenes leaves the screen story purposeless; they should be retained in the version that reaches the public.

However, this case of "The Old Wives' Tale" is trivial and inconsequential compared with the broad principle involved. British pictures to-day are fighting desperately for a place in the sun. England has every opportunity of achieving a glorious position. But if the work of writers and producers—men and women who have lived with their subject for weeks and months—is to be re-shaped. and all the delicate balance of dramatic values ignored—then the whole creative foundation crumbles, and without *artistic* achievement, *commercial* achievement is impossible to-day.

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Vol. 1. No. 28

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Dec. 17, 1921

*Getting in.*

WE are able to make an exclusive announcement of the fact that Guy Newall has sold the American rights of "The Bigamist" to Robertson-Cole on percentage with a deposit of fifty-six thousand dollars against a guaranteed minimum. While we are not enamoured of the film, owing to its length and its slow action, we are glad to get this news and offer our congratulations to George Clark Productions. From the beginning of his operations Guy Newall has steadfastly tried to make good films, sparing neither time nor expense. Most of his pictures have reached a comparatively high level, and whatever may be the defects of "The Bigamist" to our eyes, it has evidently impressed America in a way in which few British films have done. When Guy Newall returns from the United States it is anticipated that he will resume producing on a larger scale. According to his own remarks before he left, he firmly believes in making them effectively. If he continues on these lines he will certainly meet with further success.

* * *

*The Birth of the Club!*

LAST Sunday's meeting, which was very well attended and exceedingly enthusiastic, settled the last details of the Kinema Club—for this has been fixed, after much voting and protracted discussion, as its name. An executive committee has been appointed, and this in turn met on Monday, and after a three hours sitting appointed the various sub-committees which will look after the interests of the Club and its members—which up to date are well over three hundred. Several influential patrons have been secured, and a preliminary house warming is to be held on Tuesday December 27, at the Club's premises, Great Newport Street, by which date two of the four floors will be decorated and furnished. It must not be forgotten that the Club owes its position to George Ridgwell. Except for his wonderful generosity and large-heartedness it would not have been possible to have brought it to its present stage, nor could any Club have secured premises on anything like the scale of those which it now possesses. If only to show appreciation for all the things which George Ridgwell has done, everyone in the producing Industry who is eligible ought to join at once. If you join before January 1 next, you will get in for three guineas. After that date the subscription will be raised to five guineas and it is not unlikely that there will also be an entrance fee. So hurry up and send in your application to the Hon. Secretary, 93, Long Acre, W.C.2.

## Kinema Club Notices

A Full Report of Sunday's meeting will be found on page 11. Foundation Membership at Three Guineas per annum is open until January 1, 1922. Applications should be made at once. After that date subscriptions will be raised to Five Guineas.

WILL all those willing to assist at the Informal Housewarming on December 27 kindly communicate with the Hon. Secretary.

¶ Gifts in money and kind—furniture, pictures, curtains, etc.—are being promised and any further gifts will be greatly appreciated by the Executive Committee.

*Is the London to re-start?*

FOR some weeks reminiscent articles concerning the old days of the London Film Company have been appearing, and each of the writers has shown that he looks back with happy memory on the time when it was active. One has expressed what others no doubt also think—the hope that some day the studio will be reopened. Such a thing is perhaps not so improbable as it appears. It may even be close at hand. F. E. Adams has been in America for some time and one of the principal objects of his visit has been to try to make affiliations which will enable him to start production here on a large scale. Recently he went on to Los Angeles on the same errand. Now it is not, perhaps, making a very wild guess to suggest that if he does start it will be by reviving the London Film Company not only in active form but on an even larger and more ambitious scale than formerly. Everyone would be glad to see him do it, both for its early associations and for the new activity which it would introduce into production.

* * *

*More Work.*

THERE is good reason to believe that the rank and file of British artistes will find the field of their activities enlarged in the coming year. In the first place, there are definite political signs of a general trade revival, which in itself will create more confidence in our own directors. And several American companies are planning to take parts of films already scheduled in this country. In every case this will involve more employment for British artistes, for the American companies will almost certainly bring over only one or two stars and use for the rest native artistes. It is not possible to give details at the moment but one company will in all probability need over a hundred and fifty artistes and some cameramen if it holds to a decision which at the moment it is on the point of making.

*What's in a Name?*

ELSEWHERE a correspondent takes exception to referring to other than the stars in a film as "this woman" or "that man." So far as the suppression of names is concerned he is justified—artistes frequently do not get sufficient screen credit for their work. But the sentence he quotes from the previous issue he has evidently misinterpreted. It is ". . . and the woman who acted as the spy is another well-filled role." Now "the woman who acted as the spy" is the designation of the part and not a description of the artiste. Even if it were, there is surely what we may be excused for calling a more manly ring in the name "woman" than in that of the very much overworked "lady." And as far as the other sex is concerned, we believe that most of them prefer it.

# "ALICE IN FILMLAND"

## *by* HUGH E. WRIGHT

Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in serial form, one of Hugh's literary effusions.

### CHAPTER I.

### "TWINKLE, TWINKLE."

ALICE was sitting in a big cosy armchair by the fire, deep in her favourite book. As sometimes happened when she was reading this particular volume, she could never be quite certain afterwards whether she was really outside the book looking on at herself, or really inside the book being looked on at; whichever it was this time she got a most peculiar feeling.

"Curiouser, and curiouser!" she said to herself; for at that moment a round little man dashed past, with his coat tails flying out behind him, shouting out, "I've got the Sole Rights! I've got the Sole Rights!" and everything went "shivery and swimmery," as Alice expressed it, "with flickers between all the bits that weren't."

Before she had time to pull herself together—which she knew was the right thing to do, only "I'm never quite sure where the rest of me is," as she explained sadly afterwards—she found herself in a large bare building where there were a lot of men and women, with very yellow faces and very black eyes.

"And if it's China," thought Alice to herself, "I don't see how I shall ever get home, because I don't know the way, or Chinese; unless they'd understand if I made a noise like tea. Perhaps it's only biliousness, though."

She was wondering what sort of a noise tea made, when a man, rather like the Mad Hatter without the hat, but with a lot of long hair to make up for it, rushed up to her.

"What is it?" he said irritably.

"If you mean me, I'm not 'it,' I'm 'her,'" said Alice.

"I can see that," said the man. "But the question is—what is it?"

Alice wondered for a moment if the answer could possibly be a lemon, but luckily for her, perhaps, she didn't suggest it. "I'm not quite sure if I know what 'it' you mean," she said, a little doubtfully.

"There are a lot about," said the man graciously. "I suppose the biggest of them all was the 'it' I made in 'A Girl's Destiny.'"

"Oh, you made it," said Alice, a little confused.

"Made it!" said the man scornfully. "Why I *was* it! Absolutely *IT*!!"

Alice felt it was all getting very difficult, but fortunately the man changed the subject. "The question is—Who are you?" he said.

"I thought the question was—'What about it?'" said Alice.

"The question is—What's your name?" said the man.

"I believe I know the answer to that," said Alice, "but the question keeps changing so."

"Nothing of the sort!" said the man.

Alice was too polite to contradict, so she thought hard for a minute, and then said: "My name's Alice."

"Alice what?" said the man.

"Just Alice!" she answered.

"Not *THE* Alice?" he said, peering at her curiously.

"I'm not quite sure if I'm *THE* Alice," said Alice conscientiously. "I am to me, of course; but any other Alice might think she was *THE* to her, and then I should only be one of the 'a's.'"

"That proves it," said the man triumphantly. "You're *THE* Alice, nobody else could have got so mixed." Alice didn't say anything, she was feeling mixed by this time. "I suppose you know we've got the Sole Rights in you—at least, Isaacson has. Got 'em very cheap, too—your copyright's lapsed, you know. I doubt if there's any money in you, though."

"I did have fourpence when I started," said Alice, feeling very bewildered.

The man laughed. "You don't understand," he said.

"I'm afraid I don't—quite," said Alice.

"I'll explain. This is the A.B.F.C.—All British Film Co., you know—Isaacson runs it. He's a Russian Jew, born in Germany, of Swiss parents; so he became a naturalised American."

"Is that why he calls it All British?" asked Alice.

"Of course!" said the man, scornfully. "Don't interrupt! He's bought you, and he'll turn you into five reels. We shall have to twist you a bit, though."

"I don't think I shall like being twisted," said poor Alice. "Must I?"

"Of course," said the man again. "Otherwise, how will they get Me in?"

"Can't they get you in without twisting me?" asked Alice. "It seems unfair. Why can't they get me in and twist you?"

"Twist Me?" cried the man in amazement. "Why, I'm the Star!"

"If only He'd been a Comet," thought Alice, "they could have twisted his tail. Well, if I've *got* to be twisted, I'll *be* twisted, but I know I shall scream. They'll have to twist me such a lot to get me on five reels, too"

The man was gazing at her. "I've got it!" he cried suddenly. "If you're the real Alice you can recite. Recite to me now."

"I think I know 'Twinkle, Twinkle,'" said Alice obligingly.

"That will do," said the man.

Alice did really think she knew it, but whether the twisting had begun without her being aware of it, or if it was that shaky feeling she had, it all seemed to come out different. This is how it sounded:—

"Twinkle, twinkle, Kine. Star,
Oh, how popular you are;
Don't you hope you'll get a rise,
Just because you advertise."

"It's a lie!" the man shouted, purple with passion. "Advertise! It's a damnable lie! Just because I've had my card in the *Kine. Weekly* for a year or two—and then I didn't pay for more than three months." He looked at her gloomily for a minute. "*THE* Alice!" he muttered. "You didn't advertise, I suppose! There isn't a penny in you—not a penny!" and he stalked away.

Alice felt in her pocket, but the fourpence was still there.

"Don't take any notice of him," said a little voice in her ear.

*(To be continued.)*

# THE LURE OF THE STUDIO

It was 6.30.

As yet the daylight had hardly arrived, but a thick, yellow fog made the lamps in the cold, dark street almost indiscernable. Few were astir; here and there a workman trudged along. Now and then a tramcar drove past with a noisy clatter. Most of the occupants of the quiet suburban street were still abed, but there was one house where a light shone in the window, and inside somebody was already astir.

It was the home of Dalia Faire, the kinema artiste.

It was still very early when Dalia dashed for the little suburban station and caught a workman's train for Blankville. The cold morning air pierced her through and through as she stepped out on to the Blankville Station.

Down the muddy road which leads to the studios Dalia tramped.

At 8.30 sharp Dalia was on the studio floor, but as yet the director had not arrived. A number of other artistes were also there, all in evening dress. The men wore spotless, starched-fronted, evening shirts and immaculate dress suits; the ladies were more scantily attired in their low-cut evening gowns.

At nine o'clock sharp the director arrived. He proceeded to give a few directions to the various stage hands, and by 9.30 all was ready for taking.

Meanwhile, Dalia waited.

By 11.30 the director had rehearsed the scene for about the hundredth time, but the two artistes who were appearing in it had not pleased him. 12.30 arrived; and still Dalia waited. Two scenes had been shot and rehearsed, but Dalia was not required in either.

She was beginning to feel chilly and miserable; the director's voice seemed to her to be one of the necessary evils of life. She heard the two artistes on the set repeat the same words they had been repeating so mechanically for the last half-hour.

Lunch consisted of roast beef, cabbage and baked potatoes, all of which was almost as cold as the surroundings; somehow or other the roast beef, cabbage and potatoes seemed familiar to her, so did the prunes and custard; and these she regarded as another one of the tortures that beset studio life.

After lunch, Dalia spent a few more hours on the floor, and by 4.30 was thoroughly miserable. 7.30 had just passed when Dalia had finished her small part in the film. She had played in a riotous feast episode, which was supposed to take place in a very bohemian café. Wine had flowed like water, but to her the cold tea, which she had consumed in gallons, was a very different thing to wine.

"You don't seem to enter into the spirit of the thing, Miss Faire," the director had told her.

By eight o'clock she had received her remuneration of one guinea, and, with portmanteau in hand, was sprinting towards Blankville Station to catch the last train home.

By ten o'clock Dalia was in bed, having arrived home just too late and too tired to go to either a show or a dance. And so she closed her eyes to hear, even in her slumber, the barky voice of the director, the bang, bang, bang of the carpenter's hammer, and the loud shout of "Quiet, please!" as the director proceeds to take.

"DOUBLE AITCH."

# High Lights

## Intimate Studio Gossip

There appears to be a fairly comprehensive limitation of activities at the Stoll Studios. The remarkable number of rumours that are floating around contains the smallest modicum of hall-marked truth—but nothing more! Actually, so far as I am able to discover, the studio will only be used by Stoll for the Sherlock Holmes series during the winter. Maurice Elvey, I am informed, will probably direct a production of his own; Martin Thornton is open to direct productions for another firm.

* * *

Lisle Lucoque has achieved fame. This week a Royal Command performance was given at the Wesleyan East End Mission of "Where the Rainbow Ends." Her Royal Highness congratulated Mr. Lucoque on the excellence of the production and chatted very enthusiastically to Bruce Cave-Chinn. Eric Gray, who plays an important part in the film, tells me that the Royal spectator was obviously enjoying herself.

* * *

Who will play "Peter Pan"? Sir James Barrie is taking his time in the selection of the player, and curiosity is rife as to the identity of the artiste. But if the *Daily Mail* is gullible enough to believe the yarn that Sir James asked Charlie Chaplin to play the part, I'm not! I would not insult the intelligence of Sir James by suggesting it.

* * *

Elsewhere in this issue the full details of Sunday's Kinema Club meeting will be found, but I cannot refrain from congratulating the old committee on its wonderful achievement. The idea was first hatched in this office, and the credit for being the founder is due to the hon. secretary, whose efforts are crowned with such success.

* * *

The tentative title of the first picture of the newly formed Big Four Famous Productions, which has just commenced work at the Gaumont Studio, Shepherd's Bush, is "Potter's Clay." I was one of the party of guests who assembled last week in the studio to meet Ellen Terry, the star of the film, in which she has a very long and important part, and had the privilege of watching Miss Terry in a highly emotional scene in which, to spite her 73 years, she appeared to retain all her old dramatic qualities, so much so that the real tears came into her eyes, and she was visibly upset. In conversation afterwards, Miss Terry remarked that she thought she could say that she had one of the best parts in her career, and one which ran the gamut of every emotion. Grenville Taylor, who is directing the production, informs me that he has some exceedingly novel lighting effects in the picture.

* * *

Did you ever wonder how brain waves are waved? If so, perhaps Walter Forde's experiences will help. It is a cold morning, and Walter mounts a 'bus to go to studio. Meets his director. "Got to do a scene to-day—no ideas," says he. Walter sinks into silence and depths of overcoat—recalls set in which he is to act—enumerates "props" available. Not one gives him an inspiration for a "gag." Forgets "set," props and studio—watches people and traffic. Five minutes later he says, "See that man cleaning the windows of that shop?—it has given me an idea. Idea changes hands. A day later scene is shown an screen. Forde's idea appears—he is discovered as the owner of a company which does away with the necessity of window cleaning. Close-up of advertisement in newspaper is shown: "How to save money on window cleaning. Smash 'em—or don't have any." Cold breezes in the early morning always give Forde brain waves.

* * *

Andrew Soutar is one of the most successful of our British authors in filmland. Since the filming of his novel, "The Green Orchard," in this country seven years ago, no fewer than twenty-four of his stories have been transferred to the silver sheet. Some of them have Norma Talmadge as the heroine, whilst several of his characters have been created for the film by Violet Hopson and Stewart Rome. Mr. Soutar recently visited America and made a long study of American methods—he had returned to this country determined to take an active part in British film manufacture—an ambition which will shortly be realised.

* * *

Victor Rowe arrived back in London from Glasgow last week. He has been busy up in Scotland on a two-reel comedy called "Football Daft," and the picture, which he has brought to London, has turned out quite a good comedy. Rowe built his own sets, and the studio he used only contained nine Westminsters, and when the trams passed the studio—out went the lights! Still, even labouring under such difficulties the picture has turned out remarkably good.

* * *

Absolutely the final, authentic news: "The Glorious Adventure" will have a special run at the Covent Garden Opera House immediately following "The Three Musketeers." Which goes to explain the purpose of the private view given to Mary Pickford and Douglas Fairbanks.

## WHO'S WHERE

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such. For the benefit of all concerned, therefore, we are commencing a "Who's Where" feature, which will be printed weekly, and will be a list of names, addresses and 'phone numbers.

BEGG, GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
BROOKE, EVA: 7, Treborough House. Gt. Woodstock Rd., W.1. Mayfair 871.
BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
CANNING, THOMAS: 24, Gt. Quebec St, Bryanston Square, W.1. Mayfair 2344
DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.
FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.
LUGG, WILLIAM: 12, Heathfield Gardens, Chiswick, W.4.
NICHOL, EMILIE: 42, St. John's Wood Park, N.W.
RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.
ROME, STEWART: 10, Chisholme Road, Richmond. Surrey.
SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.
STANBOROUGH, E. CYRIL: 52, Shaftesbury Aven e, W.1. Gerrard 6338-9
STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.
STERROLD, GERTRUDE,: 14, Queen's Road, St. John's Wood, N.W.8.
VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13.

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.
*Extra lines*, 1s. per insertion.

"MEGAPHONE."

# Where they are and ——

## ——NEWS OF THE MOVEMENTS OF

GIBSON GOWLAND has completed his tour of the North and is expected to return to London shortly, He will then star work on a series of films in which he will be featured.

Arthur A. St. Brown is turning on the new Gaumont production.

Will Kellino is commencing work on a new Gaumont production.

Lydia Hayward has written the scenario of " Sam's Boy " for Artistic.

Flora Le Breton is playing in Will Kellino's next Gaumont production.

Douglas Payne is playing in the Big Four production.

Denison Clift is on the panel of lecturers ot the Stoll Picture Theatre Club.

Douglas Munro plays the Marquis of Steyne in " Vanity Fair " (Masters).

Malvina Longfellow presented the prizes at a Sutton kinema competition recently.

Harold Worth has now finished his contract with Stoll, and is at liberty. (See Page 3.)

Ellen Terry has been playing at the Gaumont Studio in the Big Four production, in which she stars.

Fothringham Lysons is playing for Big Four.

Peggy Hathaway is playing with Ellen Terry in the Big Four picture.

Adeline Hayden Coffin has finished her part in " Topsy Turvey " (Bertram Phillips).

Leon Pollock, the director, has returned to this country at the conclusion of a Continental tour.

Dick Webb is now at the Gaumont Studio playing opposite Ellen Terry in the Big Four production.

Rex Davis fought Matt Wells in a boxing scene for "Maud Em'ly" (Welsh Pearson) at the Willesden Studio last Thursday.

Nina Oldfield has completed her contract with Bertram Phillips, for whom she has been playing an important part in " Topsy Turvey."

Max Freeman has been secured for the forthcoming Golden West production, in which he has been engaged to play second lead. His address is 2, Soho Street, W.1.

# HOW TO GET THERE

## Routes to the Bigger Studios

B. & C. STUDIOS :
Bus 19 from Piccadilly Circus to Studio.
Trams from Bishopsgate.
G.E.R. from Liverpool Street to Hoe Street Station (1st class, 1s. 9d. return ; 3rd 10½d. return). Trains run every half-hour.

GAUMONT STUDIOS :
Tube to Shepherd's Bush.
Trams from Hammersmith.

HARDY STUDIOS :
L.S.W.R. from Waterloo to Isleworth or Hounslow (1st class, 1s. 9d.; 3rd, 1s. 6d. return). Trains run every half-hour.

IDEAL STUDIOS
Midland Railway from St. Pancras to Elstree Station (1st class, 5s. 10d. ; 3rd, 3s. 7d. return). *From St. Pancras.*—8.35, 9.55, 10.45, 11.45 a.m. ; 12.33 1.8, 1.30, 2.35, 3.48, 4.40, 5.12, 7.15, 8.10, 9.18, 10.35, 11.35 p.m. *From Elstree.*—10.18 10.47, 11.39 a.m., 12.32. 1.17, 2.17, 3.7, 4.14, 5.30, 6.22, 7.10, 8.20, 10.1, 10.58. p.m.
*Sundays.*—From St. Pancras : 8.0, 10.0 a.m., 12.50 4.35, 5.40, 7.0, 8.38, 9.35 p.m.
*From Elstree.*—11.35 a.m. ; 12.49 3.21, 5.5, 7.37, 8.15, 8.47, 10.2 p.m.
(Train journey takes about 45 minutes.)

LASKY STUDIOS :
'Bus 38 from Piccadilly Circus to Canal Bridge.
Tube to Essex Road and then No. 11 tram to Canal Bridge.

STOLL STUDIOS :
'Bus 16 from Marble Arch to Cricklewood Broadway.

David Hawthorne is playing in Will Kellino's next Gaumont production.

Geoffrey Malins will direct " The Reaping " at the Isleworth Studios, for Hardy.

Madge Faire plays opposite Robert Lorraine in " Bentley's Conscience " for Ideal.

Geoffrey Barkas is photographing Robert Lorraine in " Bentley's Conscience " for Ideal.

Rafael Sabatini has completed the script of the next Hardy production, " The Reaping."

Zoe Palmer has been released by Granger-Binger to play in " Meg's Children " for Seal (Jay's booking).

Stewart Rome has secured the leading rôle in the next Hardy production, " The Reaping," through Jay's Agency.

Sam Hardy is preparing for his next production, " The Reaping," which is a story set in the period of the French Revolution.

Bertram Phillips has practically finished work on " Topsy Turvey."

Grenville Taylor is directing Ellen Terry in the Big Four production.

Tony Fraser has been cast for a part in the latest Walter Forde comedy.

Geoffrey Benstead hopes to announce the next B. and Z. production within the course of a few weeks.

Manning Haynes has started work on " Sam's Boy," an A. E. Jacobs story, which he is directing for Artistic.

Germain Burger is photographic director to the Hardy Film Company on its next production, " The Reaping."

Leslie Howard Gordon, the Stoll scenarist, is the author of the new stage play, " The Borderer," now playing at Brighton.

George A. Beranger, the American director, who has been working down at Elstree for the last few weeks, expects to complete " Sinister Street," his first production for Ideal, very shortly.

# LOOKING THE

*by* CHRYSTABEL

Charlie Chaplin has stamped himself as both a clever thinker and an honest man. Among the host of American film celebrities who have recently landed in England to see and discuss our industry, he is the only one that has told his countrymen the truth that " American stars and American directors must look to their laurels." I would go further and say that American scenarists too must break away from many of their well-worn plots if their stories are to rank with the best that Europe is producing to-day.

America grants us our beautiful scenery, it grants us our literature for adaptions, but it does not acknowledge our immensely improved camera-work, our better production or any other of the advances we have recently made. America is content instead to tell us that our pictures will never appeal to them as their own national pictures do, and curiously the English and Transatlantic papers take the point of view that that necessarily closes the market to us for the expansion of our trade.

British films have got to find an outlet in the foreign market, and also to increase their home market. That is bound to come, but America is not necessarily the solution.

Let it be granted (as a Trade paper stated recently) that the United States possesses half the picture palaces of the

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# what they are doing

## PERSONNEL IN ALL THE STUDIOS

Gertrude McCoy is playing female lead in "Thou Shalt Not" (Jay's booking).

Bert Wynne is working on "Meg's Children" for Seal, at the Prince's Studio.

Lewis Willoughby is playing lead in the new Granger-Binger production "Thou Shalt Not" (Jay's booking).

Guy Newall is still in America, and has arranged a run of "The Bigamist" on Broadway, to commence this month.

Cecil B. de Mille sailed from New York on November 30, and is to visit the F.-P. Lasky Studios at Islington after touring the Continent.

Donald Crisp returned to America some months ago, and his British production, "Beside the Bonnie Brier Bush," has just been released for pubic exhibition at the Rivoli, New York.

William Alexander, of the Alexander Corportation of America, is in this country to confer with Jeffrey Bernerd with reference to the American distribution of the Sherlock Holmes pictures.

Tom Seamore has been engaged to play in "Walter Wins a Wager," a new Walter Forde subject.

W. A. Freshman has been booked through Jay's for the new Granger-Binger production, "Thou Shalt Not."

Billy Le Fre, the revue star, is again appearing in a Walter Forde comedy, the title being "Walter Wins a Wager."

Lady Doris Stapleton, who played in "The Great London Mystery," has been secured as leading lady for Walter Forde, in "Walter Wins a Wager."

Harold Bastick is down at Stoll's turning on the new Forde Comedy.

Walter Forde is responsible for the scenario of "Walter Wins a Wager."

Tom Geratlty judged a "Jackie" Coogan Competition" at a Sutton kinema recently.

F. Martin Thornton has now completed his contract with Stoll, and will be available to direct films elsewhere immediately.

J. Stuart Blackton has promised to give a lecture to the members of the Stoll Picture Theatre Club in the near future.

## OH! WHAT A GAME

*by* "WYCOLLER DENE."

SOME wonderful people you see every day
Seek their living in a precarious way,
If novice or beginner you may get a start
In the kinema world by playing a part.
But artistes of standing are sometimes allowed—
If luck comes their way—to get booked for a crowd.
They regret meeting hambones, but there, dear oh lor!
They'll ne'er get a living till they close the door.

*Chorus*—

Oh, what a game, Oh, what a game—
Looking for movie work drives us insane.
What with the agents and money they gain—
Join in the chorus, sing oh! what a game.

The first call we make is just by Bow Street,
Up a few steps in an office so neat,
A young gent we meet alive in the flesh,
Whose usual remarks are that "There is nothing fresh."

Then off up to Bramlins with hope in our soul,
Only to be told we're "too young or too old—
You are not what we wanted," the usual remark,
Then, like little Peter, you're left in the dark.

In Wardour Street, artistes you meet every day
Who climb flights of stairs to see Mr. Jay,
He only wants types and—"no more to-day."
Then this is the Chorus you sing in dismay.

## INTO FUTURE

### LOWNDES-YATES

world. The remainder may be roughly placed as being on the Continent or in the British Empire. Africa loves the kinema, and that country is capable of almost unlimited expansion for the trade. So far as I have been able to question South Africa residents, *none of them had seen a British film screened in their country*. Yet those kinemas are built on British soil and cater for British audiences!

English stories with English settings would mean much to our exiled men who have gone over there, and American pictures do not comfort the homesick man who is longing for the sight of the pretty scenes of the old country.

India and Canada tell the same story, and it also applies to Australia. Mr. Hughes has made the suggestion that no kinema on Australian soil should be licensed unless it showed a certain proportion of British films.

It is the fashion at the moment to forget the Empire. It should be a great asset to increase our trade. They want our pictures, and if such a rule as Mr. Hughes suggests were put into force throughout the Empire, we should not have to worry about the future of British films. Plenty of money would come pouring into the industry, and there would be no more talk about the difficulty of finding the financial backing for British super-films.

Walter Forde is using Stoll's Cricklewood Studio for the making of his new film, "Walter Wins a Wager."

Joe Bamberger and Walter Forde are responsible for the direction of the new Walter Forde production, "Walter Wins a Wager."

Clive Brook is now appearing in "Clothes and the Woman" at the Ambasadors, having returned to the stage after an absence of two years. He has some important film contracts to fulfil, and is also open to other offers.

Milton Rosmer, by arrangement with Stoll, is free to accept engagements with other producing concerns. He is to play Harry Latimer in the stage play, "The Rattlesnake," so soon as C. B. Cochran can get a West End theatre.

Amy Verity has finished work with Ideal.

Pollie Emery is playing in the new Artistic comedies.

John Stuart has nearly finished work in "Sinister Street" with Ideal.

C. Tilson Chowne is spending a few days in Switzerland during Christmas.

Joan Griffiths is now working at the Prince's Studio in "Meg's Children."

Hetty and Langford Reed are jointly responsible for the scenario of the six-reel production, which Big Four is engaged upon.

M. A. Wetherell, who has been playing for African Film Productions as well as producing in South Africa, is now in this country, where he intends to resume film work.

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# YOUR CORNER

## LETTERS TO THE EDITOR

### THE CAP THAT DOES NOT FIT.

It has come to my knowledge that several prominent people in the film industry have associated my name with a paragraph which appeared recently in your journal concerning an agent who is associated with a certain kinema school.

I wish to point out that I am not, and never have been, associated in any way with any kinema school, and will not, in any circumstances, engage any pupils from such establishments.

I am very much against these schools, and have always openly expressed my opinion of them.—SIDNEY JAY.

* * * It should be made perfectly clear that Mr. Jay's name was not, directly or indirectly, associated with this paragraph, which contained nothing to cause him to imagine that we connected him with the school in question.—ED.

### NAMES OF CAST.

"—— and the woman who acted as the spy is another well-filled role."

May I take the above title, which is a short extract from your "Screen Values" page of last week's issue of THE MOTION PICTURE STUDIO, as being sufficient reason, or excuse, for the following remarks. In the first instance, the artiste referred to in this particular paragraph, and I may state I have not the remotest idea whom she may be, was obviously considered to be worthy of her part, or she would never have been allocated to it; and, furthermore, it is quite obvious that she performed the part successfully, or the critic would not have voiced his approbation; therefore, is it not an insult to such an artiste to be designated as "this woman" or "that man" when receiving a fully merited appreciation of work well done.

With all due respect I would like to submit to the powers that be in the British film producing industry, that it would not only be equitable, but a great encouragement to the artistes, if the names of every artiste playing a part was mentioned in the cast, either at the commencement of the film, or, better still, immediately prior to the artiste's first appearance.

The critics and public would then know who was doing the good work. This custom is carried out very satisfactorily in most of the best American films, and I feel sure that most people will agree that the prevailing habit of referring to all except the two star artistes, as "this woman" or "that man," played "so and so," etc., is certainly not in keeping with the best British traditions of fair play and equity.—BOOKSBANK WALTER.

### QUERIES ANSWERED.

The vice-president of the K.C.S. appears to be willing to discuss my article if I will answer the question "Who are you?"

As the article does not, as far as I am concerned, need further discussion,, I cannot see any object in satisfying the curiosity of a few by answering a question which I consider to be lacking in pertinence.

Knowledge is not a monopoly of the best known in any industry, and this is particularly true of a new industry, and one, such as the Kinematographic, in which self-advertisement and ability do not run hand in hand.

If Mr. Ross is minded to try and refute the substance of my article it would doubtless interest some readers or THE MOTION PICTURE STUDIO. He would thus, I think, the better occupy his time than by dealing in personalities.

Basil Emmott took exception to something I had written, but my little discussion with him ended in a quite healthy and amicable difference of opinion. He wrote as one conversant with his subject, and he wrote with courtesy. Nor did he seem to require any championing.—M. P. PROUT.

# AROUND THE (STUDIO) TOWN

## No. 2.—STOLL STUDIOS, CRICKLEWOOD

It is generally acknowledged that the British producing profession is greatly in need of publicity. Most of the picturegoing public has had peeps at the wonderfully equipped American studios, and now "Around the Town" has taken in hand to show picturegoers something of the big English studios.

A recent visit to Cricklewood resulted in the "Around the Town," cameramen securing a number of unique shots of some of the Stoll directors at work.

George Ridgwell was photographed at work on one of the new Sherlock Holmes series, with Alfred Moses, his cameraman, and Hubert Willis and Eille Norwood on the set.

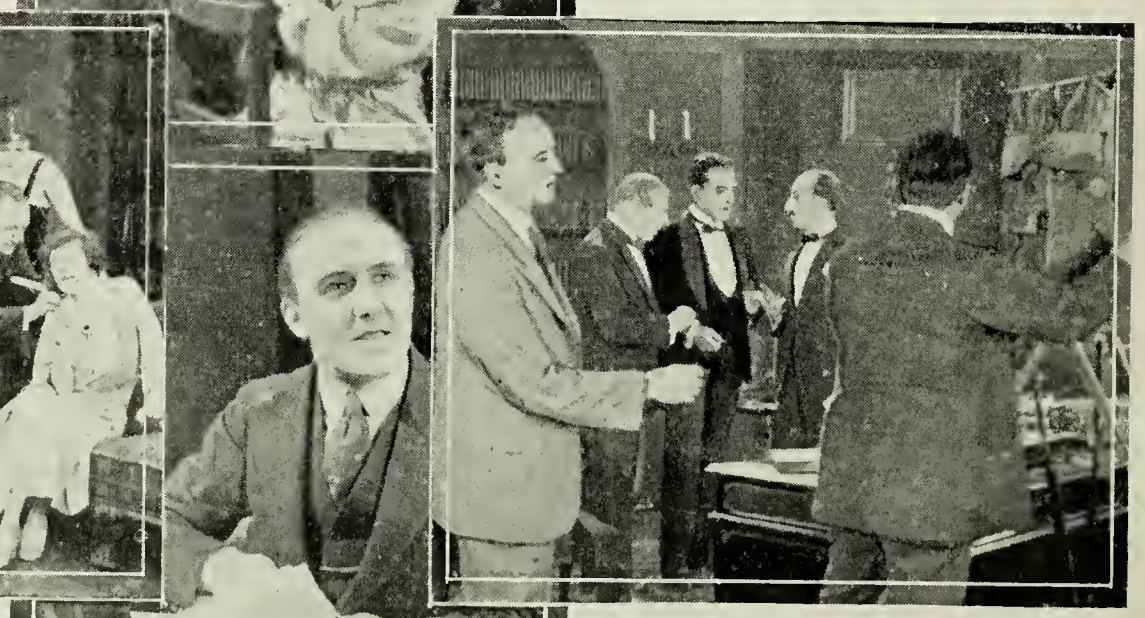
Maurice Elvey, Madge Stuart, Mdlle. Valia, Ian Beverley, Milton Rosmer and other well-known members of the Stoll staff were shown at work on "The Passionate Friends."

British picture audiences cannot fail to be impressed with these little peeps at the largest and, perhaps, best equipped studio in England. The different methods of the various directors in getting a scene shot properly, and the little intimate touches, which show the Stoll stars as they are when not at work, are included.

After having seen behind the scenes, picturegoers will be anxious to see the actual finished product, and it must necessarily add greatly to the popularity the Stoll productions to have these advance publicity agents on the job so early. In the same way it should help every film company interviewed, and it therefore follows that the British picture industry will, to a great extent, benefit by allowing the public to get a glimpse of how it is done, to say nothing of the effect it must have on the financial market to show such highly equipped studios. "Around the Town" show these at all the most enterprising kinemas throughout the country.

**Top centre: Madge Stuart and Mlle. Valia in the dressing-room.**

**Maurice Elvey directing a scene.**



**Bottom centre; Milton Rosmer studying his script.**

**George Ridgwell directing a scene.**

# AN ACCOMPLISHED FACT

## THE FIRST BRITISH STUDIO CLUB LAUNCHED

There was no doubting the enthusiasm with which the Kinema Club is being received. One glance at the meeting on Sunday last was sufficient to convince anyone that the Club is a huge success. The meeting was well attended, and a great deal of business was negotiated during the afternoon.

George Ridgwell, who was elected as chairman for the afternoon, characterised the meeting as a christening, as one of the duties for the afternoon was to give the Club a suitable name.

This, he reminded those present, was the first official meeting of the Club. There had been a previous meeting, but at the time the club did not possess any members.

The secretary read the minutes of the previous meeting, and gave a report of the Club's financial position. He stated that the Club owed a debt of gratitude to George Ridgwell who had advanced £1,000, being the first year's rent and rates for the Club premises. In thanking him, the secretary said that it was entirely due to Mr. Ridgewell that the premises had been secured.

There were no less than 283 full members, two honorary members, and 15 associate members, making a total membership of 300. Associate membership is confined to bona fide kinema journalists, and welded in their number are representatives of the *Kinematograph Weekly*, *Bioscope*, *Cinema*, *Daily Mail*, *Daily Express*, *Sunday Chronicle*, *Weekly Dispatch*, *Pictures* and MOTION PICTURE STUDIO.

Five months ago the matter of a Club was first mooted in the STUDIO, and a committee got together to formulate a scheme, with the result that the Club would be open at Christmas.

As it is intended that an outside caterer should supply the lunches, the only expenses in running the Club will be the staff. Excellent kitchen accommodation is provided on the top floor, and is connected by a goods lift to all the floors, so that meals can be sent down quickly.

The premises are situated at 8-9, Great Newport Street, almost opposite the Leicester Square tube station. The builders are already in, and two floors will be opened on December 27.

The general lounge and dining room is situated on the first floor. On the second floor is the bar and billiard room. The third floor is set aside for the ladies, and the fourth floor contains a card room and the kitchen.

Before finishing his report, the secretary appealed for all members to pay their subscriptions immediately.

George Ridgwell then spoke of the great amount of hard work that the temporary committee had been putting in. The temporary committee had all the data at its finger tips, and when the new committee was being elected, he would have liked to have seen some of the old committee elected. But some wished to retire, and new blood was therefore wanted. He regarded the Executive Committee as the engine of the Kinema Club motor. It is the Executive that elects the sub-committees. There were twelve on the committee, excluding the president, vice-presidents, and secretary.

Max Freeman, replying to the chairman's remarks, said that the members could not express their thanks sufficiently for what the committee had done. Nobody knew the amount of work the committee had been putting in, but it could easily be guessed by the result that had been achieved. He asked the present committeemen to remain in office, but to enlarge the committee, so that new blood could also be installed.

It was pointed out that a small committee was not nearly so unwieldy as a large one, and it was therefore decided to keep the number of committeemen to twelve, and elect the various sub-committees.

The newly elected Executive Committee is composed of the president, vice-president, chairman, honorary secretary-treasurer, honorary solicitor, Arthur Walcott, Rex Davis, Dorothy Fane, Adeline Hayden Coffin, Harley Knoles, Maurice Elvey, Kate Gurney, Adrian Brunel, Alfred Moses, I. Roseman, Bernard Bromhead, L. B. Lestocq.

Members of the sub-committee elected for the Christmas opening were: Nora Ridgewell, Kate Gurney, Maud Yates, Adeline Hayden Coffin, Irene and Audrey Ridgwell, Mercy Hatton, Lallie Forsyth, Dorothy Fane, Cahana Catton.

The House Committee has for its members, Francis Duguid, Fred Groves, Lallie Forsyth, Harding Steerman, Max Freeman, Maud Yates, Flora Le Breton, Charles Vane.

Members of the Rules Committee are: Alfred Moses, Bertram Burleigh, Harding Steerman, Cyril Percival, Dorothy Fane, Thelma Murray, Frank Dane.

The Social and Entertainments Committee is made up of the following: Harry Worth, Dick Webb, Reginald Fox, Rex Davis, John Payne, Alec Fraser, Dorothy Fane, Adeline Hayden Coffin, Cahana Catton, Thelma Murray.

Members of the Sports Committee are: Cyril Smith, Geoffrey Wilmer, Victor McLaglan, Warwick Ward, Kenneth Gordon, Flora Le Breton, Eva Llewelyn.

The following have been elected on to the Ladies' Committee: Dorothy Fane, Kate Gurney, Adeline Hayden Coffin, Maud Yates, Norah Ridgwell, Lallie Forsyth, Cahana Catton, Irene Tripod, Madge Tree, Mrs. Hubert Willis.

The Selection Committee contains: Cyril Smith, Kenneth Gordon, Geoffrey Wilmer, L. B. Lestocq, George Pearson, John Gliddon, Peggy McCall, Dorothy Fane, Mrs. Hubert Willis.

George Ridgwell said that when first the Club was suggested, he was rather against it. He had had some experience with the Screen Club of America. The Screen Club started off with a great noise, but came to a sudden end. Everyone was allowed into the Screen Club, and eventually the directors broke away, and formed a club of their own; then the artistes broke away, and left the club a wreck. Profiting by this experience the Kinema Club had set out to make its membership very select. But it discovered that it was being too select, and that in excluding many worthy members of the trade it was offending them. The committee therefore advised that the membership be thrown open to all who are engaged on the production of British pictures under the following heads: Directors, assistant directors, art directors, artistes, scenarists, scenario editors, camera men, studio managers, casting directors, authors of books that have been filmed, heads of studio departments, technical directors, location managers, and managing directors of producing firms. All applications to be subject to passing the Qualification Committee.

This was passed unanimously

There were still a number of people in the profession who had not joined the Club; while not asking the members to start touting, the chairman hoped that they would all bring a number of prospective members along to the Christmas opening. He had little doubt that when these prospective members saw the premises, they would join up with the others. Of course, these visitors would have to come under the heading of one of the particular sides of the profession stipulated for, and would have to pass the Selection Committee.

It was proposed that the present rate of £3 3s. entrance be extended until January 1, 1922. This was agreed to.

Col. Bromhead, A. E. Newbould, M.P., and Jeffrey Bernard, are the elected vice-presidents.

George Ridgwell remarked that many clubs, bigger and better than the Kinema Club, were being worried with finance. For many weeks the Kinema Club had been worried by the subject of finance, until he was suddenly struck with a brain wave.

In America all the leading actors belong to the Lambs Club, and their method of keeping the club going is to have an annual show each year, with all the big stars playing in it. He thought that it would be quite possible for the Kinema Club, which already contained most of the leading artistes, directors, camera men, scenarists, etc., to make a production on similar lines. The studio, he had arranged to have free, and he had been promised financial backing for the first picture, besides a promise of £1,500 profit. When this scheme materialises the Club will be independent, and will be able to start a Benevolent Fund.

He concluded by asking for the wholehearted support of every member. He wanted them to give the Club all their support, and to go to the committee with any suggestions.

It was decided to call the Club "The Kinema Club."

After a vote of thanks had been given, it was pointed out that as only one film would be made a year, the production would in no way compete with the usual British productions being made.

We are asked to urge all those who come in the qualifications categories enumerated above, and who desire to join the Club, to send in a written application at once to the Hon. Secretary (temporary address), 93, Long Acre, W.C.2. Also it is hoped that each member will become a recruiting sergeant and enlist members. Already L. B. Lestocq has got busy, and the F. P.-Lasky Studios. In addition to roping in several leading members of the staff, he has exhibited the following notice in the waiting room:—

"THE KINEMA CLUB.

If you are not a member become one

NOW

and save money. I can give you full particulars.—L. B. Lestocq."

It is thrown out as a suggestion that studio heads do the same at every studio.

NOTE.—Members and others are requested not to take tours of investigation over the premises yet as the builders are working against time, and little delays all mount up.

December 27 is the date for the housewarming and inspection of premises. Book the date, and if you can help in any way write to the secretary.

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# REMINISCENCES OF THE OLD LONDON

Anyone who has watched the British industry grow cannot fail to have been impressed with the fact that the industry has been considerably affected for the good by the work of the Old London Film Company. We are therefore inviting those who were connected with the London to send in reminiscences of those good and important days.

## *by* HAROLD BASTICK

Looking back at those old days at the London we cannot help wishing that they were here again. That studio seems to have had an atmosphere of its own, and we all seemed rather a big happy family pulling together with but one object in view, than the staff of the then largest and best equipped British studio.

At the same time I am inclined to think that we were all looked upon by the "outside world" as rather a prize bunch of priceless fanatics.

In those far off days, who had ever heard of building a solid set, *and even wallpapering it*, merely to be pulled down immediately after being used for perhaps only a few minutes?

Waste of money! Idiotic!

But nevertheless, who does not do it now?

I remember one such instance when the late George Loane Tucker was producing "Arsene Lupin," in which, among others, Duggie Munro, Frank Stanmore, Gerry Ames, Ken Foss, Lewis Gilbert, Manora Thew, and Dolly Tree, were playing, and on which Ernie Palmer, Gustave Pauli, and myself, were turning.

Tucker had a great idea (he usually had two or three a day), but this one, however, was a "special," and what is now known as a "dissolve—flash-back." Its purpose was to give an opportunity to Arsene Lupin (Gerry Ames) to air his views on the origin of theft, and to more or less justify it!

An African jungle was to be the setting, complete with three men-monkeys, one woman, and one child monkey; after deciding that it was impracticable to go to the jungle, Tucker said, "Bring the jungle to me"!

Good enough! After three weeks' feverish work in all departments general and the property rooms, and carpenter shops in particular, our jungle was ready to be set.

One Friday night the four sets standing in the studio were struck, and the following Monday morning their place was taken by one of the finest and most elaborate exterior settings that it has ever been my lot to behold in any studio, even to the present day. Trees (dozens of them, more than fifteen feet in girth) with gnarled roots twisting everywhere, tangled undergrowth, bamboos, undulations of the ground, a swamp, with its characteristic dank rising mist of the tropics (supplied by perforated steam pipes from the heating boilers, I believe), and dozens of cartloads of dead leaves and clay, occupied the whole of the studio floor space.

Then the real victims of Tucker's brainwave (Lewis Gilbert, Frank Stanmore, Dolly Tree, and the kiddie) had to submit to the ordeal (I use their own words) of being transformed to monkeys. The usual costumiers' masks and skins were not good enough for G. L. T., so each of the little band of martyrs to the Art was first of all dyed brown all over, then had much nose paste affixed to his or her face, and finally had crepe hair stuck all over the body with spirit gum.

This, of course, took hours to put on, but as any of them would have told you, days to take off!

But the man who later was to direct the "Miracle Man," was satisfied, so what mattered even if the set did cost about £300 to build and only lasted for three minutes on the screen?

As far as my own department (the photographic) was concerned, we camera men had everything we could wish for, the very best of cameras, plenty of lights, easy methods of manipulating them (which at the time was rather the exception than the rule), and a splendid factory and darkrooms.

I can only say in conclusion that I always hope that some day the powers that be will see their way to re-open the studio, in which, with its pleasant memories of such great directors as George Loane Tucker and Harold Shaw, and such great artistes as the late Charlie Rock, and its memories of hard work, combined with good friendship, I spent the happiest days of the whole of my twelve years' career as a camera man.

# THE CENSORSHIP BLUES

## *by* PETER PEPPER

Beautiful moonlight—garden scene—
A close-up warm with Life.
Tender tale of a plighted troth
Sans sorrow and sans strife.
And a little room where censors sit
And cut
And cut
And cut.

Wonderful girls in bathing suits
Frolicing on the beach.
Thundering surf and laughing winds—
A scene your heart to reach.
And a sombre place where censors stalk
And clip
And clip
And clip.

Two-fister men in corduroy
Fighting—as real men will—
Out in the heart of the silent woods.
Fighting a bull to kill!
And a gloom-filled hole where censors strut
And chop
And chop
And chop.

# A SHILLING STORY

Have you noticed Sid Jay's watch-chain? I expect you have.

Kenelm Foss wandered into Jay's office with a dejected look on his face. He was casting "A Romance of Old Bagdad," and wanted a man after Matheson Lang's type to play lead.

"Why not get Lang himself to play the part?" asked Jay, and then followed a short argument, which ended in Jay betting Foss a shilling that he would fix Lang. It turned out more difficult than Jay had believed. Since his appearance in "Carnival" Lang has been inundated with offers for screen work, but he has refused them all, as he is busy with the legitimate stage at present.

Jay's first appeal was turned down, and then for two days Jay was to be seen hanging round the stage door of the New Theatre, where "Christopher Sly" is being presented. Little by little he carried on his work, and eventually, after a great deal of argument, he succeeded in fixing Lang for the part.

Jay was presented with the shilling he had won from Foss, and it is now to be seen dangling from his watch-chain—a relic of the engagement.

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "Because."

Edith Mellor Production.

THE old idea of getting a picture over, on the title of a well-known novel, will not help this production.

There has been very little attention given to many smaller details, which might have helped the picture a great deal. Most of the characters are very artificial. The whole production is very amateurish, and it is evident that little care has been given to it.

* * *

The acting is up to the standard of the production. The names of the artistes have been omitted from the cast, but most of them do very little above the ordinary.

* * *

The story is not the least bit true to life, and is not sufficiently interesting to hold the attention.

The photography is bad in most places, but there are times when it improves a little.

### "Tansy."

Hepworth. Starring Alma Taylor. Directed by Cecil M. Hepworth. Scenario by George Dewhurst.

WHEN the world history of motion pictures comes to be written it will be found that Hepworth has done more for familiarising other countries with the natural beauties of British scenery than anyone else. "Tansy" is a case in point.

Not that "Tansy" is a super scenic. It also possesses good dramatic values. And its story is the basis of a good film entertainment. But there is an all-pervading sense of natural beauty; the essential British form of uncultivated scenic art. This is not its chief characteristic, but it certainly is the centre of its circumference.

* * *

"Tansy" is a testimony to the skill in direction. There is a cohesion in the production that can only suggest that the director has worked hand-in-hand with his scenarist and cameraman. Where there are very occasional defects it is where one or other of this triumvirate has emphasised one aspect at the expense of the others, as in those moments when good drama is turned into faulty melodrama.

George Dewhurst has evidently provided a good working scenario based on a story that is so simple that at times it is in danger of becoming thin.

* * *

Walton has now become the home of a group of players whose reputation can always bear the test of fresh work, and in this their latest work they each live well up to that reputation, and in some cases add to their laurels.

Alma Taylor is perfect—there is no other word capable of describing her work. She evidences a sympathetic insight into the real-life character of the person she represents, and throughout the whole course of the production is the dominating personality.

Jimmie Carew plays opposite her, and never falters in his clever portrayal.

Hugh Clifton has a grasp of his part which not only gives him confidence, but stamps his performance with the mark of high quality.

Rolf Leslie is well up to the high standard of artistry set by the lead, and both George Dewhurst and Teddy Royce submit portrayals which are beyond reproach.

* * *

The cameraman scores a triumph. The scenic value of the production is considerably enhanced by his technical skill; the quality of the photography is superlative and of a pleasing softness of tone rather than hard or harsh.

SUMMARY.

DIRECTION: Very skilful and intelligent.
LEAD: A perfect performance.
SUPPORTS: All very creditable.
LITERARY: Story not too robust; scenario good.
PHOTOGRAPHY: Perfect.
LIGHTING: Good.
EXTERIORS: Beautiful.
INTERIORS: Good.

### "Football Daft."

Broadway. Starring Jimmy Brough. Directed by Victor W. Rowe. Scenario by Jas. H. Milligan.

THIS is a two-reel Scottish domestic comedy, and as such is quite good.

It possesses a story and atmosphere which is peculiarly Caledonian, a fact that may somewhat narrow its appeal.

To the director is due considerable credit for transferring to the screen such a measure of realism as "Football Daft" possesses, while the scenes at the football match have been secured with clarity and a due sense of their comedy values.

### "Old Wives' Tale."

Ideal.—Directed by Denison Clift. Starring Henry Victor, Fay Compton, and Florence Turner.—Scenario by Denison Clift.—Photographed by Geoffrey Barkas.

Denison Clift's new production bears very little resemblance to the story given in the book. There is very little interest in the film, which is really a series of well-directed and grouped pictures. Denison Clift has directed the picture well.

* * *

Florence Turner gives one of the best performances, but she would have been better suited for the role played by Fay Compton.

Henry Victor gives another fine performance which at times is really brilliant.

Fay Compton is good, without being remarkable.

* * *

The continuity within each episode is good, but the connecting link with each episode is not good, being in most cases merely a sub-title.

* * *

Geoffrey Barkas has had some fine photographic opportunities and has secured some fine "shots."

* * *

SUMMARY.

DIRECTION: Good.
STARS: Good
SUPPORTS: Adequate.
LITERARY: Continuity on the whole up to standard.
PHOTOGRAPHY: Excellent.
LIGHTING: Fine.
INTERIORS: First class.
EXTERIORS. Adequate.

## TRADE SHOW GUIDE

### Where and When to See your Film

Kenelm Foss's Thompson Production.

"ALL ROADS LEAD TO CALVARY"

is due for Trade showing this week.

Bertram Burleigh, Mary Odette and Minna Grey play the leading rôles in the production.

The scenario was written by Kenelm Foss, and John Parker is responsible for the photography.

TRADE SHOW: Wednesday, December 21, at the Shaftesbury, at 11 a.m.


**SCENARISTS. . . . .**

**ELIOT STANNARD**
Scenarios.
85, Holbein House, Sloane Square, S.W.1.
Tele.: Victoria 497.

**LESLIE HOWARD GORDON,**
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**ARTHUR SHIRLEY,**
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Films, "Sixty Years a Queen" (Samuelson), "My Old Dutch" (Ideal), "Going the Pace" (Maurice Tourneur), "Saved from Sea" (Gaumont), "Woman and Wine" (World).
*Address—*
Lyceum Theatre, London. W.C. 2.

**S. H. HERKOMER,**
Scenario Writer.
Expert in Film editing and sub-titling.
7, High St., Notting Hill Gate, W.11
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**WILLIAM J. ELLIOTT,**
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**IRENE MILLER,**
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10, Arundel Gardens, W. 11, or Bramlins.

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# ON WRITING SCENARIOS

## I.—ADVICE TO THE ASPIRANT

*by* GERTRUDE M. ALLEN

Much creative talent has found a medium of expression in the film studio The producer, the actor, the scenic artist, the camera expert—all are finding in the film world a lucrative and satisfying means of encouraging their art. But there is one particular corner of this vast and verdant field of dramatic expression which, in spite of the kinema's amazing progress of the last few years, still remains practically untenanted, and certainly sadly neglected.

Where are the screen authors?

A perusal of a list of, say, the latest twenty films produced in England and America will reveal the fact that at least fifteen of the twenty are "adaptations" of well-known novels or plays. This revelation is eloquent proof of the dearth of original scenario writers.

The most forcible argument made by those men and women who are endowed with fertile imaginations, and the ability to express their creations in black and white, is that the writing of a film play is a complicated, technical and difficult process, to which much study and time must be devoted before the necessary knowledge is attained.

But may not this self-same argument be made in regard to any specialised profession? No matter to what an unusual extent a novelist, a painter, a doctor, a lawyer, a dramatist or an actor is endowed with natural ability, each and all must devote the necessary months (or years) of apprenticeship and study to their calling before they are qualified to adopt it.

The screen is shouting out for stories; stories written for it—stories meant for interpretation through that medium only; stories that will leave the novel to its rightful mission—the entertainment of readers.

And for the man or woman who, blessed with a creative mind, a lucid (but not necessarily brilliant) pen, and good visionary powers, screen authorship is work which will prove not only fascinating—but remunerative.

When the rudiments of the art have been conquered (and that is the only extent to which the writer can hope to be helpful) the potential scenarist will soon discover whether he is justified in devoting time to the construction of a scenario. Fundamentally, the weavers of film-plots must be able to think in pictures. That useful asset of the literateur—dialogue, is worth practically nothing to the scenario writer. A picture play is told in action, and a perfectly dazzling pen can only give vent to its brilliance in the sub-titles of a scenario. The less there are of these, the nearer to perfection is the picture play! Have you ever sat through a film which, in spite of good acting, elaborate "settings" and technically perfect production, has only succeeded in irritating you? The repeated projection on the screen of long, explanatory titles has this disturbing effect on the spectator, and the real cause of the trouble is a badly written scenario.

Primarily, therefore, you must decide whether you possess the necessary faculty for visualising a story.

I recommend a sure and easy method of arriving at a decision on this point. Go to a first-class picture house (not the sort that run three "features" in two hours) and quietly digest the story of the "big" picture. Then wait until it is projected again, and make a note of the few sub-titles you will find in the first part. Having seen this single reel through, go home and make your version of this part of the story, with the aid of the titles you have copied. If you can evolve a concise, intelligible translation of this part of the story, using no dialogue but that contained in the titles, you possess the power of visualisation.

A technically perfect scenario is an amazingly complicated and awesome thing to gaze on. Where a stage play that provides three hours' entertainment is often set in three scenes, a photoplay which takes less than two hours to project on the screen invariably contains three hundred scenes.

In spite of this, it is not difficult to acquire a knowledge of the mechanism of a scenario.

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In subsequent articles that will appear in this series, I shall deal with all the problems that will confront the would-be screen author. They include the choice of a theme, the analysis of a scenario, the function of the subtitle, writing for and around an individual artiste, "placing" finished photoplays, rates of remuneration, etc.

I repeat that the screen is "shouting for stories," that directors are only too willing to consider "possible" ones, whether submitted by unknown or famous writers, that in this much-neglected "vacancy" the successful candidate to going to reap a rich reward, both in hard cash and in the creation of a "name."

(Next week: "The Choice of a Theme.")

# PULSE OF THE STUDIO

*Continued from Back Page.*

**Violet Hopson Productions.**

ADDRESS: Princes Studio, Kew Bridge, Brentford.
FILM: "The Scarlet Lady."
DIRECTOR: Walter West.
STAR: Violet Hopson.
SCENARIST: Bertram Brown.
CAMERAMAN: G. Pauli.
TYPE: A Racing Drama.
STAGE: Cutting and Assembling.

**Welsh Pearson.**

STUDIO: Willesden Green.
FILM: "Maud Em'ly."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Rex Davis.
CAMERAMAN: Emile Lauste.
SCENARIST: Eliot Stannard.
TYPE: Comedy Drama.
STAGE: Sixth week.

**Zodiac Films.**

ADDRESS: Stoll Studios.
FILM: "Walter Wins a Wager."
STAR: Walter Forde.
CAMERAMAN: Walter Blakeley.
TYPE: Comedy.
STAGE: First week.

---

FILM: "Walter's Flying Frolics."
STAR: Walter Forde.
STAGE: Scheduled.

# HAPPY THOUGH A VILLAIN

*by* OLAF HYTTEN

I am a villain.

And I thoroughly enjoy being one, or rather being every kind of villain. No sort of villainy comes amiss to me, I am so practised a ruffian. Silent screen, or spoken drama, it is all one, I can be as big a villain on either.

Why do I like it?

I will tell you. I like playing the villain because he is usually the only man in a story with any "meat" to him. He is hot-blooded and hefty-handed, or he is cold-blooded and calculating. He may be a mass of knobbly muscle and brawn, or a tight-skinned little hypocrite; but anyway he is *alive*.

It is my firm conviction that authors loose all their own pent-up evil passions in their villains. They get so tired creating good-looking, sober-minded, sweet thinking, kind, love-sick, unhappy heroes, that in the reaction from this sort of thing they let themselves go a bit, and the result is a real villain with a punch.

That is what really gets me—the punch. I like to play a part with a "punch" in it. I do not necessarily mean a physical punch, although more often than not it comes to that before the finish.

Of course a villain must be resigned to being unpopular; he is hissed at by the gallery and sneered at by the stalls, but his sun will never set because he is an indispensable contrast to the angel-hearted hero. I do not mind being hissed; I know that deep down in his soul the galleryite is a perfect chivalrous gentleman, and the louder he hisses me the better I know my work to be. I am always pursuing innocent heroines with evil intent, and "Mr. Chivalry" in the gallery would give his week's wages to be able to flop down on to the stage and frustrate my wicked wiles.

In "Sonia," one of my latest pictures, I am a proper villain. I lure the heroine from her broken down car by the roadside into an hotel, and there I have a great set-to with her.

I remember on one occasion being introduced to a very charming young lady who had heard all about my (stage and screen) villainous career. She looked fearfully at me and talked timidly about the weather. Presently she plucked up courage and asked diffidently: "Does playing so many villains have any effect upon *you*? I mean do you think you are a worse man now than you were before you ever acted a villain at all?" What could I say? I just told her that my nearest relations still allowed me to live with them, and let her hope the best she could. How do I know what a perfect hero I might have blossomed into if only I had never become a perfect villain?

# TRIBUTES TO CAMERAMEN

Here is a remarkable tribute which appeared recently in the New York *Globe* in which every cameraman should be interested:—

To those on the inside the real hero of the filmed drama or comedy is the cameraman. There is probably no other profession to-day which can guarantee as many thrills to the second as that of grinding the camera while the stellar players register heavy emotion as they fall off a cliff or perform some other highly artistic moving picture feat.

The cameraman is the man behind the thrills. He is the modest and determined gentleman who glues himself to the side of an unsympathetic cliff and "shoots" the star as he jumps into a waiting net below. If the cameraman falls from his perch he will be met on his arrival at the bottom by a welcoming committee consisting of one large rock escorted by a million stars.

The cameraman is the gentleman who, in filming a storm at sea, constructs a platform on the side of a rolling ship and in this perilous position "shoots" the struggling hero with his life belt and his heroine both clasped in his arms. The hero gets a large salary and a lot of applause when the picture is shown. The cameraman gets a ducking if he slips from his reeling platform, a reprimand for spoiling so much film, and a chance to do it all over again at some future time.

Many of the cameramen have become, within the profession, the most romantic figures of the Industry. Legends of their heroism and courage under the most trying conditions have grown up about these men until they have become almost super-figures of heroic qualities.

The green player, unused to the startling ways of the movies, is awed by these veterans of courage as he enters the profession. The older and sensible stars regard him as a good friend and a wise counsellor, and frequently seek his advice on film questions entirely removed from the mechanical act of "shooting" the picture.

One story is told of the cameraman who stood poised on the wing of an airplane and "shot" a cavern scene on a mountain side which could not be photographed in any other manner. The players had slid down the side of the mountain to reach this particular cave so that the cameraman could take the picture there.

The only way the scene could be taken was by a quick flash from a passing plane. Certainly this was not an arm-chair assignment, but to the cameraman involved it was all part of the day's work and accomplished without comment or protest of any kind.

When the film hero in his speeding car hits a sharp curve at seventy miles an hour, remember that another car ahead with a cameraman standing in its swaying tonneau has hit that curve ahead of the popular hero; a cameraman is going through stunts just as thrilling and hazardous, and that his return in the way of both monetary reward and personal satisfaction is not nearly as great.

## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# MARY PICKFORD'S BRITISH CAMERAMAN

CHARLES C. ROSHER

It is a number of years ago since Charles Gladdish Rosher left England, but he recently paid a flying visit to London on his way from America to Italy. Rosher was educated at Howard Farmer's School of Photography, The Polytechnic, Regent Street, London.

After some minor experiences, including Press photography, Rosher went to Speaight's, Ltd., of Bond Street, W., as assistant operator, and soon became chief operator, and took complete charge of the Speaight Studio Galleries, during the absence of Richard Speaight.

Having other ambitions and wanting to see more of the world, he decide to try America, and left England in the fall of 1908. He then decided to go in for the movies, and spent about a year on 101 Ranch, picturing cowboys and Indians. In turn he acted as cameraman to Gene Gautier, Pathé, The Victory Co., etc., and was in charge of six other kinematographers in Mexico under General Villa, and photographed the battle of Ojinaga.

When C. De Mille became a director of Lasky's, Rosher was selected as his photographer, and has since photographed all his productions. For the last four years he has been with Mary Pickford, for whom he photographed "Daddy Long Legs," "The Heart of the Hills," "Polyanna," "Suds," and "Little Lord Fauntleroy."

He is 36 years of age, a Charter Member and first Vice-President of the American Society of Kinematographers, and President of the first Motion Picture Camera Club.

# CAMERAMEN'S NAMES

*by* EMILE LAUSTE

In a recent issue of the STUDIO, under "Cameramen at Work," I saw a member of the K.C.S. inquires why the names of Cameramen were only occasionally mentioned?

True, as you mention, the film reviewer is a busy man; but the oversight of mentioning cameramen's names could easily be corrected by consulting "The Pulse of the Studio," especially if the title of the film is known.

**OUR FIRST.**
Next issue will be our First
XMAS NUMBER.
**Send your Greetings through its columns.**
For rates apply this Office.

The suggestion, that making it a point of specifying the same in contract, is good; but that does not help those cameramen who hold their position solely on merit and ability—who have no contract.

So we must look to another probable cause if one's employer does not see fit to insist on it appearing—either on film or program. Is it that the renter who purchases the film as well as the exhibitor (apart from time taken up in showing several times a day) holds the possible view that it does not count—has no value?

True the artiste who stars in the production is the chief factor—after the title of film. The director's name should figure prominently also—as to him belongs the honour of everything that is entailed in making a successful production

It is well-known that every director has a different *modus operandi*—has it ever occurred to anybody that the cameramen rank second to directors in their art?

We have kinema fans who follow their favourite artiste.

We have critical audiences who follow their favourite director.

Who knows? We may have photographic amateurs in the audience who follow cameramen to try to learn new artistic means of improving their snapshots.

Therefore why omit one name from the trinity which counts in the finished film the public see? This trinity is:—Director—Artiste—Cameraman.

American films invariably state "Photography by John Smith." Have they found that it has a value? It would be interesting to know.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Eighth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Second week.

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FILM: Not titled.
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Scheduled.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: Not titled.
STAGE: Scheduled.

**Big Four Famous Productions.**
ADDRESS: Gaumont Studios, 59, Lime Grove, Shepherd's Bush, W.12.
FILM: "Potter's Clay."
DIRECTOR: Grenville Taylor.
STAR: Ellen Terry.
SCENARIST: Langford Reed.
CAMERAMAN: Robert Dykes.
STAGE: Second week.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama
STAGE: Eighth week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Eighth week.

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FILM: "Love's Boomerang."
DIRECTOR: John Robertson
STAGE: Eighth week.

**Gaumont Film Co.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: Not titled.
DIRECTOR: Will Kellino.
STARS: David Hawthorne and Flora Le Breton
CAMERAMAN: A. St. Brown.
TYPE: Drama.
STAGE: Casting

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.

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FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Casting.

FILM: "The Lion's Skin."
STAGE: Scheduled.

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FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendriek.
STAGE MANAGER: F. G. Knott.
FILM: "Bentley's Conscience."
STAR: Robert Lorraine.
CAMERAMAN: Geoffrey Barkas.
STAGE: First week.

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FILM: "Sinister Street."
DIRECTOR: George Beranger.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Seventh week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTOR: H. B. Parkinson, W. C Rowden and Geo. Wynn.
CAMERAMAN: T. R. Thornwood.
STAGE: Starting new series shortly.

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FILM: "Tense Moments with Great Authors."
DIRECTORS: W. C. Rowden, H. B. Parkinson and Geo. Wynn.
STARS: Fisher White, Sybil Thorndike, Ivan Berlyn & H.V. Esmond.
STAGE: One a week.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Third week.

**Parkstone Productions.**
STUDIO: Lytham.
FILM: Series of Comedies.
STARS: Harry Low and Dawn Meredith.
DIRECTOR: Dave Aylott.
CAMERAMAN: Walter Buckstone.

**Seal.**
STUDIO: Prince's Studio, Kew Bridge.
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: First week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Eighth Episode.

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FILM: "The Little Brother of God."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Fourth week.

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FILM: "The Peacemaker."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Fourth week.

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FILM: "The Truants."
DIRECTOR: Sinclair Hill.
STAR: Joan Morgan and Phillip Simons.
CAMERAMAN: Adolph Burger.
STAGE: Cutting and Assembling.

**Thompson Productions.**
FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss
STARS: Stewart Rome and Joan Morgan.
STAGE: First week.

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FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Scheduled.

*Continued on page 14.*

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

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BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay.

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

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MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

REGULUS FILMS: 48, Carraby Street, Regent Street, W.1.

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4D

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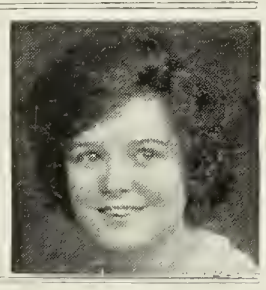

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Vol. 1. No. 29

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Dec. 24, 1921

*The Club and the Future.*

ALREADY, encouraged by the success which is attending the formation of the Kinema Club, members are making suggestions for future developments. In our "High Lights" feature Adrian Brunel puts forward an idea for lectures by specialists in various branches of the Industry and at the same time pays a striking tribute to our associated paper, the *Kine*. There is no doubt that the Club, at a later stage in its growth, can become the centre of artistic development, technical education and general improvement, to say nothing of its possibilities in such more remote matters as research. The formation of a benevolent fund, provision of legal assistance and advice, and the creation of a standardised form of contract (in some such manner as the V.A.F. secured the Award Contract) are not outside the scope of the Club's possibilities if it is loyally supported and properly upheld.

* * *

*Don't Knock; Come In.*

TALKING of loyal support brings up a vital point. Always in any new movement there are, either inside or out, some "knockers." The genuine critic, who raises questions with a view of clearing up or preventing difficulties, is to be welcomed. But the grumbler, who merely picks holes because he must have something to find fault with, is both a menace and a nuisance. Surely if you want to help the Club—which means in the long run helping the profession and yourself—you can by a little thought realise the enormous work that has already been accomplished, the great difficulties that have been overcome and the time and energy which a few enthusiasts have willingly sacrificed to the scheme. Nothing is ever done perfectly, and there is not a single member of the Committee which has so far shouldered all the burden who would claim that there are no imperfections in what has so far been achieved. But there are a few grumblers—and their grumbling is all the more insidious because it is not done openly for the purpose of helping. What we say to them is this: In this Club there has already been achieved what had never been accomplished in the British Film Industry before. If you cannot or will not assist do not obstruct. Be helpful or be silent. In short, be in and *of* the Club or keep out and let us get on with our task unhampered.

* * *

*The "Fourth Wall."*

E. A. BAUGHAN, one of the first of the better-class critics to take serious and intelligent notice of the photoplay, recently wrote, in the course of an article on stage and film acting, that "experience of film-work would do some of our stage-players a world of good. It would cure them once and for all of exaggerated grimaces in the place of natural expression, and if it only resulted in banishing those glances at the dress circle, which are one of the traditions of our acting, the course would have had its value." It is a fact that in many cases an artiste does return to the stage, after a long spell of screen acting, a more finished actor or actress and the reason is because they have learned, perhaps unconsciously, while playing for the pictures, of the existence of the "fourth wall." The habit of playing to the audience, of which Mr. Baughan and others have so often complained, could not exist if artistes would remember that there is an invisible fourth wall above the footlights, and that it is removed so that the audience can see what is going on. Film acting forces this recollection because an artiste may not look at the camera—a condition which materialises the wall which on the stage is not visible. There are, of course, other factors such as restraint and repose which are developed by film acting but the realisation of the existence of the "fourth wall" is the greatest lesson which some stage players have to learn from screen acting.

* * *

*For Committee Members Only.*

THIS advice lifted and adapted from some notes on another subject in the *Kine*,. is heartily commended to the consideration of members of the Kinema Club's various Committees! When you talk at meetings, when anyone else talks, examine carefully what is said and inquire of yourself whether it contributes anything to the general interest or the particular question. Quite a lot of talking is talking, nothing else. It puts forth no new thoughts—in fine, it makes no contribution to the general welfare. It is from that point of view that all that is said in the near future in committee meetings must be examined. Let us have a slogan in the Club and let it be: "What is your contribution?" And if there is no contribution for the Club's good, sit still and shut up!

* * *

*Just to Wish You ——.*

ALL the old good wishes for Christmas and the coming New Year. This is the first time *The Motion Picture Studio* has had an opportunity of doing so, for it is its first Christmas. But it does so heartily, in the hope that all you wish yourself may come true, that all your good resolutions will be kept just as long as you want to keep them, and that 1921 will see you prosper—star in, direct or "turn" more really good pictures than ever before. For the support and assistance which we have received we thank all.

ROME was not built in a day . . . . . Neither was ROMA . . . . . But the former achieved something in History and the latter (Max of that ilk) hopes to achieve something in the coming year and in wishing Producers, Artistes and all friends the

**Compliments of the Season**

trusts that the generous support given to the firm of Fryer and Rodger in the past may be continued in the coming, which promises to be, a

**BUMPER YEAR.**

MAX ROMA, of FRYER & RODGER,
12 Broad Court, Bow St., W.C.
Regent 3282.

# WHAT'S WRONG?

## by CRISTABEL LOWNDES YATES.

Directly one talks to a member of the public on the subject of the films, one discovers a real desire for English pictures—something a little different from the same old things that we are getting so tired of on the screen. If you go to the exhibitors—who live by showing pictures—they say, "But there are no great British pictures. There has never been a British super film!"

If you go to the directors and the heads of great film firms and ask them why they do not make super films and big productions that will compel attention by their very importance, they will tell you it is all a question of money. The financiers who are asked to put £30,000 or £40,000 into a big film, have to see a reasonable chance of getting their money back with a reasonable profit over and above. They must not speculate; they have got to back a certainty. If you are going to sink a big sum in a super film it means locking up a great deal of money, and where is there a market for British films at present big enough for them to get their money back, let alone see a profit?

How many people outside the Trade realise that a big proportion of the picture palaces in England show no British pictures whatever? America, with her big home market, can afford to let us have her pictures cheaply, and our exhibitors here accordingly book them—often without even seeing them first. This means that our British firms have to put up with the crumbs where they should be getting a big share of the loaf.

The root of the matter lies in two problems, both of which could be remedied if the attention of the Trade was called to them. The first is the question of money.

> A very large sum has been set aside by the Government to encourage British trade and relieve unemployment. Why should not some of this be used to develop our great British film Industry?

It was given as the considered opinion of one of the greatest men in the kinema world to-day that, given a reasonable market and financial assistance, we could employ (almost at once) in the kinema Trade, three men for every one that is employed to-day. There is also the additional argument that much of the office, and even factory, work could be done by the slightly disabled men who are so difficult to place in ordinary work.

Secondly, to ensure our market—since it is useless to make goods unless we can market them—we could have all the opening we want if our Colonial and Imperial possessions were applied to and asked not to grant a licence to any kinema on British soil without the proviso that they must show a certain definite proportion of British films. This suggestion was first put forward by Mr. Hughes to cover Australia alone, but I believe in the wider application of the scheme will lie the salvation of the British film Industry.

# DO YOU KNOW? —

What Maurice Elvey is doing in Paris?

Why the *Church Times* jumped on "Froggie's Little Brother"?

The name of the famous novelist who is to form a new producing company?

If all is well with the F.-P. Lasky Company in Spain?

When the big Studio City will be complete? and—

If Robert Brunton will be associated with it?

Whether J. Stuart Blackton's next production will be "Chu Chin Chow"?

If Ian Beverley burgled Peggy McCall's flat?

Who on earth wants the daughter of the Lord Chancellor as a film actress?

Who told Tony Fraser that he couldn't write poetry? and——

What Tony said in reply?

DIRECTOR: "My dear Lady Flytie, your part is that of a grandmother. Where's your make-up?"

TITLED SCREENSTRUCK: "They did put some on me, but I took it off as it made me look old."

*(By courtesy of the "London Mail.")*

# High Lights

## Intimate Studio Gossip

Soon after these words appear in print Adrian Brunel will have left London for his Moroccan trip. He wrote me last week to say that he was ill in bed and I at first attributed his sudden breakdown to the five months' hard work he had put in on the Club committee! By the way, Mr. Brunel says that as he cannot find time to read all the valuable contents of the *Kine. Weekly* he suggests that the experts who contribute regular articles on specified subjects to the *Kine.* should be invited to give lectures to the members of the Club. "This I know would be welcome," he adds, "to the members of the Club, whose lecture circle should in time develop into a University of Kinematography." I must pass the suggestion on, as it is such an excellent one.

I regret to learn that on account of a very serious attack of gastritis B. Doxatt Pratt is confined to his bed for some weeks and unable to continue the production of the next Granger-Binger film. But he wishes me to assure his friends that he hopes that before January is out he will be hard at work again on a new production.

Walter Forde has evidently decided to revolutionise British comedy producing; at least, that is what I imagined when I visited him at Stoll's last week. He had a set built on the spare floor at Cricklewood, the one on which Blackton worked, which covered nearly the whole floor space. For a film comedy it is without doubt the largest set ever erected in England. It would be regarded as rather a large set even for a drama. It represented a big stores, and a very good representation it was too.

Sinclair Hill casts some interesting little sidelights on the big battle scene in his "Truants" between the French Foreign Legion and a crowd of Nomad Arabs. The hero, Tony Strettin (played by Philip Simmons) enlists in the Foreign Legion in order to prove to his wife Millie (Joan Morgan) that he can make good without her money or influence. Now the Foreign Legion, of course, is composed of all sorts of men from all sorts of countries, and they have a very rough time, but enjoy the one privilege of being "asked no questions." No fewer than fourteen different nationalities were represented in the crowd that composed the Foreign Legion in the picture, and one of their number had actually fought with the Moors against the real Legion, and consequently was able to assist the director in getting the various details correct.

"Every language from German to Arabic was spoken by the Legionaries," declares Sinclair Hill, "and the language least understood was English. Both my assistants and I were directing half the time in French, while an ex-soldier shouted instructions to the enemy in Arabic! The babel was simply wonderful. One of the most remarkable features of the whole thing was the similarity of military precision exhibited by some of the Legionaries who had signed on as Swiss to the military precision of our late enemies, the Germans. But as in the case of the real Foreign Legion, no questions were asked!" If this means that some of these folk were Germans then I think *several* questions ought to have been asked.

British pictures and their makers have a very prominent position in the January issue of the *Picturegoer*, the high-class monthly fan magazine. W. A. Williamson, the editor, is the author of an exceptionally interesting write-up of the big fight scene in "Mord Em'ly" at the Welsh Pearson studios, while a double-page article deals with the attempts that various producing companies have made to film London. I would like to congratulate the *Picturegoer* on its enterprise in publishing in this issue the full story of "The Glorious Adventure," which publication synchronises with the public exhibition of the Blackton colour production. There are 64 pages in the *Picturegoer*, all in photogravure—truly a good bob's worth.

Things look bright for the profession next year. Among a few of the other signs that point to a record year for English film artistes is the fact that Robert Brunton has sold his studio, one of the biggest, if not the biggest, in America, and he is shortly arriving in England to erect an up-to-date studio here. Then there is a very big historical production now in course of preparation which should be started on in February. Gaumont will no doubt commence work on its big super, "Rob Roy," early in the year, and rumour has it that Mary Pickford and Douglas Fairbanks will be working here next summer.

I had a talk with H. B. Parkinson between shots at the Master Films studios last week. He is immensely pleased with the success of his first series of song pictures, and is commencing work shortly on a further series. The new series will be more topical, being screen versions of this year's pantomime successes. At the moment the "Tense Moments with Great Authors" is occupying all the attention of the directorial staff at Teddington.

**"MEGAPHONE."**

## SILLY SONGS ON KINE SUBJECTS

(With apologies to R.L.S.)

### II.—WINTER.

I.

IN winter I get up at night,
And make up by electric light,
And then along come fog and rain
And so I take it off again.

II.

AND when I've idly homeward strayed,
With only my expenses paid;
Another day of mud, and mist,
Makes me a ruddy pessimist.

III.

IF I were on a weekly screw,
I wouldn't mind so much, would you?
But now, although I'm in a job,
I never seem to earn a bob.

IV.

THEY tell you that a man of sense
Can learn most by experience;—
But while they wait to "snatch the sun,"
I only learn to dodge the dun.

V.

IN winter I get up at night,
And make up by electric light;
And then along come slush and snow,
And home again I sadly go.

* * *
* * *

I WISH I'd got a Kinema,
Somewhere in California;
For every prospect seems to please
In winter—at Los Angeles.

HUGH E. WRIGHT.

# THE SECRET

*by* MAX FREEMAN.

One does not need to be the proud possessor of vast experience of men and things, or to rank among the experts in matters kinematographic, to realise that motion pictures are not, nor even can be, the work of the Director. Neither are they the work of the Cameraman. Whether Stars of outstanding ability or name, or whether only constituent parts of the shadowy milky way, no Artistes or group of Artistes can claim that a particular picture is *their* work.

To trace the picture as a finished article through the various stages from its inception will help to make my point clear. A good synopsis may be spoiled by an indifferent Scenarist. The most perfect scenario may easily be marred by faulty interpretation on the part of the Director, or by some failure of the Casting Director in regard to persons, or types, or costumes. The successive good work of Scenarist, and Director, may be reduced in value by the inferior efforts of the Cameraman.

Yet another step. The most delightful scenario faultlessly interpreted by the skill and knowledge of the best Director and Cameramen may be robbed of its virtue by one or more of the participant Artistes.

At the risk of seeming to labour a truism, I must emphasise this point in the interests of British production, because it is only by the general realisation of the principle indicated that the British Industry can hope to secure and retain its rightful supremacy in the film markets of the world. I claim that as units, whether Synopsists, Scenarists, Directors, Cameramen, Electricians, or Artistes, we Britishers can compete, like with like, successfully with all comers. This being so, a conspiracy of talent, artistry, study, experience, business acumen, patience and determination (happily already indicated in the British National Film League) is certain shortly to compensate for the wasted war years, which lost so much to the British Industry.

It may be well here to refer to another matter of mutual importance to Directors and Artistes. The charge has been made—and apparently with some justification—that certain Directors refuse to allow any initiative, or private interpretation of character, on the part of Artistes, but insist on rigid adherence to direction. This is obviously a mistake, as it must tend to "cramp the style" of Artistes who have been at pains to assimilate the characters of the parts being played.

It must, however, be borne in mind that the opposite extreme—viz., licence in the matter of interpretation by Artistes—would be disastrous. Some Artistes, in their enthusiasm for the right of private interpretation, overlook the important fact that a general direction, or an interpretation by *one* mind, as against a variety of interpretations by several, is essential to continuity and consistency in the picture as a whole. The wise Director will allow the greatest possible liberty to his Artistes within the above limits if he would secure the best results.

As a last point I venture to suggest: that the steps to commercial value—which is, after all, the goal aimed at—must be religiously observed, and noen of them skipped, if the goal is to be reached. These steps include: a good story, wealth of incident, accuracy of detail, freedom from exaggeration, a minimum of sub-titles, consistent interpretation, good photography, low cost of production. By low cost of production I do not mean cheese-paring, or a false economy in any direction involing the sacrifice of essentials. The cost of production can be kept down to a proper minimum by wise foresight in regard to preparation and choice of interior and exterior scenes, and their sequential photography; by the choice of seasons and a more careful observation of prospective weather conditions; by the careful selection of Artistes who, through knowledge of the technique of their work and the requirements of correct portrayal and registration, reduce the number of rehearsals to a minimum; (every Director knows that over-rehearsing is fatal to good artistry). The main point is that attention to these things will make for lessening the period of production, and thus automatically decrease the total cost without reducing efficiency.


## *Yuletide Greetings!*

*ON behalf of the Motion Picture Industry in Great Britain we send Seasonable Greetings to the Motion Picture Industry of America and all engaged in the production of Motion Pictures.*

*WE wish you all a Happy Christmas and a New Year of increased usefulness and prosperity in the profession in which we are all interested.*


# DOUBLE EXPOSURES

Overheard in the studio: First artiste: "I am trying to make my little girl believe that there really is such a person as Santa Claus."

Second artiste: "And I am trying to make my little girl believe that there isn't."

"I wish you would stop drinking for my sake," said heavy lead's wife to her inebriated spouse.

"But I'm *not*—hic--drinking for your shake."

MARY PICKFORD, THE SECOND: "Poor Gerald! He has joined the vast majority."

DOUGGIE, THE TWENTY-SECOND: "What, is he dead?"

MARY: "No, out of a job."

"How did you get that black eye? Did you have a fight?"

"No, I just looked back!"

DIRECTOR'S WIFE: "Tired of your presents already, Sonsy? Why those same toys kept your father amused all last week."

MR. NEWRICHE: "Who's the author of this play?"

MRS. DITTO: "Oh, he's remaining incog at present."

MR. NEWRICHE: "Couldn't get bail, I s'pose?"

BURGLAR (Breaking in at Midnight): "Guv'nor, I'm desprit. I want money."

FILM DIRECTOR: "Too weak, altogether. Put some pep into it. Say: '*Guv'nor I'm desperate*,'" and then we'll shoot,' See?"

ARTISTE'S WIFE: "I wonder, dear, if you would give me ten pounds for Christmas? Don't forget the proverb: 'He gives twice who gives quickly.'"

ARTISTE: "Right O! Here's a fiver on the nail."


**MAITT & MYER**, "Anglo House," 1, Litchfield St., W.C.

**To Artistes:** We can place you with recognised producing firms. There is no necessity to write for appointment. Our Offices are open 10-4. Call and bring your photograph.

Phone: 5754 Regent. Grams: Maimye "Piccy" London

# Where they are and what they are doing

Sam Hardy has been ill with influenza.

Grenville Taylor is working at Burslem on "Potter's Clay."

J. R. Tozer has completed work in "The Scourge" for Hardy.

John Stuart has finished work in "Sinister Street" for Ideal.

Tony Fraser plays a small part in the new Walter Forde comedies.

Campbell Dauncey is playing in "Mord Em'ly" with Welsh Pearson.

Ernest F. Wallace has been engaged for an important part in "Potters' Clay."

Robert Valdis is playing Johnny Jackpini in "The Little Brother of God."

Bob Clifton is working at Stoll's studio in the new Walter Forde comedies.

Martin Thornton is completing "The Little Brother of God," at Stoll's studio.

Pardoe Woodman plays in "The Reaping," the forthcoming Hardy production.

Crispin Hay joins Solar Films in Morocco and Spain, assisting Adrian Brunel.

Matheson Lang plays lead in "A Romance of Old Bagdad" for Thompson (Jay's booking).

Adeline Hayden Coffin recently spoke to the members of the newly-formed Optimists' Club on the films.

Maurice Edmunds is assisting with the production of the new Walter Forde comedy, "Walter Wins a Wager."

R. W. King, the insurance agent, 43, Whitcombe Street, insures artistes and directors against accidents and illness.

Harry Worth has finished work in "The Little Brother of God" for Stoll's. Letters care of this office, will be forwarded.

Brooksbank Walton has been engaged by Jay's Agency to play a part in Geoffrey Malin's next production, "The Reaping."

Ivan Berlyn, who has been playing in "Tense Moments With Great Authors," is now working in "The Windmill Man" at the Victoria Palace.

Betty Chester, one of the "Co-Optimists" from the Palace, is playing lead in one of the Sherlock Holmes pictures, which George Ridgwell is making for Stoll.

Victor McLaglan is appearing in "The Little Brother of God." When this is completed, he immediately starts work on "A Romance of Old Bagdad," the new Thompson production, which Kenelm Foss is directing (Jay's booking).

Faith Bevan is returning to the stage.

Ernest Hendrie is playing in the new Artistic comedies.

Harry Lorraine recently appeared in "Around the Town."

Violet Hopson's new film is to be called "The Scarlet Lady."

James Milligan is preparing to make a new series of Scottish films in Glasgow.

W. Courtenay Rowden will direct a number of the new pantomime song-pictures for Masters.

George Wynn is one of the three directors who will direct the new series of song-pictures for Masrers.

H. B. Parkinson will shortly commence work on a new series of song films, which will be screen versions of this year's pantomime songs.

Victor Rowe has returned from Glasgow.

Sam Lewis plays a small part in "Walter Wins a Wager."

Dave Aylott is still working up at Blackpool.

Geoffrey Benstead has left the Windsor Studios at Catford.

Kenneth Gordon is photographing for "Eve's Film Review."

Major Bentley was working in "Walter Wins a Wager" last week.

Edward R. Gordon is working on a new scenario, which will be produced shortly.

Jack Minster has secured a leading part in "A Romance of Old Bagdad" through Jay's Agency.

Adrian Brunel will shortly speak to the Optimists' Club on "The Decline of the Short Story."

## Yuletide Greetings!

*TO all engaged in the production of British Motion Pictures, the Editor, Staff and Proprietors of this paper send seasonable greetings.*

**A Merry Christmas**

*AND we sincerely wish for you all that the coming year will be the Brightest and most Prosperous that the profession has yet known.*

Henry Victor is playing in "A Romance of Old Bagdad," the next Thompson production. He was engaged through Jay.

George Beranger has been engaged by Jay's Agency to direct "Thou Shalt Not" in Holland.

Manora Thew has secured a leading part in "A Romance of Old Bagdad," through Jay's Agency.

Dacia, who danced in "Chu Chin Chow," plays in "A Romance of Old Bagdad" (Jay's booking).

Warwick Warde is busy at the Prince's Studio, working in "Meg's Children" for Seal

Dawn Meredith has just arrived back from Blackpool, where she has been appearing in comedies.

Flora Le Breton's sole agent is Max Roma of Fryer and Rodger's Agency, 12, Broad Court, W.C.2.

Jack Jarman has signed a contract to play lead opposite Mary Patterson in a series of six films for Milo.

**MAITT & MYERS,**
"Anglo House," 1, Litchfie ld St , W.C.

**To Producers:**—We can supply anv type of artiste, well-dressed crowds, in fact everything appertaining t production. We can also place first class films.
'Phone: 5754 Regent. 'Grams Maimye "Piccy" London

# "ALICE IN FILMLAND"

## *by* HUGH E. WRIGHT

Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in serial form, one of Hugh's literary effusions.

### CHAPTER II.

### "ADJECTIVES."

Alice looked round and saw a funny little man with a very yellow face indeed standing beside her.

"Don't take any notice of him," he said again.

"Isn't he important?" said Alice, doubtfully.

The little man laughed. "The difference between him and me," he said definitely, "is that he isn't half as important as he looks, and I don't look half so important as I am. And quite candidly," he gave a glance round to see that nobody was listening, and then came close to Alice's ear and whispered, "quite candidly, we're neither of us half so important as we think we are."

"But you are important, aren't you?" said Alice politely.

"Well, I'm only a 'small part,'" admitted the little man, "but I am frightfully important to me, of course—nobody is really quite so important to me as I am. Is my face all right?" he added.

"Oh, I think so," said Alice, and had to add—"for people who like it that colour." She was a truthful little girl.

"Yes, I think my face will do," said the little man, complacently. "I could take some off, or put some more on, of course."

"Oh, please don't!" said Alice. "I don't think I could bear it if you took any of your face off."

"Funny child!" said the little man. "Of course, yours is all wrong."

"My face?" said Alice, rather startled. The man nodded "What's wrong with it?" she asked.

"Pink and white," said the man.

"Oh, I like it like that," said Alice, relieved.

"Of course, if you know more about it than I do, why talk!" said the man, a little huffily. "I say it's all wrong. Pink and white! It will all come out black—of course, if *you* don't mind . . . "

"Oh, but I do mind, and I hope it won't," interrupted poor Alice.

"Well, it's the Director's business," said the little man. "He'll give it to you!"

"He can't give it to me when I've got it," said Alice, feeling her face anxiously. The little man laughed again. "Please, who is the Director?" she went on.

"You'll find out soon enough," was the reply.

"Is he important?" said Alice, trying again.

"Thinks he is!" said the little man gloomily.

"Isn't there anybody who is really important without thinking they are?" enquired Alice.

"Very few," said the little man. "Hardly any—there's you, of course!"

"Me?" cried Alice, surprised out of her English Grammar.

"Well, you're Alice, aren't you?" said the little man. "Isaacson would hardly have got the Sole Rights in you, if you weren't a bit important."

"I wish he hadn't" said Alice, "I thought I belonged to me—I did this morning, anyhow!"

"Good heavens, no!" said the little man. "You belong to him body and soul. Body and soul!" he repeated, with grim amusement. "Of course, he'll say you belong to the 'G-r-r-eat British Public!' but that's only bluff. I don't suppose you'll recognise yourself though when he's done with you."

"I don't suppose I shall," thought poor Alice. "Not if I'm to be twisted on five reels and come out all black."

"The important thing," the little man went on, "is Adjectives, of course."

"Adjectives?" said Alice, surprised.

"Two or three good Adjectives after the Trade Show would make a world of difference," he said thoughtfully. "They want a bit of finding, though. You know 'The Author and the Manager,' of course?"

"I'm afraid not," said Alice.

"For a person of importance you don't seem to know much," said the little man, rather rudely, Alice thought. "Sit down, and I'll tell you."

Alice sat down, and he began reciting in a slow, measured voice:—

### THE AUTHOR AND THE MANAGER.

The Author and the Manager
  Were walking up the Strand,
They wept like anything to see
  New Films on every hand:
"If ours were half as good," they cried,
  "By jove! it would be grand."

They went down to the Trade Show,
  But the Trade said: "Please explain
"Why all the little 'Iris-outs'
  "Flick in and out again.
"And all the Mixes never mix,
  "And all the rest was pain!"

"If seven men with seven pens
  "Boomed it for half a year,
"Do you suppose," the Author said,
  "We'd show a profit clear?"
"I doubt it," said the Manager,
  And shed a bitter tear.

"But all we want is adjectives,"
  The Author cried with hope;
"O, Adjes come and walk with us!"
  The Adjectives said "Nope"
"I guess we're working overtime
  "Upon the *Bioscope*."

They went down to the *Bioscope*,
  And thundered on the door,
And "Give us Adjectives!" they cried,
  "Some new ones—say, a score!"
The Editor came out and said:
  "We haven't any more!"

They cried aloud for Adjectives,
  They cried aloud in vain;
And Adverbs scuttled from their holes,
  And pattered round like rain.
"We don't want you!" the Author said.
  They scuttled back again.

And Substantives and Verbs came out,
  And scrambled round their knees;
While Interjections panted up
  With "Won't you use us, please?"
The Manager said nothing, but
  "I wish I'd eaten cheese."

They shrieked in vain for Adjectives
  From Dawn to set of Sun;
They said they wanted Adjectives,
  But answer came there none—
And that was scarcely odd, because
  They'd murdered every one.

"I think that's very pretty," said Alice.

"It is, if you understand it," said the little man.

"I don't understand quite all of it," she admitted.

"I'm here to explain," said the little man patiently.

"Why did the Adjectives say 'Nope'?" asked Alice.

"American!" said the little man. "All Film Adjectives are American; you know that surely!"

"And who murdered them exactly?" asked Alice.

"The Editor of the *Bioscope*, of course," said the little man. "All the other Editors held them down for him. Anything else?"

"Only I can't quite see why the Manager said, 'I wish I'd eaten cheese,'" said Alice diffidently.

"That's the simplest of the lot," said the little man triumphantly. "It was because he thought they '*grew 'ere.*'" He looked at his watch. "Ten past twelve!" he shouted. "Good God! They've been open ten minutes!" and he disappeared at a run, leaving Alice even more bewildered than ever.

*(To be continued.)*

# TOLD OVER THE LUNCH TABLE

Kenneth Easton, the scenarist, tells the following story, which happened during the filming of a series of comedies. "The director was endeavouring to make the comedian jump off a high building on to the studio lot in a special way. The director showed the comedian just how it was done about six or seven times, and even then the comedian was unable to do it right. The director scratched his head, and said: 'Verily, the director's lot is hard.' Comedian smiled, and said: 'But the studio lot is harder'."

* * *

As is well-known, one of the most striking features of the big London Studio of Famous Players-Lasky British Producers, is the new air washing plant which was recently installed by Major Chas. H. Bell, O.B.E., the studio general manager, and which will not only keep the building free from fog during the winter months, but also insures a constant circulation of pure fresh air in the studio all the year round.

A few weeks ago, as there was a suspicion of fog in the atmosphere, Major Bell, remembering that George Fitzmaurice was doing a big crowd interior that day, arrived to the studio at eight o'clock in order to get the plant in full working order, and have the atmosphere of crystalline clearness by the time Mr. Fitzmaurice started on production.

Now it happened that that day "Fitz." was directing a scene in "Three Live Ghosts," showing the Armistice celebrations in a big Whitechapel pub. The air-washing plant was still in full swing and justifying the firm's highest expectations in every possible way, when the following S.O.S. call came from Stage No. 2:—

"Mr. Fitzmaurice's compliments, and could Major Bell do something to stop that machine. Forty 'extras' are smoking their hardest to get the proper bar room atmosphere, and the air-washing fiend is clearing away the smoke as fast as it is produced."

# SUBTLETIES AND SLEDGEHAMMERS

A motto for most studio dressing rooms :—" Many are cold but few are frozen."

This season of the year has provoked a correspondent to write and ask us when is the best time to kiss a girl. Looking back over the conquests of the past, we are forced to reply that when a girl is not in the humour for being kissed she needs a doctor.

Tony Fraser replies to Max Roma thusly :—

" There was a poor rhymer (God save us) named Max,
Whose grip on himself was unconsciously lax.
Once on a time
He burst into rhyme—
Since the effort's his best, we gladly call pax."

And Harry Worth replies to Tony Fraser :—

" Tony Fraser may be good making rhyme,
But I feel he is mistaken this time;
When he called me old
He left me stone cold—
I'm not *old,* but just in my prime."

Not content with digging at Max and Harry, the irrepressible Limerickian, Tony Fraser, aims his shaft at Walter Forde :—

" There once was an actor named Forde
Whose valuable life he's insured ;
This must be the way
To get on to-day,
For now 'mong the stars he has soared."

Flora Le Breton says that there is every prospect of hobble skirts coming into fashion again, and the men are quite in favour of them. But we are sure that certain other men will be up against them.

Some one has referred to a certain gentleman well known in the film world as " The Prince of Lionists." We hail " Is-rael Highness."

Rex Davis says that abstinence is both healthy and Scriptual, but in the Scriptures is an isolated account of a man who asked for water, and he was in Hell.

## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# ON WRITING SCENARIOS

## II.—CHOICE OF THE THEME

*by* GERTRUDE M. ALLEN

When you have decided that you are endowed with the necessary qualifications for the making of a scenario writer—that you have a creative imagination, a good power of visualisation, and an inexhaustible fund of patience—then your first serious consideration, when you set to work, is the choice of a theme.

An unwritten law has been established in the kinema, just as it has upon the stage, and those who study the hundreds of different brands of films which come from the various studios will find that the same type of film comes from an individual studio each time, and that most producers, and most players, have developed a "style" and placed the catchet of individuality on their work. So that, for instance, one would never associate Lilian Gish with an elegant, sophisticated "Society woman" type of part—she is always the fresh, unsophisticated, charming personification of youth—tragic sometimes, but always youthful and sweet. And, again, Charles Ray or Douglas McLean, although "stars" in their own right, never interpret the accepted type of "leading man" part, but have both created, and remained faithful to, a personal characterisation which has made them famous.

This fundamental law of filmland must, therefore, be remembered by the would-be screen author when he conceives his first "subject."

In another chapter of this series I shall deal with the question of writing for an individual player—a delicate and complicated task which the novice would be well advised to shun. But always when writing for the screen. the author must study and pander to the screen's own individual idioms. We know, for we have been told frequently enough, that "there is nothing new under the sun," but there are a million new ways of telling old stories, and the screen is a vehicle through which stories may be told as they have never been told before.

A score of screen stories have been worked to what should have been death, but they still go struggling on, existing where their stronger brethren fail to find life ; nauseating and irritating the public with their feeble attempts to entertain.

How well we know, how well we have learnt to hate the "eternal triangle"! If only some original soul could make it a quadrangle! And the angelic screen baby! If only it would assume some vestige of human weakness ; a world-wide audience went crazy with joy over Jackie Coogan—he was so delightfully naughty, so refreshing a change to the sweet screen-child we have so often met!

The obscure weavers of romance would soon emerge from obscurity, the gratitude of a tired world would soon be theirs if they could tell the old, old stories in a new way.

So my advice to the newcomer is "be original, if you know how—if not, be just different.' "

And with the whole world for a "setting," what joyous tales of Life, Love, Adventure, and Romance you could tell! For in this respect, at least, you have an advantage over the stage dramatist. Your romance could start its career in England, develop it in France, go over to China for a change of air, and breathe its last in an African desert. If the strength of a story justifies the expense, a producer will take his company anywhere to interpret it. And a film studio is very obliging. In its confines can be reproduced startling replicas of practically any of the world's four corners.

But you are not essentially being "different" by creating an extravaganza. That is only permissible when you choose a theme that demands it. Some of the greatest and most successful films ever screened have told stories of the simple life—stories laid in the simple environs of everyday existence.

Choose your theme, therefore, with an eye to its story-telling value, and once having chosen it, saturate your brain in its atmosphere, think it out thoroughly—all its possibilities, all its impossibilities. Eradicate the latter, and make every possible use of the former.

And, if you choose a story which is essentially English in atmosphere, take care to keep your characters "essentially English," and if, in the evolution of the story, you find it necessary to introduce an alien character of any description, then make that character thoroughly alien, and thus enhance the true atmosphere.

"A story with a moral" is generally recognised as the best sort of a story to tell, but it is not inevitably so. If you can weave a romance or a tale of adventure which lacks a moral yet still remains clean and wholesome, you are entitled to do so on its merits, because an audience pays to be entertained, not to be converted. Only a genius can sub-consciously convert an audience, and a genius is a curio in any profession!

So choose where you will, and how you like, so long as you can "entertain," and in the world's great store-house of reality you can find more stories than you will ever live to tell!

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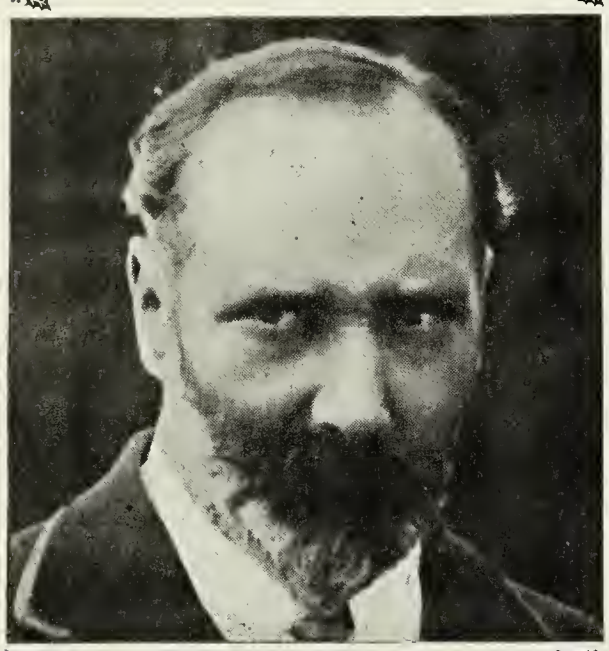

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*wishes*

HEALTH,
WEALTH and
PROSPERITY

to all his friends in the Profession.

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "*A Lowland Cinderella:*"

Progress. Starring Joan Morgan. Directed by Sidney Morgan.

THIS is an instance where a skilful direction rises triumphant over unsuitability of story. There is a certain charm in Crockett's original novel, but it is the charm of the written word as opposed to pictorial values. And it has been up to the director to overcome the pictorial poverty of the story and to submit a photoplay of interest. In this he has been successful.

* * *

In addition to careful direction, the picture has the advantage of a well-chosen cast.

Joan Morgan improves with each production in which she plays, and in this one she is charmingly sympathetic, and evidences an intelligent grip over the temperamental peculiarities of the character she portrays.

We are pleased to renew acquaintance with Kate Phillips. In this picture she plays grandmother, and although the part is somewhat small she invests it with a high quality of artistry that causes it to be of utmost value to the production.

Ralph Forbes is rather weak as the Master of Darrock; he is altogether too wooden.

Charles Levey has been provided with a part that suits him ideally: as the bad uncle he reveals unquestioned ability and histrionic powers.

The cameraman has done his work well, without performing any photographic miracles.

SUMMARY.

DIRECTION: Very good.
LEAD: Perfect.
SUPPORTS: Generally good.
LITERARY: Story unsuitable; scenario good; continuity fairly good.
PHOTOGRAPHY: Good.
EXTERIORS: Well chosen and picturesque.
INTERIORS: Adequate.

### "No. 5, *John Street.*"

Thompson. Starring Zena Dare. Directed by Kenelm Foss. Scenario by Kenelm Foss.

BETTER motion pictures than this have come from the Walthamstow studios. The faults fall under two heads: Story and direction (the poor characterisation is due more to lack of direction than to inability on the part of the players).

This does not mean that the production has not its good points; it means that it is like the curate's egg.

As a book, "No. 5, John Street" is still somewhat interesting, despite the fact that its ideas are considerably moth-eaten. But, divested of its verbal clothing and transferred to the limited space of the screen, the story can only be saved from ridicule by high-quality acting. And this is missing.

In the cast are good players, with intelligence and experience, and yet their individual and concerted performances fail to envelop the carcase of a story with the warmth and genuine movement of real life. This, we repeat, is so obviously not so much the fault of the players as of the director, who has failed to handle his human material and failed to extract from them the blood-warm characterisation that is so necessary to making "No. 5" into a worth-while photoplay.

* * *

This is Zena Dare's screen debut, and with more screen experience and in a more appropriate part she should become one of our leading film actresses. As a Cockney flower-girl she is a disappointment; she never succeeds in clothing her personality with that of the part.

The only other member of the cast worthy of special mention is Randle Ayrton, who came from America to play the Anarchist. There never was such an Anarchist outside the columns of the *Morning Post* or the imagination of the Duke of Northumberland.

* * *

Kenelm Foss, in our opinion, is a far better scenarist than director His adaptation of an unlikely story is good.

There is a high photographic value attached to the production, thanks to the skill of the cameraman, whose work is of the highest merit.

SUMMARY.

DIRECTION: Defective
LEAD: Unconvincing.
SUPPORTS: Fair.
LITERARY: Story unsuitable; adaptation clever.
PHOTOGRAPHY: Excellent.
LIGHTING: Good.
EXTERIORS: Very good.
INTERIORS: Well staged.

### "*Sheer Bluff.*"

Granger-Binger. Starring Maudie Dunham, Percy Standing and Henry Victor. Directed by Frank Richardson. Scenario by Benedict James. Photography by Seko Boersma.

THE advantage of having a production well cast is clearly demonstrated here. The story is not exactly original, and is hardly strong enough, but with carefully-chosen characters and good production, Frank Richardson has made a highly entertaining film, which is a sure winner.

The film contains many outstanding points The care that has been given to detail has not been wasted. There is a real human note about the production, and Mr. Richardson has succeeded in handling the whole very well.

* * *

Percy Standing gives an impressive and convincing performance. He is a fine type and a clever actor, and is well suited for the rôle he plays in the film, namely, that of a very businesslike business man.

Henry Victor gives another fine characterisation; he plays his part in a manner that cannot fail to please even the most severe critics.

Maudie Dunham has not been given a part which lends itself to anything really great, but she has certainly made the most out of it. She makes a beautiful and lifelike heroine.

All the smaller characters give excellent performances.

* * *

The story is not an original one by any means, and is rather thin; the scenario has been well written, however, and the continuity is good throughout.

Zeko Boersma has obtained some fine shots. His photography is exceptionally good throughout; the lighting, both interior and exterior, is of a high standard.

SUMMARY.

DIRECTION: First rate.
LEADS: Well cast and well acted.
SUPPORTS: Very good.
LITERARY: Story not a novelty; scenario and continuity good.
PHOTOGRAPHY: Excellent.
LIGHTING: Good.
INTERIORS: Efficient.
EXTERIORS: Adequate.

# WHO'S WHERE

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such. For the benefit of all concerned, therefore, we are commencing a "Who's Where" feature, which will be printed weekly, and will be a list of names, addresses and 'phone numbers.

BEGG, GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BROOKE, EVA: 7, Treborough House. Gt. Woodstock Rd., W.1. Mayfair 871.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

CREMLIN, F., 3, Montem Road, Forest Hill, S.E. 23.

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LUGG, WILLIAM: 12, Heathfield Gardens, Chiswick, W.4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace St. John's Wood Road, N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W.

RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE,: 14, Queen's Road, St. John's Wood, N.W.8.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13.

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.
*Extra lines*, 1s. per insertion.

# PULSE OF THE STUDIO

*Continued from Back Page.*

**Violet Hopson Productions.**

ADDRESS: Princes Studio, Kew Bridge, Brentford.
FILM: "The Scarlet Lady."
DIRECTOR: Walter West.
STAR: Violet Hopson.
SCENARIST: Bertram Brown.
CAMERAMAN: G. Pauli.
TYPE: A Racing Drama.
STAGE: Cutting and Assembling.

**Welsh Pearson.**

STUDIO: Willesden Green.
FILM: "Mord Em'ly."
DIRECTOR: George Pearson.
STARS: Betty Balfour, Rex Davis.
CAMERAMAN: Emile Lauste.
SCENARIST: Eliot Stannard.
TYPE: Comedy Drama.
STAGE: Seventh week.

**Zodiac Films.**

ADDRESS: Stoll Studios.
FILM: "Walter Wins a Wager."
STAR: Walter Forde.
CAMERAMAN: Walter Blakeley.
TYPE: Comedy.
STAGE: Second week.

# MOROCCO BOUND

In three days time an expedition is leaving London in order to take travel pictures in Morocco, Algiers and Spain. These pictures will be directed by Brigadier-General Sir Percy Sykes, K.C.I.E., C.B., C.M.G., the distinguished traveller, and Adrian Brunel. The party will be under the patronage of the French and Spanish Authorities, as well as several learned Societies.

Sir Percy Sykes, who, apart from being on the General Council of the Royal

ADRIAN BRUNEL,
who, with Sir Percy Sykes, is leaving England shortly to take travel pictures in Northern Africa.

Geographical Society, and a Gold Medallist of that Society, is acknowledged to be the greatest living authority on Central Asia, and is the author of the History of Persia and other standard works on the Middle East.

The facilities at the command of this enterprise are uncommonly wide and varied and should provide the expedition with a unique, unconventional and comprehensive record of these adventurous lands.

**Alec Alexander, Jnr.**
(JUVENILE ARTIST.).

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and a
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*Address—*
Lyceum Theatre, London. W.C. 2.

**S. H. HERKOMER,**
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# LOW-TONED PHOTOGRAPHS

*by* COLIN N. BENNETT, F.R.C.S., F.R.P.S.

Technical Expert to "The Kinematograph Weekly."

In photography of all kinds under-exposure is the unforgivable sin, yet like most other sins it is, up to a point, capable of being covered up. You can't make a badly exposed negative print rightly, and once you get beyond a certain limit of the film emulsion's latitude the negative will not give a passable print at all. Still, we are entering upon a time of year when under-exposure faces the topical worker often, and the location man sometimes, so we shall be none the worse for sizing the situation up beforehand, and trying to realise what are our limits and how much we may do within those limits.

### The Irreducible Minimum.

The first thing we must be sure about is to be able to estimate as closely as possible the smallest amount of natural light with which we can work. To help us in this an actinometer or exposure meter is most valuable. With either a Watkins or Wynne meter we shall find that the absolute low limit of illumination is reached when the test paper takes two minutes to darken fully. In making the test it is, naturally, of high importance to see that the light which strikes upon the actinometer shall be no stronger than is coming to the more important objects in the picture to be filmed.

### Film Stock.

It goes without saying that, where we have a doubt about the sufficiency of the light, we shall open the cover shutter blades as fully as they will go and fit our most rapid lens. When we come to choosing the best film for the work, most of us will be brought up short in the realisation we have no effective choice at all. Those others who may be more fortunate may bear in mind a few pointers. For one thing, actinic (blue and violet) rays are the first to be stolen from daylight by heavy cloud, fog and mist.

### Relative Rapidities.

As an illustration of the truth of this, in winter, on dull days, the relative quickness of portrait photographers' printing-out paper and carbon paper becomes greatly altered. Normally, a carbon print is ready when a P.O.P. print started at the same time, in the same natural light, under a negative of similar density, has reached about two-thirds its proper depth. On very dull days this ratio of printing times can no longer be counted upon by a carbon printer, for the bichromatised tissue, being sensitive to green and blue-green light, prints on relatively quicker, while the P.O.P. lags behind. It stands to reason, therefore, that for motion-picture work in a bad light the more colour sensitive our negative film is, the better can we combat a tendency to under-exposure.

### For the Harassed Topical Man.

Panchromatic film is the thing to use on valuable topicals where the light is almost hopeless and where the dark-room staff can be trusted to do the developing in total darkness, or else by the technique of desensitising with phenosafranin.

One more point may be set forth while on the subject of filmstock: a dry film will work a trifle faster, and will record better shadow detail, than the film which has become damp and flabby through storage. If a roll of unexposed negative film be very carefully wound on a drying room drum in total darkness and given ten minutes turning in warm dry air, afterwards being re-rolled slowly, and frictionlessly, and loaded in the camera feed box, it will, barring static electric markings, make a better showing in a poor light than will its sister roll which has not been given a similar dry-out. But the proviso about static markings is important, for whatever of bad effect a little residual dampness in the filmstock's gelatine may have, it is a splendid thing for warding off spontaneous electrification of the base

### The Value of the Thermometer.

Contrary to what might be supposed, there is one way in which we really can make an exposed negative yield more shadow detail than it would normally be able to do. This is by developing it in a warm bath. The absolute high limit of warmth, unless the film has previously been hardened, or unless a special hardener is incorporated in the developer, is eighty degrees. If this is exceeded by even one or two degrees the gelatine will ruck or dissolve, and the negative will, of course, be ruined. Generally speaking, the highest bath temperature it is advisable to work at is seventy-five degrees. At from seventy-five to eighty degrees the extra shadow detail obtainable, as compared with what we should get on a clipping from the same film developed at sixty-five degrees, is very remarkable.

### A Warning.

Along with this extra detail we may expect chemical fog, and when it becomes visible, and well before it gets heavy, the film must be quickly rinsed in cold water and plunged in the fixing tank. Once let chemical fog catch up on the faint half-emerged shadow detail, the general quality of the negative will be far worse than if it had simply been developed at normal temperature and not given any special treatment at all.

Coming to ways of palliating under-exposure effect during development, there are two. We may use a developing agent which is highly energetic and possesses a high Watkins time factor, and we can encourage the appearance of shadow detail before the high-lights choke up by using the developer comparatively weak and lengthening development accordingly.

### Some Developers.

Metol is a suitable developer for under-exposed negatives. A plain metol developing bath can be made up by simply leaving out the hydroquinone, and nearly all the bromide, from our usual metol-hydro developer. If the regular bath contains citrate, leave out the whole of that also.

Other developing agents, not generally found in the store-rooms of kinematograph film producers, but which are, each in its way, wonderfully suitable for under-exposed films, are amidol and glycin. Amidol, unlike other silver bromide reducing agents, works without an alkaline accelerator, being simply dissolved as required in a solution of soda sulphite.

The working bath needs no bromide at all, and if used at a temperature not exceeding seventy Fahrenheit will produce little chemical fog, even though allowed to act on the emulsion for a long period, during which time it will bring out whatever half-tones are recoverable.

Glycin is a developer of quite a diffeernt sort. Since 1914, and up to quite recently, it has been off the British market. Now it can be bought again in brands, British made and otherwise. It works slowly, surely and cleanly in a bath containing soda sulphite and potassium carbonate, without bromide. The bath should be used diluted, and may be well warmed, as already described for under-exposure work in general. Development takes a long time, an hour or more perhaps, but when the negative film emerges the last possible scrap of shadow detail is there.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Ninth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Third week.

FILM: Not titled.
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Scheduled.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: Not titled.
STAGE: Scheduled.

**Big Four Famous Productions.**
ADDRESS: Gaumont Studios, 59, Lime Grove, Shepherd's Bush, W.12.
FILM: "Potter's Clay."
DIRECTOR: Grenville Taylor.
STAR: Ellen Terry.
SCENARIST: Langford Reed.
CAMERAMAN: Robert Dykes.
STAGE: Third week.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama.
STAGE: Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Ninth week.

FILM: "Love's Boomerang."
DIRECTOR: John Robertson
STAGE: Ninth week.

**Gaumont Film Co.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: Not titled.
DIRECTOR: Will Kellino.
STARS: David Hawthorne and Flora Le Breton
CAMERAMAN: A. St. Brown.
TYPE: Drama.
STAGE: First week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.

FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Casting.

FILM: "The Lion's Skin."
STAGE: Scheduled.

FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Bentley's Conscience."
STAR: Robert Lorraine.
CAMERAMAN: Geoffrey Barkas.
STAGE: Second week.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Eighth week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 52——Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

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REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

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SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.

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VIOLET HOPSON PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

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FILM: Song-story Pictures.
DIRECTOR: H. B. Parkinson, W. C. Rowden and Geo. Wynn.
CAMERAMAN: T. R. Taumwood.
STAGE: Starting new series shortly.

FILM: "Tense Moments with Great Authors."
DIRECTORS: W. C. Rowden, H. B. Parkinson and Geo. Wynn.
STARS: Fisher White, Sybil Thorndike, Ivan Berlyn & H.V. Esmond.
STAGE: One a week.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Fourth week.

**Parkstone Productions.**
STUDIO: Lytham.
FILM: Series of Comedies.
STARS: Harry Low and Dawn Meredith.
DIRECTOR: Dave Aylott.
CAMERAMAN: Walter Buckstone.

**Seal.**
STUDIO: Prince's Studio, Kew Bridge.
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Second week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Eighth Episode.

FILM: "The Little Brother of God."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Fifth week.

FILM: "The Peacemaker."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Fifth week.

FILM: "The Truants."
DIRECTOR: Sinclair Hill.
STAR: Joan Morgan and Phillip Simons.
CAMERAMAN: Adolph Burger.
STAGE: Completed.

**Thompson Productions.**
FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss
STARS: Stewart Rome and Joan Morgan.
STAGE: Second week.

FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Scheduled.

*Continued on page 13*

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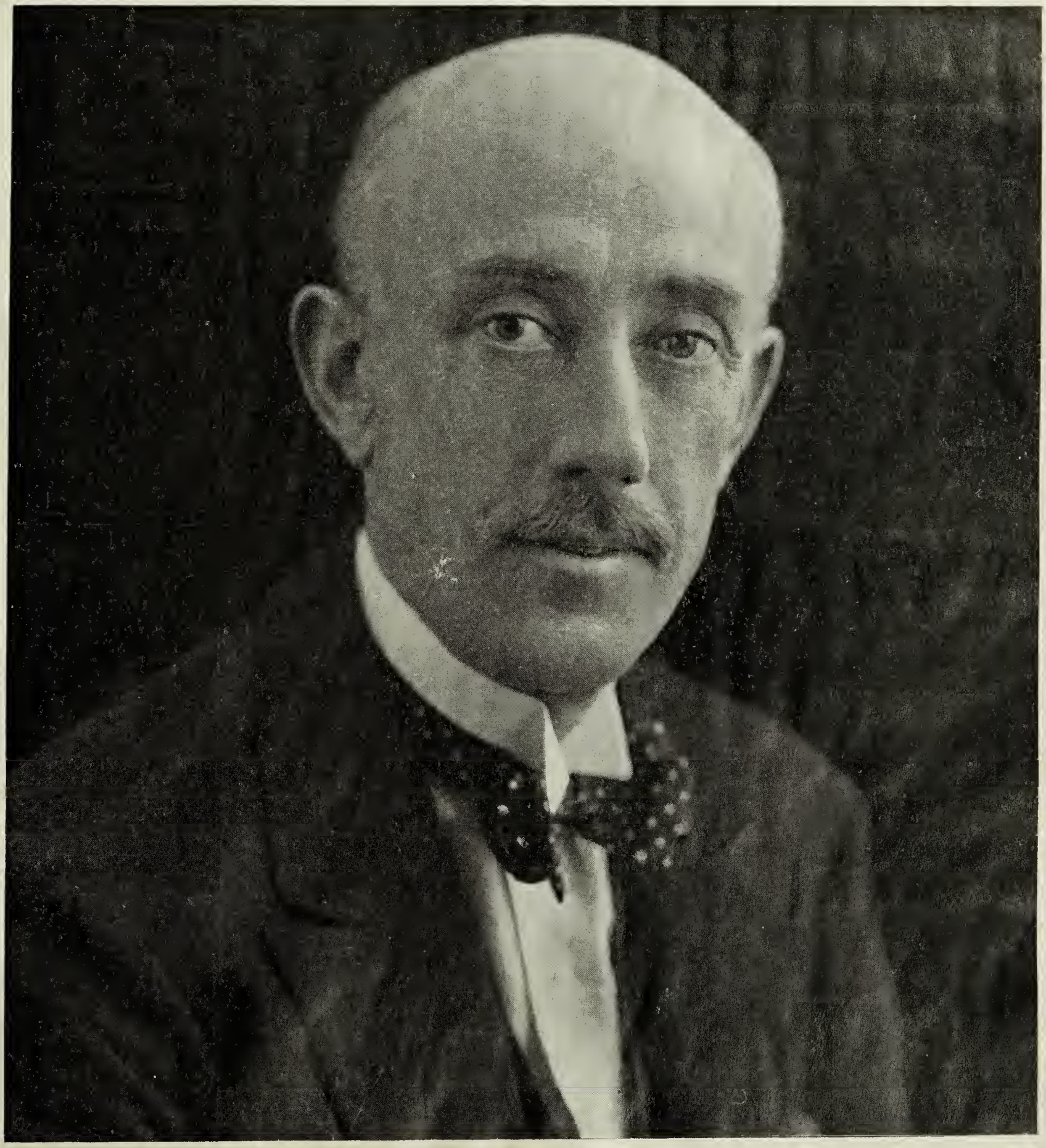
# The MOTION PICTURE Studio

Vol. I.—No 30 Saturday, December 31, 1921. FOURPENCE

The Organ of all concerned in the production of BRITISH MOTION PICTURES



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Vol. 1. No. 30

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Dec. 31, 1921

*Making a Prosperous New Year.*

FIRST of all we hasten to wish all our readers a most prosperous year. Having done that with all sincerity, we add that from the evidence within our possession and the facts within our knowledge there is every reason for predicting that 1922 will indeed be the best year in the history of the British producing industry. It is only natural and right for our readers to assume that, by virtue of the elaborate organisation of our associate journal, the *Kinematograph Weekly*, we must of necessity be in an exceptionally well informed position, and it is because of the truth of this assumption that we are so confident in assuring all engaged in the production of British motion pictures that the year whose advent we shall hail at midnight to-night will be a period of exceptional prosperity and success.

* * *

*Inter-Dependence.*

THERE are reasons — and very good ones—for making this assertion and they strike very deep into the roots of the whole kinema industry. And it is opportune to emphasise a fact that is more readily overlooked than regarded; the interdependence of the various phases of the industry. It is one of the boasts of the artistic side that it is self-contained and has no direct connection with the renting or the exhibitorial sections of the industry. But this is as foolish as it is erroneous. In no other industry are the various units so fundamentally dependent upon each other. No sane person imagines—seriously and intelligently imagines—that there would be any film producing industry if there were no exhibitors. Nor that there would be any exhibitors if there was no public demand for films. If there is any section that could be eliminated as being possibly superfluous then it must be the renting side.

* * *

*The Hope for 1922.*

BUT the main fact that requires emphasis is that the producing, the renting and the exhibitorial sides of the business are inter-dependent on each other and all totally dependent upon the public. And here it is that the hope for 1922 is centred; a hope that is very robust and well founded. For there is no diminution in the public demand for motion picture entertainment. With this proviso: the standard of quality must be elevated. That is to say that the public will absolutely and eagerly "eat up" films if they are of a high quality. So that the circle turns to the producing industry again; if British producing concerns will turn out films of high emtertainment value the public will respond by placing British films on a pedestal of popularity that will for ever place American pictures on a lower plane. The prosperity of 1922 for the British producing industry rests, not on the lap of the gods, but in the hands of the British producing industry. And it is because we are aware of the determination of certain of the leading British concerns to increase quality as well as quantity of output that we look forward to 1922 with high hopes.

* * *

*Invertebrate Professionals.*

ELSEWHERE in this issue will be found an imaginative article "Nineteen-Thirty-Two," which will strike the superficial-thinker as being quite funny but which will appeal to the imaginative and the person with vision as containing germs of several good ideas. What is worthy of comment on this page is the realisation by Gerald McKie that "the kinema profession really has become a great serious profession." His dramatic outburst is true to life: "few of us really took the profession seriously and we who did thought that we were on a bad egg; that the profession would crumble to pieces and leave us stranded." That this feeling does exist in certain cases we know to be a fact. But such persons ought to leave a profession that appears to them to be so precarious. If they have not confidence in their calling, their best plan is to get another "call." Faint hearts are not only unsuccessful in winning fair ladies but also in achieving success in any walk of life—including the kinema profession. It is to be sincerely hoped that the new year will see a weeding out of the Doleful Dicks and the Bilious Berthas and the Mournful Mary's and the Jejune Jeremiahs; we shall be content to have the profession made up of the Strong-Hearts and the Strong-Heads and the Strong Hands—the men and the women with courage and confidence who are prepared to work hard so that Gerald McKie's vision materialises and the kinema profession becomes "a huge national enterprise, bringing success and prosperity to all engaged in it."

* * *

*Quit the Ruts!*

ONE of the complaints that could be levelled against motion pictures with some degree of justification is that film plots are much of a muchness. Seldom, if ever, do we get farces and burlesques. We believe that a man with the right temperament could make a real old-fashioned rollicking farce that would be the talk of the industry for its laughter-provoking qualities. The man with the right mentality could make a film burlesque. A pet idea that we have always had is that there is a small fortune awaiting the man who can produce a film burlesque of some of the Sherlock Holmes stories. What film-producing concerns have to do is to get out of the rut.

## Kinema Club Notices

INSTEAD of an informal House-Warming it is intended to have an Official Opening Ceremony on January 19, when the premises will be formally opened and the event celebrated at a Dinner to be followed by a Musical Program. Fuller particulars will be announced later.

ONLY a few days remain for applications as Foundation Members at the special annual subscription of Three Guineas. Members enrolled after January 5 will have to pay an annual subscription of Five Guineas.

¶ All enrolled members must send their subscriptions at once to the Hon. Secretary, Kinema Club, 93, Long Acre, W.C.2.

# 1921—1922

We stand between two worlds : 1921 dead, and 1922 struggling to be born.

A great deal of slobber and sticky sentiment has gathered around the issue of new wall-calendars in the past : pensive maidens dream of the missed proposals of the past, and beery boys " swear off " for the future. It is with no intention to outshine the pensive maidens or the alcoholic youths that we draw attention to the fact that 1921, having handed in his checks, is about to be replaced by a sturdy youngster who has a whole year's life before him.

One of the traditions associated with this season is that a hefty kick should always be given the dying year; its obsequies are a chorus of dismal jeremiads and its epitaph : " Thank God, the year is dead."

But in taking a view of 1921 from the professional point of view we are forced to abstain from traditional procedure. Looking back over the months of the past, we find that 1921 has been a year of considerable importance to the British producing Industry.

'Tis true that it includes in its scope a kinema slump without parallel, but that slump was the result of a conspiracy of events such as unusual hot weather, a disastrous coal lockout and other blessings of this description. But these are causes which affect the picture house rather than the studio.

As a matter of fact, the wonderful weather of 1921 provided unusually fine opportunities for loeation work, and it is exceedingly disappointing to find that full advantage was not taken of these opportunities.

The slump in the picture theatres will be felt more by American film renters than by British producing concerns.

The most important happening of the year was the formation of the British National Film League with Colonel A. C. Bromhead at its head. The effect of this very valuable league is to ensure a regular supply of British films for British screens and a violent attack on the block-booking system which has done more than anything else to throttle the British producing Industry.

1921 has been the year of the birth of this journal—a fact that is not so much important for what it actually is as for what it signifies. The existence of the MOTION PICTURE STUDIO is significant of the status that the British film producing Industry has attained. No longer can the Stage look on the Studio with contempt ; no longer can Los Angeles look on the British Industry with amusement ; an industry that is articulate is an industry powerful and conscious of its power. In 1922 and the years to follow, as in 1921, the MOTION PICTURE STUDIO stands for all that is highest and best in British productions : there is no aspect of the Industry in need of support or of condemnation that the STUDIO will not hasten to support or condemn.

During the year (and in that part of it in which the STUDIO has existed) the Kinema Club has been formed. This is not only a great triumph for the STUDIO but is of far-reaching importance to the whole of the kinema Industry. It requires the seer's vision to predict the beneficial influences that will result from such an organisation as the Club. In respect of the Club alone, the British producing Industry at once attains a crowning distinction, as in no country in the world is there such an institution.

Nor must the fact be overlooked that during 1921 British films of a new order have been achieved. In the space of a year films of the super-quality and magnitude as " The Bigamists," " The Glorious Adventure," " The Fruitful Vine," " Pickwick Papers," " Bluff," " The Night Hawk," and " Carnival " have been negotiated with utmost credit to all concerned. These are vindications of the claim that the STUDIO and its associated journal has made : that this country is capable of producing films better than the best Americans.

One other point that warrants notice : the gradual and almost imperceptible invasion of this country by the Americans. Directors, artistes, cameramen and whole producing units are slowly making their way to this country—all very ominous signs of the decay of Los Angeles and the recognition of this country by America as the centre of the producing world.

The foregoing are all facts of the past, and are only useful in so far as they are capable of bearing deductions for the future. And the greatest deduction of all (because it includes all others) is that now is the time for every member of the British film producing Industry to co-operate for the purpose of extracting every ounce of benefit from the propitious circumstances. The immediate may be a little gloomy, but our reading of the past and our knowledge of the potentialities of the future encourage us in the belief that 1922 is going to be the best, biggest and brightest year in the history of British films. With a readiness to pull together, all our readers can share in the advantages.

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# QUEEN MARY

It is perhaps characteristic of the man that while two or three other folk have been for years talking of filming Mary Queen of Scots, Denison Clift has swiftly made his decision and started on the preliminaries of making a picture around this tragic figure of history.

There are two aspects of the Royal tragedy—the historic and the romantic—and Mr. Clift, while paying great regard to the historic accuracy and authenticity of the actual incidents, is concentrating on the tragic romance of the story.

For many months, now, he has been engaged in careful and exhaustive research into all the historic facts connected with the story and has searched through all the official records at the British Museum in order to provide an historically accurate basis for his story.

He has now completed his scenario, emphasising the romantic side and minimising the religious aspect of the story, and this will be produced by him as an eight-reel drama. It is to be a tragio-romance, and Mr. Clift has made all the necessary arrangements for securing most of the scenes on the actual locations, including battle scene in Warwick Castle, and other scenes in other parts of Scotland.

Two or three of the leading historical experts have read and examined the scenario and have testified to the skill of Mr. Clift in developing the romantic side of the story without transgressing historical accuracy, and the care with which he has assiduously avoided any of the questions of religious controversy.

The scenario thus being completed and approved by historians, Mr. Clift is proceeding to cast for the picture. He has already secured, for the part of the Queen, Fay Compton, who is fortunate enough to possess a physiognomic resemblance to the tragic Queen that is truly remarkable. Miss Compton "made up " from the famous picture of Mary Queen of Scots which is in the Wallace Collection, and this reveals the fact that the actress's forehead and nose are phenomenally like the original.

Denison Clift expects to start actual producing in the course of the next few days and to complete the production early in 1922, when he is arranging a Trade show at which notable society and titled people have already promised to be present. "Mary Queen of Scots " is the first of a series of famous stories which Mr. Clift is to produce under the banner of " Denison Clift Art Productions," and we expect to be able to announce next week the name of the leading renting concern who is to handle them in this country, together with the name of a famous American firm that will handle them in U.S.A., and the name of the second Denison Clift production.

Mr. Clift has now finished his contract with Ideal, for whom he has produced several productions that are recognised as Britain's best. Prior to coming to this country he was engaged on the production side in America. In 1917 Cecil B. de Mille "discovered " Clift, and for two years he was attached to the literary staffs of De Mille and Thomas H. Ince, for whom he wrote stories featuring W. S. Hart, Sessue Hayakawa, Louise Glaum and H. B. Walthall. In 1919 William Fox made Clift production editor to the Fox organisation. He then wrote the stories of, and produced, several films himself, in America prior to coming to this country, where he has been chief producer for Ideal, and numbers " The Diamond Necklace," " Demos," " Sonia," and " The Old Wives' Tale " to his credit.

# High Lights

## Intimate Studio Gossip

Last Wednesday I shook hands with Adrian Brunel as he stepped into the taxi with Crispin Hay, his cameraman, to commence the journey to Morocco where he is to direct the Travel films and the Story-Travel films for Solar Productions. In the latter Annette Benson and Miles Mander will play leads, while the Travel films will be made in entirely original circumstances by virtue of the fact that each one will be based on the authority and advice of an expert on the particular locality. Thus Sir Percy Sykes and Sir Henry Bax-Ironside, K.C.M.G. (who are authorities on Morocco and the Balkans respectively) are on the board of directors and will advise on the productions. John Neill, the well-known civil engineer, is another director.

* * *

These Travel films will be five-reelers, and when completed will be shown at the Philharmonic Hall, while the particular authority will lecture on the locality. Solar Productions is to be congratulated, also, on having secured the services of Miles Mander as general manager. Mr. Mander, in addition to his recognised histrionic abilities, is very widely travelled and an authority on various European countries.

* * *

N. G. Harper makes a desperate bid for notoriety by writing a letter to the notorious *Plain English* in which he says: "By accident I have been for several years compelled to have close dealings with members of various film companies; and I have not yet discovered one company that is free from the Jewish influence and that is not a centre for the worst kinds of vice. One in particular, boasting an exaggeratedly 'British' name, and loudly advertising itself as 'all-British,' is run exclusively by German-Jews, and the studio is a perfect sink of corruption. These are the people who are to supply the entertainment of the British public."

* * *

Whoever N. G. Harper is I am fairly safe in defying him to name the British studio which is "a perfect sink of corruption." In their moments of healthy discontent artistes will call studios all sorts of names, but no one who knows British studioland seriously suggests that immoral practices are indulged in. However, I have written to the editor of *Plain English* and requested him to obtain from his correspondent full names, addresses and dates and the cases within his own experience

* * *

Already preparations are being made by Kenelm Foss for the production of his next film, "A Romance of Old Bagdad," in which Matheson Lang will play the leading part. The whole of the interior of the Walthamstow Studio will be transformed into an Eastern palace. This entails a considerable amount of work, and Mr. Foss estimates that the principal set will cost more to erect and furnish than any set yet utilised in a British studio. Mr. Foss has engaged an assistant whose expert knowledge in Eastern architecture, dress and customs will ensure the correctness of every detail. Apart from this, Victor McLaglan, who will also feature prominently in the cast, spent several years during the war as Provost-Marshal of Bagdad, and as he made a study of the customs and religious rites of the people, his knowledge will also prove of considerable value. Evelyn Brent and Dacia (the famous dancer from "Chu Chin Chow") have also been engaged for the film, work on which will commence at the earliest possible moment.

* * *

It is with profound regret that the whole of the kinema and theatrical professions heard of the death of Sir John Hare at his residence in Queen's Gate in his 77th year. The late Sir John became famous as a result of his appearances in "A Pair of Spectacles," and built up a great reputation for old man parts. He also played in films, in which he met with some degree of success. Incidentally, Douglas Munro tells me that during the air raids in 1917 he had to go on for Sir John in his part of Benjamin Goldfinch in "A Pair of Spectacles." The funeral of the remains of the late Sir John takes place to-day (Saturday).

* * *

George Woods-Taylor, the late secretary of the Kine-Cameramen's Society, and who is now in India as official kinematographer to the Prince of Wales' tour, writes to tell me that he expects to be back in England about April or May next. He sends the compliments of the season to all his friends through the STUDIO and, next to his Society, his chief concern is the Kinema Club. Mr. Woods-Taylor was on the original formation committee and worked hard for the success of the club.

* * *

Walter West is now nearing the completion of his latest picture. This is a Violet Hopson Production with the title "Scarlet Lady," Miss Hopson playing lead. I was interested to know that the old steeplechaser, Platonic, now running over the English courses, is one of the "stars" in this film and that while working in it the horse also ran in a race at Windsor last week—and won. A good omen for Walter West's picture.

**"MEGAPHONE."**

## WHO'S WHERE

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such. For the benefit of all concerned, therefore, we are commencing a "Who's Where" feature, which will be printed weekly, and will be a list of names, addresses and 'phone numbers.

BEGG, GORDON: 197A, Latchmere Road S.W.11. Battersea 21.

BROOKE, EVA: 7, Treborough House. Gt. Woodstock Rd., W.1. Mayfair 871.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St, Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LUGG, WILLIAM: 12, Heathfield Gardens, Chiswick, W.4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road. N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W.

RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE,: 14, Queen's Road, St. John's Wood, N.W.8.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13.

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.
*Extra lines*, 1s. per insertion.

# Where they are and what they are doing

Sinclair Hill has completed "The Truants" (Stoll).

T. R. Thumwood is photographing for Masters.

George Fitzmaurice is due back in London this week.

Manning Haynes is directing "Sam's Boy" for Artistic.

Bertram Phillips is cutting and assembling "Topsy Turvey."

Harry Low stars in the new series of Parkstone Comedies.

Herbert Wilcox is managing director of Associated Exhibitors

D. P. Cooper has finished photographing "The Peacemaker" for Stoll.

Wyndham Standing may commence work shortly on a film in England.

Pardoe Woodman is playing in "The Reaping," a new Hardy film.

Rene Guessart is photographing "The Bohemian Girl" for Alliance.

Martin Thornton has completed "The Little Brother of God" for Stoll.

Gladys Cooper has nearly finished work in "The Bohemian Girl" for Alliance.

Ann Trevor plays in "Prunella" at the Everyman Theatre, with Milton Rosmer.

Joan Morgan has now finished work in the leading part in "Dicky Monteith" (Thompson).

Kenelm Foss has practically completed "Dicky Monteith" for Thompson, at Walthamstow.

Geoffrey Malins commences work next week on "The Reaping" for the Hardy Company.

Fothringham Lysons has been booked for a leading part in Hardy's next production, "The Reaping."

Robert Vallis has been appearing in "The Little Brother of God" and "The Peacemaker" (Stoll).

Rafael Sabatini has been working on the script of "The Reaping," a story of the French Revolution.

Queenie Thomas has completed her star part in "Topsy Turvey" for Bertram Phillips' productions.

Milton Rosmer is playing at the Everyman Theatre, Hampstead, as one of the principal characters in "Prunella."

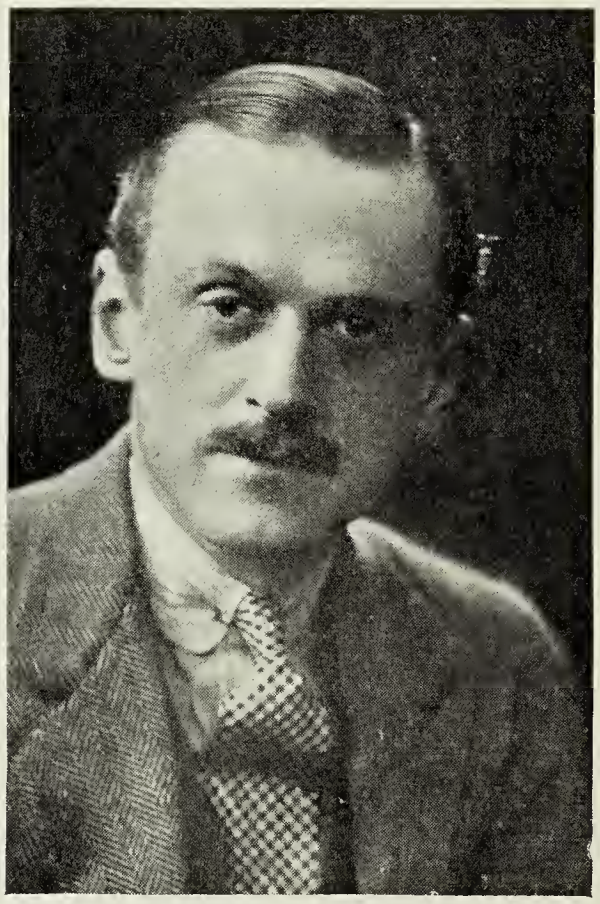
George Calliga is at present in Paris.

Grenville Taylor has now completed work on "Potter's Clay."

Stewart Rome starts work next week in the lead in "The Reaping," a Hardy production.

Evelyn Brent has returned from Spain, where she has been working in the new F. P.-Lasky film.

## OFF TO MOROCCO



**MILES MANDER.**

**This is the general manager of Solar Films, Ltd. Besides being general manager he will accompany the concern on its tour of Spain and Morocco, and will play lead in its first production "Broken Sand."**

Olaf Hytten's new address is: 33, Charing Cross Mansions, W.C.

George Ridgwell is working at Stoll's on the new Sherlock Holmes series.

Marjorie Hume is playing lead in "The Reaping" for the Hardy Film Company.

M. A. Wetherell has arrived back in England after having spent many years with the South African Film Company.

Sidney Jay has been spending his holidays in Nice, Monte Carlo, Paris and Berlin. He arrived back at his office on Wednesday

Mary Patterson will star in a series of six Milo Films.

Frank Grainger is turning on "Sam's Boy" for Artistic.

C. Eric Smith is a director of the Big Four Famous Productions.

Robert Lorraine plays lead in "Bentley's Conscience" for Ideal.

Crispin Hay is photographing "Broken Sand" for Solar Films.

John Robinson, the F. P.-Lasky director, is due back from Spain.

Germain Berger is photographing "The Reaping" for Hardy Films.

Geoffrey Barkas is photographing "Bentley's Conscience" for Ideal.

Constance Collier is working at the Alliance studio in "The Bohemian Girl."

Dayang Muila, of Sarawak, is one of the directors of the Big Four Productions.

Langford Reed is the writer of the scenario of "Potter's Clay," the new Big Four film.

Eille Norwood has been playing in the eighth episode of the Sherlock Holmes series.

Annette Benson is playing in the new Solar film, which will be made in Spain and Morocco.

George Beranger has started work on "Thou Shalt Not," a new production being made in Holland for Granger-Binger.

Maresco Marisini has finished work in "Sherlock Holmes," and will shortly commence with Hardy in "The Reaping."

Bert Darley, the actor-manager of Milo Films, expects to start on a new Milo production in the course of the next few days.

Amy Verity, having finished playing in the lead in "Sinister Street" for Ideal, will sail for America on January 4 to fulfil important engagements.

Adrian Brunel is responsible for the scenario of "Broken Sand," the new production which Solar Films is to make in Spain and Morocco.

G. Godfrey, the Harma photographic manager, is open to accept offers, as his firm has closed down for the winter months. His address is: 27, Carmichael Road, South Norwood, S.E.25.

# "NINETEEN-THIRTY-TWO"

*Crash!*

Twenty worlds seemed to collide inside his head, and Gerald McKie awoke.

Everything seemed strange, and yet familiar. The room was new, but old. He himself seemed stale, and yet fresh.

Bewildered, he staggered—his legs were unaccountably weak beneath him—out of the door. He found himself in an office, sumptuously furnished, brilliantly lighted, delightfully cosy.

Behind a massive desk sat an elderly-looking man; piercing eyes, silky-white hair, moustache and beard, smart suit, well-manicured hands.

The man at the desk gasped when he saw Gerald.

"Heavens! it's McKie!" and he jumped to his feet, seized Gerald's two hands, and led him to a chair.

"Where am I? What am I? Who am I?" the interrogations gushed out.

"My dear fellow, there is much to explain, and I'll do it after we have had dinner together. But the outline of the position is this: Ten years ago you were a film artiste, and one night there was a little accident at the studio, the result of which was the depression of a bone in your head on to your brain. And for ten years you have been in a state of coma. To-day you have recovered!"

* * *

After dinner Gerald heard all, and the story was a combination of "Rip Van Winkle" and Wells' "When the Sleeper Wakes." He now knew that it was New Year's Day, 1932, and that the world down in Flicker Alley had progressed ten years.

* * *

Next day he started out to Studioland in company with the elderly gentleman, who he discovered was W. G. Talkner, who in Gerald's "day" was a leading film journalist.

* * *

"This," said W. G., indicating a palatial building in Wardour Street, "is the office of 'La Agencie Artiste.' Here all the casting of all the producing companies is done. This extensive business commenced in a little office off Long Acre, where an agency was run by three energetic young men named Bertram Fryer, W. K. Rodger and Max Roma. . . . Let us go inside."

They passed through the revolving doors and were approached by a uniformed attendant.

"Are you new clients?" he asked, and on receiving an affirmative reply, they were ushered into a lift, which took them to the third floor.

They passed into a room marked "Registrations."

With unobtrusive courtesy they were received by one of the three clerks in attendance

"What is your type?" was the first question.

"Juvenile lead," replied Gerald

The clerk swung into position a large filing cabinet and pulled open the section marked "Juvenile Leads."

Professional name, private name and address, height (measured on the spot by the clerk), colour of hair and eyes, accomplishments and particulars of previous work were all noted down, and Gerald was then passed into the "Test Room," where a hundred feet of film was taken of him and filed for reference

As they went out into the street W. G. explained that the old system of a multiplication of agencies had been done away with by the enterprise of the "three young fellows of Broad Court," and the numerous agents had amalgamated into "La Agencie Artiste." Only at La Agencie could artistes be engaged, and only members of the Kinema Club were allowed to be registered at La Agencie.

"What about casting directors?" asked Gerald.

"Most of them are on the staff of La Agencie," explained W. G.

"And now what'll happen to me?"

"When a director is casting for a production he goes to La Agencie and hands over his script to the chief casting director there. Together they discuss the players required, and then the casting staff is put on the job. Each member of the casting staff is a specialist; one deals with leading ladies, another with juvenile leads, another with ingénues, another with heavies, another with supers, and so on. They select from their dossiers half a dozen of each character required, and these are considered by the director, who also spends half an hour in the operating room, where the test films of the players are run off for him to see. When he has made his selection the players are called to La Agencie. They are each supplied with a copy of the full script and a sheet of 'make-up' requirements—wigs, costumes, etc. They are allowed to take the script home to study carefully, and the 'make-up' sheet they take, first to the wig maker, and then to the costumier, each of whom, by the way, has an office on the Kinema Club premises, because, you must understand, the club is the centre and the circumference of the producing industry. . . . Let us go along there now."

Before Gerald had met with his accident he had been present at the first general meeting of members of the club, and his recollection of the club was two buildings in Great Newport Street. And it was to Great Newport Street that W. G. piloted him now. But the two buildings had grown into almost the whole side of the street, commencing with the premises that he remembered used to be Goldwyn's headquarters and ending next door to a large hotel which stood at the corner of Upper St. Martin's Lane.

The entrance of the club was still at No. 9, but the entrance alone occupied the whole of the frontage of that building. There was a roomy foyer inside the revolving doors. Here were men talking and smoking; messengers in livery hurrying to and fro: two lifts were constantly ascending and descending.

W. G. passed Gerald through as a "visitor."

Disregarding the lifts, they walked up the massive marble stairs to the first floor. A long corridor ran the length of the whole of the buildings. Doors opened out to the billiard rooms, card rooms, offices of the administrative, lounges, dining rooms, etc.

The second floor was the ladies' precincts. The third floor were suites of offices: the Kine-Cameramen's Society, the Film Press Club, Willie Clarkson, Rayne's the costumier, as well as a cluster of offices rented by club members—directors, stars, and others—for business purposes.

On the fourth floor were reading rooms, writing rooms, make-up rooms, rehearsal rooms, large kinema theatre for Trade shows, etc.

And everywhere—*life*.

That is the impression that Gerald obtained—*Life*. This film profession was a living thing. It pulsated. It was mobile. It was animate. It was as sure and settled as the Thrones of Eternity.

"This is the biggest club in the world now," remarked W. G. "The Gleam Room Club closed about four years ago—it was the last dying kick of the theatrical profession (there are only two of the old-fashioned 'speaking' theatres in London, and only five in England now), and the Savage and the Garrick and the Eccentric Clubs are small and very exclusive affairs. Here at this club there is something happening every hour—a Trade show, or a concert, or a rehearsal, or a dance, or a dinner, or a lecture, or an interview, or photographs for the Press. On the second floor are a suite of offices for the use of pressmen only—results: see to-day's newspapers. . . . Oh, by the way, let us call in at the Kinema Press Buildings."

A few steps up Long Acre brought them to a huge building at the corner of Endell Street.

"Oh, *John Bull* offices!" exclaimed Gerald, with delight.

"The late offices of *John Bull*, you mean," said W. G. "*John Bull* took over the big premises of a rival concern in Farringdon Street about eighteen months ago, and these premises are now given over to all the periodicals issued in connection with films. They are still owned and controlled by the same firm that owns *John Bull*, and all the staffs are expert film journalists. We can pop in and see some of them—I know 'em all."

Inside, W. G. took Gerald into a suite of wonderful offices: heavy carpets, massive desks on wonderfully carved legs, diffused lighting around the four walls, hydraulic "messengers" for sending copy to the printers, etc.

"These are the editorial offices of the *Kinematograph Daily*, which is a morning paper full of kinematograph news. It sprung from the old *Kinematograph Weekly*, whose place is now taken by the *Kinema*, an old rival of the *Kine. Weekly*, which this firm has acquired, revolutionised, and converted into a really powerful Trade organ. Through this passage, and over there, the whole left wing of the building is given over to the *Motion Picture Studio*, which is as big in size as the *Kine.*, and quite as useful and successful. Up above are the offices of the "Fan" papers—*Pictures*, the *Picturegoer*, *Film Fiction*, *Flicker Fun* (a film 'comic'), and several others. . . . You will see that the main principle of the British film-producing industry is centralisation, and as a conclusive proof let us jump in a taxi and go to Kingsbury"

An hour later Gerald was being shown over the Studio City at Kingsbury.

"About ten years ago," W. G. explained, "British films were placed in an impregnable position by the formation of the British National Film League. This eventually became an amalgamation of all British film-producing concerns, and the league built this wonderful city, which far outshines the old Los Angeles that used to obtain before you met with your accident. Here, you see, is a collection of twenty-two studios, all owned and controlled by the league. They are rented by producing con-

(*Continued on page 15.*)

# ACTION AND SUSPENSE

*by* HENRY EDWARDS

As a director of films, it has been my lot to read all sorts and conditions of scenarios, and the more I read, the more I realise the difficulties that confront the scenario writer when he sets out to tell a story in the language of actions, which the heart must read from pictures on the screen. There are many stories to be told, but not every story can be told in pictures.

This, I fear, is the great stumbling block : that so many subjects are chosen which are unsuitable for the medium of expression at our disposal. How, then, shall we decide which story is the most suitable ? Only by carefully dramatising our facts before we employ them. We must visualise our story so that it can be told in the things our characters do ; we must build it so that situations arise compelling our characters to do certain things, but always their actions must be logical and from the audience's point of view—inevitable.

This brings me to perhaps the strongest truth the scenario writer can keep before him—that it is the primary function of drama to entertain. The hope that something will happen will not hold an audience for long ; therefore, we must so construct our story that suspense is created—suspense is the dread that something may happen, and it is on this that we must build our story.

We must so construct it, that by careful preparation impending difficulties or dangers are looming up before our characters. We must show the audience these dangers, and keep our characters ignorant of them until the proper moment ; and it is the nearing of the danger to the blissfully ignorant character, making us long to cry out and warn him, that gives suspense. Let us take an example :—

The scene is near a tumble-down shed on a hillside, with here and there an empty box about, and a general assortment of rubbish. Tired and hungry, our hero wanders in and, seating himself, rests awhile. In searching his pockets for food, he finds a cigarette—he lights it, and casts the burning match to the ground. The cigarette keeps off the pangs of hunger for a while, and, with renewed strength, he rises and leaves the picture.

No sooner has he gone than the burning match ignites the dried rubbish about, and the box on which he sat explodes with enormous force.

He had been sitting on dynamite used for blasting the hill-side.

Here is a case in which there is expectancy, and never for a moment suspense, because the audience does not know of the impending danger to the character.

Now let us defy the critics who clamour for "surprise" in film construction, and tell the incident in the language of the screen.

When the quarrymen went away some time before, they left behind them a box of dynamite used for blasting the rocks. We have seen previously the enormous explosive force of even a small quantity from one of these boxes. Our hero has dragged himself to the quarry districts. He enters as in the previous incident, and rests upon the apparently empty box, which the audience knows contains sufficient dynamite to blow him to glory.

As before, he searches his pockets for food, and finds a cigarette ; as before, he lights it, and casts the burning match to the ground, but with how much greater significance. While he is enjoying his smoke, and feeling less the pangs of hungry, the match is catching the dried grass and rubbish, which will lead to his destruction. It becomes a question as to which will take the longer, the hero to recover his strength and go, or the box of dynamite to explode.

Here is sheer suspense, and when the hero has gone it is no jar to the audience, but rather a pleasurable expectancy to see the box explode harmlessly in the air.

I do not claim the germ of this idea to be original, but it serves to show the difference between expectancy and suspense. It is melodramatic, but the principles governing it apply equally to the slightest incident, and if we are to make a story interesting from beginning to end, we cannot disregard the apparently trivial things. They make for light and shade in a picture, and are vital to a climax.

At the very commencement of our picture we must find an incident that will serve the purpose of helping our characterisation.

It is not sufficient to say in a leader "John Jones," and then show a picture of our hero. For the audience, knowing nothing of John Jones, cares less.

They had no lead ; nothing compels them to watch with interest the doings of John Jones ; let us tell more than the scene that follows it can convey. Let us show something that has gone before the opening of our story as follows :—

"John always knew when he had had enough, but the taste of it had got into his blood, and his outlook on life was 'What does it matter ?'"

We have now some interest in John's efforts to fight drink. We will take the scene to be a public-house bar. He walks down the line of the floor-boards towards us, and only staggers from it at the last moment. The other character tries to persuade him that he is all right, and presses another drink on him, but John refuses ; *he* knows better. At this moment a new interest is introduced in the person of John's long absent brother. They are great chums, these two, and drinks are purchased. In the great delight of seeing his brother again, yet knowing he has had enough, John struggles as to whether he shall drink or not. Then in his face we read "What does it matter ?" and he drinks to his brother's return. It is this last drink that takes him over the mark, and again his resolutions are broken.

Here is an instance when the leader creates suspense. It tells us that John is conscious of his failing, and indicates his weakness, giving the audience the hope that he may overcome it ; that he doesn't makes a situation from which further action is demanded, and so a trivial incident serves its purpose in building towards an inevitable climax —and creating *suspense*.

The letters of the film alphabet are s-u-s-p-e-n-s-e. *Hepworth Magazine*

# NEW YEAR REVOLUTIONS

BEING SOME IMAGINARY RESOLUTIONS WHICH WOULD REALLY BE REVOLUTIONS.

BY A STUDIO MANAGER : "Never to attempt to cut artistes' salaries."

* * *

BY A CAMERAMAN : "Not to try to teach the director his business."

* * *

BY A STAR : "I will endeavour during the coming year to remember that there was a time when I was only a small-part player."

* * *

BY AN ASSISTANT DIRECTOR : "To refrain from acting towards the supers as if I were D.W. Griffith."

* * *

BY A MANAGING DIRECTOR : "I will refrain from running my producing concern on the policy that 'the cheapest is the best.'"

* * *

BY A CROWD PLAYER : "To regard my work as of as much value and importance as the star's."

* * *

BY A DIRECTOR : "I promise not to act as if I were a little tin-pot god, but to regard every member of my staff and of the cast as members with me of a team in which all must pull together."

* * *

BY EVERYONE : "To become a regular reader of THE MOTION PICTURE STUDIO."

* * *

BY TITLED ASPIRANTS : "Not to usurp the positions that are the rightful possessions of professional artistes."

* * *

BY AN AGENT : "I will not force commission from an artiste in respect to an engagement which I have not negotiated."

# MY RESOLUTION

"I NEVER make resolutions—it is only when I don't that I can keep them."—EVELYN BRENT.

* * *

"NO ONE shall know my resolution for 1922, because as soon as someone else hears of it, that someone tries to make me break it, because they cannot keep theirs."—MARY DIBLEY.

* * *

"SO far I have not been able to realise when watching myself on the screen, that the shadow form is Kathleen Vaughan. My 1922 resolution is to convince myself of the fact and tell myself of all my faults."—KATHLEEN VAUGHAN.

* * *

"RESOLUTIONS are not for the New Year alone—every new film part for which I am engaged gives me the opportunity of making ten new resolutions, so my resolves are too numerous to mention."—FLORA LE BRETON.

* * *

"ALTHOUGH I am back on the stage, the work I have done in films makes me long to do more; and before 1922 is past I'm determined to carry out my resolution."—FAITH BEVAN.

* * *

"WHAT'S the good of a film comedian making resolutions when ten minutes afterwards he might break his neck? If I make one, it will be to give my directors a good run for their money before they collect my insurance—in fact I think I'll resolve that they'll never get it; it would be a safe life for me if I did."—WALTER FORDE.

* * *

"TO show the British public that a woman's influence, if exercised in the right direction, can be a tremendous benefit to British films."—VIOLET HOPSON.

* * *

"TO get every facility for film making that I require—no matter how many members of the police force dislike me."—KENELM FOSS.

* * *

"SITTING in front of the fire, slipper dangling on my foot, while I watch the tongues of flame dancing about in the blazing coal, I wonder what will be my New Year resolution. . . . We all expect so much of the year to come, that one must do a little bit to deserve as much as one wishes. Of course, we all know that, when it comes to realisation . . . but this is another story; we are not talking about the end of the Year, but the beginning of the New One! Hard thing to think of a New Year resolution! . . . The trouble is not to stick to the resolution, but to find one . . . all the good ones have been thought of, and the bad ones had better be left alone. . . . What shall I resolve myself to do . . . or not to do? . . . Could anyone suggest anything, to apply to someone else? . . . There, I have it, the best resolution, one so much to my heart, would be to tell others what they have got to do . . . and what a better world it would be then! . . . Still, no, I am afraid it would not work very well. Oh, for a Resolution, really all mine, to apply to my personal case. . . . No luck! Well, carry on as before; be fair and play the game, keep on trying to do my very best and hoping all the time the fellow next to me, the one in front and the other behind, are all doing the same. . . . And my hand is itching for the handle, the handle which will grind my best pictures, the Pictures of the New Year."—L. G. EGROT.

* * *

"RESOLUTIONS are made to be broken—at least I suppose so. I usually break mine about twenty-four hours after the New Year has dawned; so my resolution for 1922 will be: 'Not to be persuaded to make any.'"—STEWART ROME.

* * *

"I KEPT my last New Year's resolution until December 25. I had to give it up then in order to re-new it for 1922. It takes a tremendous amount of will-power to keep mine, because one does not begin to appreciate bed until it is time to get up; and my little resolve is to rise each morning not later than 6.30 a.m., even when I am not filming."—VICTOR MCLAGLAN.

* * *

"I'M determined not to make any resolutions for 1922. On January 3, 1921, I lost five pounds on my last New Year resolution, and I've hated the word ever since."—CLIVE BROOK.

* * *

"MY New Year resolution is to keep all my New Year resolutions, one of which is to continue reading your excellent paper."—CHRISSIE WHITE.

* * *

"ON New Year's Eve I shall say to myself: 'John Stuart, 1-9-2-2 makes 14; fourteen is your lucky number; it will be a year full of opportunities. If the opportunities are not forthcoming, you must determine not to be disappointed.'"—JOHN STUART.

* * *

"TO cheer me on my journey through 1922, I shall resolve to become an optimist, and to think of the things that might have been—if only I had not been Lewis Willoughby."—LEWIS WILLOUGHBY.

* * *

"TO improve my photographic work; to steady myself in relation to time, and not get cross if it takes long, so long as I get the goods; not to stand surety for any cameraman who borrows from a moneylender, especially when the other surety is also a cameraman and both let me in for the lot! (Once bit—*Verb. sap.*); to renew my subscription to THE MOTION PICTURE STUDIO."—EMILE LAUSTE.

* * *

"MY 'resolution'? But why in the singular? The *Kine.* might be large enough to contain my list of resolutions. Anyhow, if I am confined to one resolution it shall be: 'That I always pay my Kinema Club subscription directly it falls due.'"—ADRIAN BRUNEL.

* * *

"TO pretend I like going without food. When the director is too busy to call a halt in filming when meal times arrive, I shall smile at him and say with astonishment: 'Food! Who wants food when one is working?'"—OLAF HYTTEN.

* * *

"TO try to live up or down to all the kind or unkind things critics say about me, and see how they will like me then!"—C. TILSON CHOWNE.

* * *

"TO convince film producing companies that Great Britain can produce the best free-lance scenarists in the World if they are treated generously."—MURIEL ALLEYNE.

## "I WONDER IF"

I WONDER WHAT WOULD HAPPEN

IF both the corners of Adrian Brunel's mouth turned down?

IF Violet Hopson retired?

IF Harry Worth lost his eyebrows?

IF the fathers and mothers of all the star players told the truth about their stellar sons and daughters?

IF the villain never had a moustache to twirl?

IF the juvenile lead went to sleep on the job?

IF Flora Le Breton's wave washed out to sea?

IF the publicity managers told the truth?

IF Kathleen Vaughan's stockings developed ladders?

IF Mary Odette were not so good and clever?

IF Chrissie White wore a hair net?

IF the censor became broad-minded?

IF ingénues were not so sugary?

# ON WRITING SCENARIOS

## III.—Analysis of the Scenario

*by* GERTRUDE M. ALLEN

And now we have arrived at the stage of technicalities! Euclid, the Science of the Heavenly Bodies, or the enmeshing problems of politics would seem, to the novice, to be food for infantile studies in comparison to the construction of a technically perfect scenario!

But, as the old lady said to the dentist, "'Tain't so bad as the hinstruments makes yer think it is . . . . and the pain's soon over!"

So we will study the first rules of construction with a courageous heart, for the first rules are the vital ones, and the consequential ones will automatically create—and solve—themselves.

We will assume that the scenario writer wants to interpret, in black and white, a scene already visually conceived. That the scene represents the heroine entering her drawing-room, shortly followed by a maid, who delivers her a note, which the heroine makes it her business to read—and that the contents of the note are to be divulged to the audience.

That, in itself, sounds a perfectly simple proceeding, and, in the abstract, it is. But to write it into a scenario in technical perfection, is a more lengthy and complicated task than it seems on its face value.

The following is a fair replica of the incident as it would appear in a finished scenario:—

*Scene. A Drawing-room.*

Isabella enters. Walks languidly towards settee and sits down. Turns as maid enters and hands her a letter, which she takes. Maid exits. Isabella looks critically at the letter, then a smile of satisfaction slowly dispels the langour and she looks intensely interested Opens letter, and commences to read it. . . .

Cut-in of portion of a written letter on screen, as follows:—

. . . .and so, my dear Isabella. we should be charmed if you would come along and join us. Leonard Charteris, your old friend, will be one of the party.

Your devoted,
Miriam.

*Back to Scene.*

Isabella displays a good deal of satisfaction over the epistle, and, rising briskly from the settee, goes over to the escritoire and starts to write her reply.

Now, it has been my unfortunate lot to read many alleged "scenarios," and for the benefit of instructive comparisons, I will reproduce this incident as the uninitiated would write it.

"Isabella is very tired of life and getting rather desperate when she receives a letter from her friend, Miriam, asking her to come and join a house-party, and telling her that the guests will include one Leonard Charteris, who is an old friend of Isabella. Naturally, Isabella is very pleased with the invitation and accepts it."

This is, if anything, a more lucid explanation of the scene than a novice generally gives, but, as the camera claims no psychic powers, and the producer is only capable of getting his artistes to interpret actualities, it is impossible to re-tell such an incident as this without *showing on the screen* the contents of that letter. Therefore, the letter *must be written into the scene*, and the above example shows the correct way of doing it.

Another very fatal, and very common, error is that of jumbling up a whole series of different activities on the part of the characters, under the heading of one individual scene. For example:—

*A Library.*

The Squire is reading a book. The old butler, very agitated, and apparently the bearer of unpleasant news, stands hesitating and afraid outside the library door—trying to pluck up sufficient courage to enter. He eventually does so, and just as he is imparting the news to the Squire, the happy, mischievous face of the Squire's daughter appears at the window.

To interpret this incident on the screen, the director would find it necessary to take it from four different angles—which means that four different portions of film stock are exposed at four different times, and the camera moved to four different positions. So that, were this scene written up correctly, it would be *four* scenes in the scenario, and not one. The correct version is as follows:—

*Scene. A Library.*

The Squire is reading a book. All serene.

*Scene. Exterior of Library door.*

The old butler is standing, hesitant—rather afraid to enter. His attitude suggests that he bears bad news, and is loath to go in and impart it to the Squire.

*Scene. Library (as before).*

The Squire still reading, unconscious of impending trouble. The butler enters, timidly. Approaches the Squire and commences to talk to him. The Squire's face assumes a seriousness which is eloquent of his reception of the butler's news.

*Scene. Close-up view of the Library window.*

The smiling, mischievous face of the Squire's pretty daughter appears at the window. She peers in to see that her father is there, then disappears again.

* * *

These few examples will prove that the first rudiments of the art are the power to visualise action in its right environment, and to write it down with due deference to the limits of the camera.

A modern scenario often contains three hundred scenes, but, as will be obvious from the above illustration, one small incident sometimes requires three or four scenes to be played.

Every time you move your characters from one spot to another you move your "location"—and it is *another scene*. A picture play is never produced as written—that is, the scenes are not taken consecutively, and sometimes the final scene in the story will be photographed before the first one has been "set!" So it is essential that a thoroughly intelligible continuity should be written up, so that when the director starts work on a new film he can choose any one scene from among the three hundred, photograph it, and "shelve" it until it is time to "join it up" with the others.

Apart from the recording of action, there is the very difficult and important task of title-writing. I shall deal comprehensively with this subject in next week's article on "The Function of the Sub-Title."

# MARY ODETTE MAKES A RESOLUTION

I HAVE made up my mind to do no film or theatre work this year—I am going to sit down in my dressing-room at the Comedy Theatre, and ask Leon M. Lion to drop into my lap the legendary thousand or thousands which all actresses are supposed to earn weekly. I will then receive in my dressing-room all the people who come to the stage door and ask to see me, because they want me to get them "on the films," or to get them a job at the theatre—to interview directors and managers on their behalf—write letters of introduction for them—and, in fact, do all the spade work of lifting them *gratis* into what they consider "an easy and lucrative profession." In between whiles, I will be dropping out of the thousands in my lap—sovereigns into collecting boxes brought round by representatives of vague charities—subscribing to every wild scheme under the sun. More serious sums must be given to all the (to me) unknown film and theatre artistes out of work (genuine and otherwise) who each imagine that they are the only one, and not one of hundreds, asking me to keep them out of my salary. Probably after this I shall just have time to catch the last train home—after carefully explaining to Mr. Lion that I do not come to the theatre to work for my employers—but to attend to other people's interests. When I arrive home I will then tackle all the letters, autograph-albums, scenarios, requests for photos, advise how to get on the films, free seats for the theatre, parcels of clothing or monetary help for correspondents, or their near or distant relations (no stamps enclosed for return postage or carriage only the demand for an *immediate* reply). By this time I shall have no money left and only the clothes I am wearing. If I have the luck to get an offer of film work while at the theatre, and can make the same arrangement with the director as with Mr. Lion, I may be able to deduct a small portion of the thousands, for rent and food. It is generally supposed that actors and actresses do not require commonplace necessities. After a time I expect that directors may find me a rather unprofitable employee, so I will then try to get a job in an office (government or charity organisation preferred).

## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# NEW IDEAS FOR THE NEW YEAR

*by* STEWART ROME

Times have changed—so has the policy of film production.

The store house of good filmable literature has been ransacked, and to-day directors are at their wits' ends to find new stories. And here I think is an example of the old methods holding sway.

There must be dozens of people in this country who have ideas for film stories—certainly they know nothing of screen technique because they have never had the opportunity to study studio conditions at first hand. Fired with ambition they put their ideas on paper, and send them to a film company. They wait weeks, sometimes months, before they receive a reply from the scenario editor—sometimes they *never* hear the fate of their story, despite repeated applications for a decision.

In nine hundred and ninety-nine cases out of a thousand, the story is rejected—perhaps it has never even been read. May there not be many good ideas—though they may be crude, they might serve as a foundation for others—missed in this way?

Recently a friend told me that his son, who had just left school, was anxious to take up camera work. He asked my advice on the matter—as to what course he should follow to apprentice his son to such a business.

Candidly, I could give him no advice at all. For it seems to me that although there are a number of cameramen who have served long apprenticeships, many of them seem just to happen. Even though my friend was willing to pay a fee for his son's training, I could suggest no channel through which this training might be acquired.

Another department in which I think there is room for great improvement is the titling department. Would it not be advisable to train intelligent youngsters in this type of work? In my opinion titling can help tremendously in making a success of a film, and the titles on some of our English films at the present time, are, to say the least of it, disheartening.

Not only in these departments I have already mentioned does there seem a lack of new ideas, but in many others as well. Occasionally we hear of a new player who makes a big success in a certain film—but even though the critics and public have sung his or her praises, this is no guarantee that the artiste will go on up the ladder that leads to stardom.

Directors will probably say that the player in question was suited only to a certain type of part—and other parts suitable have not arisen. Well, then, if the player is worth while, why not have special stories written for the player, instead of finding the story and then the artistes? Critics may say that the story's the thing, but in my experience the public selects its favourite players, and whether the story be good or mediocre, they will follow the star every time!

# "ALICE IN FILMLAND"

*by* HUGH E. WRIGHT

Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in serial form, one of Hugh's literary effusions.

## CHAPTER III.

### "SOME" DIRECTOR.

Just then an alert little man in shirt sleeves came up and planted himself firmly in front of Alice.

"Gee! What is it?" he said, through his nose.

"Seventh letter of the alphabet," said Alice quickly. She had just started Pelmanism and was rather proud of it.

But the little man was taking no notice. "Alice! Gee!" he exclaimed, while the dawn of a great recognition lit up his mobile features. (It takes an American to do that properly.) "I ought to have recognised you. Gee! I'm a mutt!" Alice looked anxiously round for Jeff, but she couldn't see him anywhere. "Why, I know you. You were next to Gray's 'Energy in a Mausoleum' in 'Snippets from the World's Best Literature for Two Dollars.' Well, little old England didn't do so bad when she turned you out."

"But she hasn't turned me out," said Alice, "or, at least, I hope not."

The little man ignored her, and went on: "But they had to go to the U.S.A. to get you on the screen. They had to come to Henry J. Senna for that. Guess you must be just about slopping over with pride to be meetin' me like this."

"I don't think I'm slopping over," said Alice. "If only you'd go in for Pelmanism and not guess so much I think you'd do better."

The little man was immersed in his favourite subject, himself, and took no notice whatever. "You can shake if you like," he said, and held out his hand.

Alice wasn't quite sure she did like, but she put her hand out, and immediately found it enveloped in his bony clasp, shaken vigorously and dropped again.

"Now I guess you can go round braggin' that you've shaken hands with Henry J. Senna, the World's greatest Director!"

It seemed to Alice that he was getting a little bit peeved. "I am the only Director that has to have three brass bands playing before he can get an inspiration. And sometimes not even then," he added, a trifle gloomily, Alice thought.

"Three brass bands," she said admiringly.

"They collect my thoughts," said the little man proudly.

"I see," said Alice, "when they slop over." The Director looked at her suspiciously. "They must be a great help," she added hastily.

"I don't know that they are really," admitted the Director. "But when you're earning the money I am you've got to do something out of the ordinary."

"You couldn't just direct?" suggested Alice.

He looked at her in amazement. "Just direct!" he muttered. "Gee! that's some notion! Just direct! 'Out of the mouths of boobs and suckers.' But, no, it wouldn't do. It's too iconoclastic. And yet there might be money in it one day. Say, little lady, how did you think of that? Just direct!"

"I don't quite know. It just came, I think," said Alice, feeling rather pleased with herself without knowing why.

"What you want is food," said the Director firmly. "Stay here a minute while I get my coat."

He darted off, and was back, putting his coat on, well within scheduled time. Then he took Alice by the arm, and they walked off together in the direction of lunch. He started talking again almost immediately.

"That idea of yours," he began, "was good, Kid, but it was wrong. There is only one way to win success. You've got to tell all the world all you can do, all you think you can do, and all you know you can't do, all the time."

"That doesn't leave you much time for really doing anything, does it?" asked Alice.

"You don't have to," he answered. "You hire somebody! And even then there are disappointments. Look at the greatest work I ever directed. It took me six months, hired by your Government at that. A Propaganda Film that would have stopped the war."

"And didn't it?" said Alice.

"No!" snapped the Director. "Your fool Government hires a lot of soldiers and guns and things, and stops the durned war before I'm ready. But you know the salary they gave me," he added with a touch of pride.

"I afraid I don't," said Alice.

"Don't you ever read the papers?" he asked.

"Only *Little Folks* and the *Girl's Own Paper*," Alice admitted.

"*Little Folks*!" the Director repeated. "I must remember that. And it wasn't there? I can see my Press Agent gettin' fired over this. Come in here!"

They were passing an open door at that moment, and, seizing her by the arm, the Director pulled her through and slammed the door. It was a very dark little room, lit only by a red lamp. Alice felt a wee bit afraid.

"Listen!" said the Director, and went on in a low voice:—

"I sent a message to the firm,
I told them, 'This is what I earn.'
You don't think it matters it not rhyming," said the Director. "It's so absolutely true, you know."

Alice thought it didn't matter for once, and the Director went on:—

"They sent reply, they didn't fuss,
They simply said, 'But not with us!'
I sent a letter pretty stiff,
I wrote it down myself. 'But if——'
They sent an answer back, those men,
It simply read, 'Not even then!'
I wrote my next in Double Dutch,
Translated, it just read, 'How much?'
They wrote in Hebrew, straight and flat—
'Well, rather less than half of that!'
I sent a message to the firm,
'Well, this is what I say I earn!'
They answered back the following day,
'That's all right if you only say.'
And what I say I earn I say
In every paper every day."

"What do you really earn exactly?" said Alice, as the Director appeared to have finished.

"Rather less than half of that," said the Director, a trifle sadly. "But nobody knows what I really earn except me—even the Managing Director doesn't know—he only thinks I earn it."

He opened the door, and they went out into the light again. "I haven't recited poetry since I was so high," murmured the Director. It seemed to Alice that he was actually blushing, but I'm not sure that that isn't impossible. Anyhow, he didn't say any more till they reached——

*(To be continued.)*

SCENARISTS. . . .

ELIOT STANNARD
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*Address*—
Lyceum Theatre, London W.C. 2.

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# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### *"All Roads Lead to Calvary."*

H. W. Thompson.—Starring Minna Grey, Bertram Burleigh, and Mary Odette. Directed by Kenelm Foss—Scenario by Kenelm Foss.

CONSIDERED by itself, as a screen entertainment, "All Roads Lead to Calvary" is among the best; but the many admirers of Jerome K. Jerome's novel will feel the disappointment which is usual in the case of adaptations—or even more. It does not matter that the plot has been altered, that the question of war is entirely omitted, and that many incidents have an entirely different significance—such alterations are inevitable in adaptation—but it is regrettable that the characters as a whole have been cheapened.

Jerome depicts four idealists deliberately choosing the difficult road of martyrdom. In the film they are little more than puppets moved by circumstances. with, at best, a conventional sense of duty or propriety.

It is, however, quite a good story of quite ordinary (and quite real) people. There is no exceptionally dramatic point in it; but the main idea, though not quite Jerome's, is interesting, consistently kept in view, and well worked out. There is nothing exceptional either in the pictorial quality; but all the scenes have been very well judged by Kenelm Foss as scenarist and director with a view to their artistic as well as their story value.

* * *

It is the good acting throughout that keeps "All Roads Lead to Calvary" from being commonplace. Having real and commonplace people to act, every artiste fulfills his or her part with practical perfection.

Bertram Burleigh as the fisherman passionately moved by high ideals, mingled with personal ambition, is very fine indeed.

Minna Grey, as a woman gradually degenerating owing to her sense of uselessness, combined with impotent jealousy, gives an exceedingly interesting and convincing study.

It is not Mary Odette's fault that the character of the heroine is not clearly defined. Joan in the book is an unusual and very clearly drawn individual. In the film she is merely a type—any young girl with artistic ambition and personal feelings conflicting, as well as the sense of duty and the instinct of love Mary Odette presents this type with her usual charm, sympathy, insight and artistic finish.

Little Julie Kean is inclined to be mechanical at times, but is generally very good, and seems to have a thorough understanding of the part of the hero's daughter.

J. Nelson Ramsay, George Travers, Lorna Rathbone, Kate Gurney, and Roy Travers all perform their parts with thoroughly good art, and Madame Goimbault (generally known as "Mrs. Odette") makes an effective and appropriate leading figure in one of the crowds.

David Hallett, as the young and hopeless lover, gives an exceptionally interesting and well-considered study.

SUMMARY.

DIRECTION: Excellent.
LEADS: Exceptionally good.
SUPPORTS: Very good.
LITERARY: Scenario smoothly working, but without much grip.
PHOTOGRAPHY: Generally very good.
LIGHTING: Faulty occasionally, but generally very good.
INTERIORS: Appropriate, without being lavish.
EXTERIORS: Picturesque, without being striking.

# A QUESTION OF CLOSE-UPS

In the art of the screen, are close-ups necessary? Are they dramatically wrong in principle? If so, why? And why are they often badly photographed; usually over-exposed?

These are questions that will have to be faced and dealt with sooner or later by directors and cameramen. A writer in the *Toronto Mail* refers to this matter, and his remarks are of special interest.

To my mind, says this writer, the screen picture is closely akin to its inanimate brethren of the art gallery, inasmuch as inspection at too close range brings out the blighting crudities of canvas, colours and form. Standing within a couple of feet of an oil painting, one is overwhelmed by its shapelessness. It has the appearance of one huge smear, of a conglomeration of colours thrown indiscriminately and allowed to settle at will and stay there to perplex and confound man's mental and optical senses.

But step back a few feet and note the change. The hodge-podge of colours begins to take form, the various tints resolve themselves into distinct units, or blend harmoniously with each other. A little further back, and the picture itself is in detail. Gone now are the coarse threads of the canvas, and the eye is greeted by a work of art, a thing of beauty.

So with the close-up. The nearer one is to the screen, the coarser and more unlovely is the picture to the human eye. It is no libel to state that American directors of poor taste and judgment are to blame for the abominable and hideous caricatures flashed upon the screen under the technical title of "close-ups."

I studied the matter closely, and soon came to the conclusion that the close-up, as used by the American director, was really an abuse, and that 65 per cent. of American picture plays consisted of this objectionable element.

So accustomed had I become to this 65 per cent. abuse and 35 per cent. picture that when British films were introduced in Toronto I felt the lack of something that, at that time, I could not explain. I analysed the pictures, and found that the semi-close-up had been largely substituted for the close-up—and with the best results. I saw then more than ever how unnecessary was the close-up "abused" by the American directors.

It was in "Possession"—a Hepworth picture, by the way—that I noticed more particularly this welcome repression of the close-up. Where the average American production is "choppy," "Possession," due to the judicious use of the semi-close-up, ran along with the easy rhythm of an unbroken stream, and I found that I could sit back in my seat and enjoy the picture to the full. comfortably confident that my ecstasy would not be rudely interrupted, and my nerves shocked by the sudden appearance on the screen of the grimacing physiognomy of my favourite artiste.

*** This subject is of great interest and utmost importance, and we invite readers to send us their views on the questions asked in the opening paragraph.

# TINTING TROUBLES

Most of the coloured motion pictures which are exhibited at the present time are tinted, and it is customary to tint night scenes a deep blue, scenes including fire are tinted red, while those showing interiors of rooms or warm sunlight are frequently tinted yellow.

These tints have in general been obtained by immersing the positive print in tanks containing the dye, so that the gelatine of the emulsion took the dye up from the solution.

The tinting of films, however, has always presented difficulties. The varying quality of dyes on the market tended to produce a lack of uniformity between different batches of the film.

Films tinted on racks often showed unevenness and streaks, which occur unless great precautions are taken. Streaking is caused by the bleeding of the dye from the gelatine during the period between rinsing after dyeing and the placing of the film on the drying racks.

Any drops of water on the surface of the film become more or less saturated with dye, and these, after drying, remain as spots and irregular markings which are very apparent on the screen.

## 'NINETEEN THIRTY-TWO"

(*Continued from page 9.*)

cerns for as long as a production may last The cast is obtained through La Agencie, which also has all the locations in Europe photographed and filed. There is now only one serious competitor with England, and that is the German picture, but this competition is good for all concerned. The American-producing industry 'went west' exactly three years after the League was formed — only 'tuppenny-gaff' kinema theatres show American pictures, whereas all the largest and best American and British kinemas show nothing but British films. The old trouble was the block-booking system, but this killed itself because it was often only a questionable dodge to unload nine 'dud' pictures because of the existence of one good one. Nowadays a film is finished to-day, Trade shown next week, and having its first public run the week after, other bookings being made while the first run proceeds."

All this time Gerald had been endeavouring to master his astonishment, but could succeed no longer.

"Ye gods!" he exclaimed. "So the kinema profession really has become a great, serious profession. The last time I acted before the camera few of us really took the profession seriously, and we who did half thought that we were on a bad egg: that the profession would crumble to pieces and leave us stranded. And now I see it as a huge national enterprise, bringing success and prosperity to all engaged in it. . . . Tell me, Mr. Talkner, what is the reason for this wonderful change for the better?"

They had stopped in their walk. W. G. laid a hand on the arm of his agitated companion and looked gravely into his eyes as he said:

"About ten years ago at the commencement of a New Year, everybody in the profession, seeing how precarious it was becoming, vowed a resolution . . . and kept it."

"What was the resolution?"

"To sink all petty jealousies and small-minded practices, and to co-operate in one sincere and desperate effort to swing the profession from doubt to success and prosperity. . . . It was a last gamble . . . and it came off."—H. S.

# KINEMA CLUB NEWS

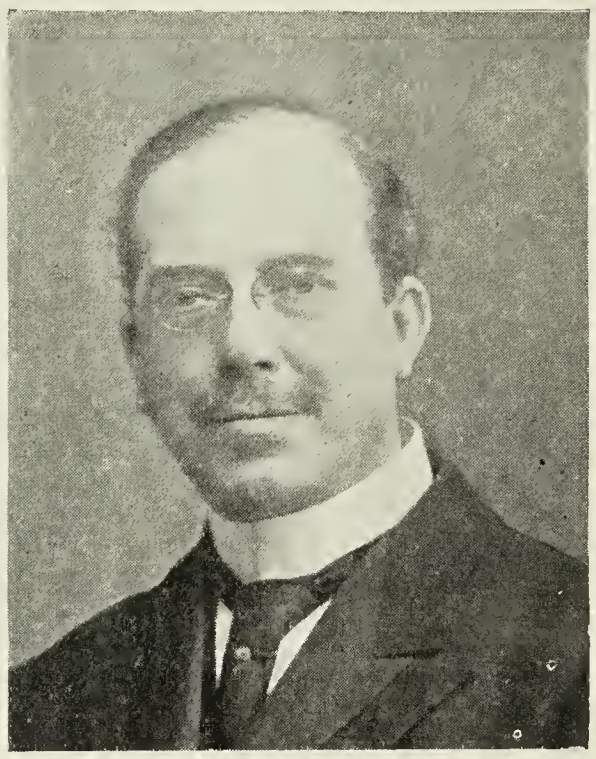
Owing to the fact that the builders and furnishers could not finish their work by Christmas, it was decided to cancel the house-warming in favour of a formal official opening of the entire club. This will take place on January 19, and will probably take the character of a dinner, with a musical programme.

Members and others will be interested to know that the premises are now assuming a real club-like appearance, and that the builders will be out by the end of this coming week.

> We are asked to announce that it is of utmost importance that all members forward their subscriptions at once, as the initial expenses are very heavy indeed. The annual subscription for foundation members (i.e., those who apply before January 5) is three guineas. After that date the subscription will be raised to five guineas. Those who can, will greatly assist the club if they will subscribe as a life member. The payment of twenty guineas covers membership for life.

Sir Oswald Stoll has consented to be the first president of the club, and we congratulate the Executive Committee on having been successful in securing such an invaluable head to the club affairs.

It is encouraging to the committee to receive the gifts that have been sent to the hon. secretary. These include pictures, curtains, a marble clock, and other things for the decoration of the premises. It is hoped that further gifts will follow.



SIR OSWALD STOLL
First President of the Kinema Club

# Decalogue for 1922.

I.—Thou shalt not imagine that thou art the only pebble on the film beach or the only member of the cast.

II.—If thou art a director thou shalt not have favourites, nor shalt thou neglect the lesser members of thy cast.

III.—Remember thy cameraman and be thou not too high and mighty to take his advice.

IV.—When thou hast a part to play thou shouldst do thy best, be the part large or walk-on.

V.—Thou shalt not neglect to see that thine artistes have decent dressing-room accommodation.

VI.—Thou shalt not forget that artistes canst not live by make-up alone, but that they require a lunch soon after noon.

VII.—If thou art a cameraman thou shouldst not accept liquid refreshment from a player in anticipation of providing him with unfair prominence in thy pictures.

VIII.—Thou shalt not allow thy press agent to send out publicity that would insult the intelligence of a kindergarten.

IX.—When thou dost send out thy "calls" thou shouldst be sure that there will be work for the artistes when they arrive at the studio, peradventure they may refuse work for which they would have been paid. Moreover, thou shouldst pay them their full salary for the day so wasted.

X.—Let the managing director remember that he canst not expect an A1 film from a C3 expenditure; further, that he shouldst not practise false economy on the director, nor his sets, nor his locations, nor his raw negative, nor anything that is his.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Tenth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title)
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Fourth week.

FILM: Not titled.
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Scheduled.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: Not titled.
STAGE: Scheduled.

**Big Four Famous Productions.**
ADDRESS: Gaumont Studios, 59, Lime Grove, Shepherd's Bush, W.12.
FILM: "Potter's Clay."
DIRECTOR: Grenville Taylor.
STAR: Ellen Terry.
SCENARIST: Langford Reed.
CAMERAMAN: Robert Dykes.
STAGE: Fourth week.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama
STAGE: Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Tenth week.

FILM: "Love's Boomerang."
DIRECTOR: John Robertson
STAGE: Tenth week.

**Gaumont Film Co.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: Not titled.
DIRECTOR: Will Kellino.
STARS: David Hawthorne and Flora Le Breton
CAMERAMAN: A. St. Brown.
TYPE: Drama.
STAGE: Second week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Casting.

FILM: "The Lion's Skin."
STAGE: Scheduled.

FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Bentley's Conscience."
STAR: Robert Lorraine.
CAMERAMAN: Geoffrey Barkas.
STAGE: Third week.

FILM: "Sinister Street."
DIRECTOR: George Beranger.
SCENARISTS: George Beranger and A. Q. Walton.
CAMERAMAN: William Shenton.
STAGE: Completed.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTOR: H. B. Parkinson, W. C. Rowden and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: Starting new series shortly.

FILM: "Tense Moments with Great Authors."
DIRECTORS: W. C. Rowden, H. B. Parkinson and Geo. Wynn.
STARS: Fisher White, Sybil Thorndike, Ivan Berlyn & H.V. Esmond.
STAGE: One a week.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
DIRECTOR: Jack Denton.
CAMERAMAN: Sidney Eaton.
SCENARIST: Jack Denton.
TYPE: Two-reel Comedy.
STAGE: Fifth week.

**Parkstone Productions.**
STUDIO: Lytham.
FILM: Series of Comedies.
STARS: Harry Low and Dawn Meredith.
DIRECTOR: Dave Aylott.
CAMERAMAN: Walter Buckstone.

**Seal.**
STUDIO: Prince's Studio, Kew Bridge.
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Third week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Eighth Episode.

FILM: "The Little Brother of God."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Cutting and Assembling.

FILM: "The Peacemaker."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Cutting and Assembling.

**Thompson Productions.**
FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss
STARS: Stewart Rome and Joan Morgan.
STAGE: Third week.

FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Casting.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave." Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16——Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 52——Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

REGULUS FILMS: 48, Carraby Street, Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, 181, Wardour Street, London, W.1. 'Phone: Regent 4329.

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

VIOLET HOPSON PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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*The Motion Picture Studio, January 7, 1922*

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Vol. I.—No 31 Saturday, January 7, 1922. FOURPENCE

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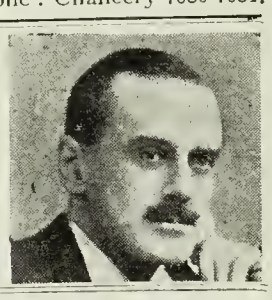

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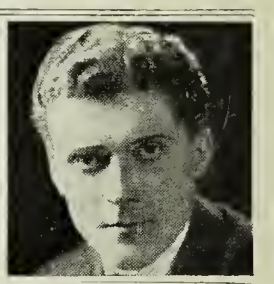

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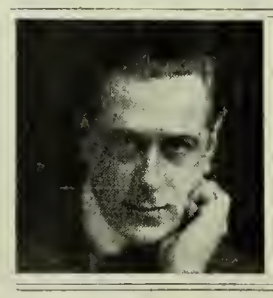

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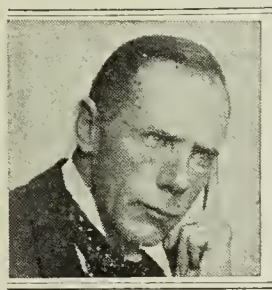

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### PATRICK GLYNN,
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16, Carlisle St., Soho Sq., W.1.

Editorial and Advertisement Offices, 92, Long Acre, London, W.C.2.

Vol. 1. No. 31

# Getting the Focus

Telegrams—Southernwood, Rand, London. Telephone—Gerrard 9870.

Jan. 7, 1922

*The Silent Drama.*

WITH the accent on the adjective! For it appears that film actors who return to the stage are experiencing some difficulty—so we are told by the *Stage*—in reciting their lines. Film actors who have not spoken a line of dialogue in public are now applying to theatre managers seeking engagements because they find offers of picture productions are getting fewer. One actor I know, says this writer, got back to the stage, and on the third night had to go home—he had lost his voice from want of public use! There are also many famous picture actors who, being "out" now, want to start as "legits." To the film player who has never had stage experience the opportunity to face an audience is a very great temptation. Frequently stars in pictures totally neglect their voices, or possibly never had any!

* * *

*"Caught in the Slump."*

AS we have constantly reiterated in these columns, this writer points out that by intelligent concentration upon the selection of stories that will picturise well, regardless of stars, and a generally better sense of selection and rejection on the part of renters and exhibitors, the present depression and further embarrassments may be avoided by those film companies that have been caught in the great slump. To-day the public is more exacting in its demands than it was. Teeming with human dramas of all sorts—poignant, startling, extraordinary—as was the great war, the struggle educated the public, but not the kinema people. What at one time passed for stories of engrossing complication seem empty, stale, and uninteresting to-day, with the higher standards for truth, strength, curiosity, and thrills that the war-time created. Some few of our producing firms are slowly realising this outstanding fact—and these will survive—the others will either disappear or only live to cater for the penny-show patrons.

*Sense and Nonsense.*

ARTHUR WEIGALL who writes the film notes in the *Daily Mail* has certainly put his foot well into it over his remarks respecting the native wisdom of British exhibitors. But his remarks on British films are a little more sound. He tells the exhibitor that he has to give over booking American films and take British made over. "Somebody has got to make the first break away; and I feel that the exhibitor must do it, even though it cost him his last penny. Let him always remember the great example of the London General Omnibus Company, which was faced with disaster, scrapped its horse omnibuses, went on to starvation rations, built motor-omnibuses, and triumphed. The British exhibitor has got to scrap the American "program-picture"—that is to say, the ordinary film which is not outstanding or particularly remarkable in any way. That kind of picture is killing the whole business over here because it does not offer any attraction or thrill to outweigh the disadvantage of its un-English atmosphere, and I say this direct to Sir William Jury and other renters who deal largely in these foreign goods."

* * *

*Close-ups.*

ELSEWHERE in this issue the question of close-ups is keenly and intelligently debated. It may help the discussion to reproduce the remarks of a literary monthly, the *Bookman's Journal*, on this same subject. It quotes two statements by different critics which, read side by side, are certainly a good get-away from the senseless panegyrics that often fly about unheeded: "The kinematograph, for all its technical excellence, cannot really be a complete substitute for a play or a novel. . . . But kinematography is . . . faced with special difficulties when it is led to present the spiritual in the form of mere matter in motion!" and "why those 'close-ups' where an actress, deprived of speech, is given instead a face five feet high, and called upon to express with it the extreme emotions of love or dread or hate? Why those funny little sentences of print to explain the obvious? Why indeed the whole 'domestic drama' . . . when it could all be done so much better on the stage?"

* * *

*The Literary Aspect.*

THE special article by Rafael Sabatini will be read with great interest by all within the profession as well as a great number of litterateurs all over the country. The same subject has been dealt with, from another angle, of course, by Max Pemberton, who, in the *Era* says:—

"If a man be successful as a novelist or playwright, it is obvious that concentration will soon make of him a successful writer for the screen. It is largely a question of selection and of adaptation. He will perceive quickly that his people must be doing rather than thinking. The enraptured dream of an agonised heroine must take the form not of meditation but of movement, and if she does not walk in the incarnadined snow of the old-time comedian, at least she must get busy among the furniture. Soon the writer discovers that much which 'happens off' and is negligible in book or novel is of the greatest value upon the screen. He does not tell his audience that the hero has been kicked to death by a mule—he endeavours to persuade the mule to do the needful *coram populo*. 'Master Charles not home again,'—but what happened to Master Charles at the party is obviously of value"

## Kinema Club Notices

IN deference to the wishes of many members of the Club it has been decided not to celebrate the Club opening with a dinner as it is felt that the expense would preclude many taking part. The opening will take place on Sunday, January 22, at 6.30 p.m., and will be followed by a musical program, an informal dance and a social evening, at a very nominal charge.

THOSE intending to be present should fill in the form on page 14 or communicate with the Hon. Secretary so that the catering arrangements can be completed.

¶ All members who have not paid their first year's subscriptions are urged to do so at once. This is of utmost importance. Cheques to be made payable to "The Kinema Club," and sent to the Hon. Secretary at 93, Long Acre, W.C.2.

# LAST YEAR'S BRITISH FILMS

The past year, though disastrous in many ways both to exhibitors and distributors, has for British directors been a period of quite unusual success and of exceptional promise for the future. It is not merely that the status of the native film is to-day infinitely higher than it was in January, 1921; its advance has been accompanied by a definite loss of average merit in the American subjects, which are its chief competitors.

Although the "average" British film is still far behind the American, the much smaller number of home producers are issuing a much greater proportion of films of unusual character than their rivals; that they are gradually capturing the artistic initiative, and, when they have perfected their technique, are certain to secure the leading position in their own market.

This result, in some measure, arises out of the very shortcomings of British production. Highly organised studios, specialised and extremely skilled labour in all departments, the lavish employment of money in costumes and mountings, have been American monopolies for many years, chiefly because the Americans have had the monopoly of big capital. They undoubtedly resulted in highly finished and, until they were too often repeated, highly pleasing photoplays. But the repetition is now obvious. The public is beginning to ask for something beyond gaudy trappings—and the majority of American directors, who are much more manufacturers than artists, have been singularly unsuccessful in providing it.

One of the results was the sensational summer slump of 1921, which was by no means confined to England. After all allowance is made for specially unfavourable economic and weather conditions, the slump was in chief the public's protest against bad films—and the films were mostly American, made on the time-clock and factory system.

Whatever the faults of British films, they are not, so far as the big majority of directors are concerned, machine-made. The very poverty of most concerns makes mass production impossible. Even if the British director were not convinced of the superiority of a good theme over a series of gorgeous spectacles, he would be compelled to pay more attention to material than to presentation; he has no stars of sufficiently wide appeal to "put over" any sort of stories, and he has in a sense been forced into originality. At all events, the 1921 output shows that he has achieved it.

Nothing in the American output had the originality of "The Fifth Form at St. Dominics," made in a small studio by a director with probably considerably less money at hand than any one of the six or more directors working side by side at an hectic speed on an American "floor." Nothing with the heart appeal of "Squibs" came from the States; it was the product of a studio which the Americans would count insignificant, but one which contents itself with one good film where a "factory" would make six bad ones. They were films that could not have been made in America; we know, because America has tried, and with her mechanical methods, failed to make similar films.

That is the most significant thing about 1921 British production activity; that in producing good films it has demonstrated the superiority of the British single-feature method of production over the American wholesale method. With equal financial and technical advantages the superiority will be obvious to all the world—if all British directors are faithful to the principle. One or two of them have been affected by the American example, and in adopting the time-clock method of production have succeeded in acquiring most of the Transatlantic faults without the compensating expertness of the Americans; it is not a coincidence that they have contributed less than their share to the good things of the year.

If the freedom to a good director to work out his theme in his own way and, within reasonable limits, in his own time—the chief cause of the really remarkable British advance of 1921 remains a feature of our native production in 1922—there is no need to fear for the British film. It will not only capture its native market, but hold its own in any part of the world against the subject made to schedule, without either inspiration or enthusiasm.

# DREAMS

By ALEC ALEXANDER, JUN.

By a cosy fireside reading the MOTION PICTURE STUDIO, I find myself floating into the unknown.

JANUARY 2, 1932.—After toilet, having a usual run through my daily post from admirers, etc. Ah! L'Agencie Artiste.

"Sir,—Kindly call at once, Casting Department *re* Juvenile Lead,

Yours faithfully,
MAX ROMA."

With a nonchalant air, I find myself in an elaborately-furnished waiting room.

Page: "Are you Mr. Alexander, Jnr.?"

"I am!"

His buttons seem to brighten everything around as he directs me into Mr. Roma's office.

"Good morning, Mr. Alexander, sorry I kept you waiting a few moments, but we should like you to accept a three months' engagement with The British National at £10 a day."

Heavens! It seemed that the costly surroundings were bowing to me as the couch springs lifted me into the air.

"Thanks! I should be pleased to accept, as my last contract expired a few days ago."

"Good! Well, old man, I want you to sign this contract," said he, meanwhile handing me a fine Havana which he took from his desk.

"Thank you, Mr. Alexander, I will 'phone Kingsbury to inform them that you will commence there at 9 a.m. to-morrow. Cheerio. See you at the Kinema Club to-night?

And the page hands me my hat and stick. I leave the office and enter the lift.

*Crash! Crash!*

Was it the lift?

No, I awoke finding myself in 1922 making my resolution:—

Work and help my fellow-workers to realise the dream of 1932.

# SILLY SONGS ON KINE. SUBJECTS

## No. 3—RESTING, —— *by* HUGH G. WRIGHT.

*I'm resting.—Just resting!*
*Doing my Sunday-best in*
*Looking for jobs from early morn;*
*Wishing that I had ne'er been born;*
*Wondering what the Hell to pawn.*
*Resting!—They call it, Resting.*

* * *

I.

I'VE tramped the streets for a thousand years,
And never a job I've seen.
From Waterloo to the wilds of Kew;
From Croydon to Golders Green.
I've blistered heels, and a brain that reels,
And a waist-belt far too tight.
And I hate the 'buses that thunder by,
For the fare is my dinner to-night.

II.

THEY wanted a character man at Stolls;
But I'm "hardly the type" they guess.
"There's a guinea a day—for a crowd," they say;
But it's got to be evening dress.
And I ate my dress-suit days ago—
It was greedy, of course, I know—
For you aren't allowed—in a well-dressed crowd
With only the ticket to show

III.

FROM Agent's Office to Studio,
I shuffle my aimless way,
It's raining hard, and the Pubs are barred,
For I haven't the price to pay.
The soles of my boots are a sodden pulp,
And my own soul's pulp as well.
For the hopeless trudge, through the slime and sludge,
Is a hell of a walk to Hell.

* * *

*I'm resting.—Just resting!*
*Doing my Sunday-best in.*
*Looking for jobs from early morn:*
*Wishing that I had ne'er been born:*
*Wondering what the Hell to pawn.*
*Resting!—They call it, Resting.*

# High Lights

## Intimate Studio Gossip

Many very happy returns of the day to Florence Turner, who yesterday celebrated her birthday. Miss Turner has now been officially and legally adopted into British studioland, and we are the richer for her presence among us.

* * *

Here is a true story of an incident that occurred on New Year's Eve. The Pathopical Graphic was told by the police that it had better not bring its sunlight arc out to film the New Year celebrations at St. Paul's. Anxious to keep in with the police, the Pathopical cameraman decided that as the opposition firm, the Film News Gazette, was bound to send a man up to the celebrations with lights for filming, he would turn up with his camera and steal the picture. Meanwhile, at the offices of the Film News Gazette the cameraman had decided not to trouble taking lights up to St. Paul's as the Pathopical people were bound to turn up with theirs. The closing scene of the drama shows two irrate cameramen, each seeing the New Year in beside his camera and anxiously waiting for the light that failed.

* * *

The Alliance Studio had another large set last week. It represented a big banqueting hall, thronged with huntsmen. The artistes on the set were thoroughly enjoying themselves; real food was being provided at the table, and, as a substitute for wine, beer—at least I think it was beer—was being served. Up in a corner of the room a band was playing and things were going along merrily. The set was one of the most gorgeous I have seen, although it was certainly not the largest. Ivor Novello, Henry Vibart and Ellen Terry were playing in the scene. Harley Knoles is responsible for the direction.

* * *

Captain Harry Lambart informs me that the first Lambart production, "Romance and Reality," in which Cora Goffin was starred, has been bought by Walter Hast, representing one of the largest distributing companies in America, for £60,000 in advance of fifty-fifty. A selection of stills was despatched to the States a few weeks back, and a cable received by Captain Lambart from Walter Hast informed him that the deal would be closed on the terms stated. A print is now on the way out. It will be remembered that Captain Harry, although an Englishman, spent a number of years in the States directing for Vitagraph and other companies, and his knowledge of the American market has doubtless stood him in good stead.

* * *

During the past few days Amy Verity called in to see me and say "Au Revoir" before leaving London last Wednesday for New York. I feel personally interested in Miss Verity's success, for, when I saw her first at the F.P.-Lasky Studios playing the Duchess for Hugh Ford in "The Great Day," I became convinced that she was going to reach stardom quickly—and said so. My predictions came out right—within a year she was starring in "Dead Man's Love." She obtained an excellent Press over her work in "Vi of Smith's Alley," and her last part was in the lead with Maudie Dunham in Ideal's "Sinister Street." Miss Verity has now gone to New York on a six months' contract to play in "Pins and Needles" at Schubert's Theatre on Broadway. But her heart is in the studio, and she is looking forward to resuming work before the camera soon. I hope so, too.

* * *

I am wondering whether *Wid's Daily* (the American film sheet) has a bad proof reader or is merely making a melancholy failure of an attempt at familiarity. It states that "Billy Norwood, who appears as Sherlock Holmes in 'The Adventures of Sherlock Holmes,' which Alexander will handle here, is coming to America."

* * *

This morning I had a chat with Jeffrey Bernerd, and he informed me that there is to be a slackening down of actual production at the Cricklewood Studios, which will open in full blast in March. There had been some talk of Maurice Elvey making an independent picture on his own, but this has fallen through and he will continue with Stoll. He is now studying the 'script of and making preparations for his next Stoll production, and Sinclair Hill is doing the same. George Ridgwell is still very busy directing the production of the Sherlock Holmes series, and A. E. Coleby is writing the story for his next Stoll picture. Martin Thornton, I gather, is on the free list and open to direct productions for other organisations.

* * *

Congratulations to Max Roma (so well known as an artiste and, later, as manager to the Fryer and Rodger agency) on having received a pleasing Christmas gift from his wife, who has presented Max with a bonnie little son. Thus there are now a trio of small Romas, each of whom, Max swears, has marked histrionic possibilities. Well, we'll wait and see.

"MEGAPHONE."

## WHO'S WHERE

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such. For the benefit of all concerned, therefore, we are commencing a "Who's Where" feature, which will be printed weekly, and will be a list of names, addresses and 'phone numbers,

BEGG, GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 871.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St. Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road. N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W.

RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE,: 14, Queen's Road, St. John's Wood, N.W.8.

VIBART, HENRY: 24, Cleveland Road Barnes, S.W.13.

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.

*Extra lines*, 1s. per insertion.

# PRINCIPLES OF PUBLICITY

In at least one respect British artistes (and others) are lagging well behind their American prototype and that is in respect to the art of publicity. In British producing circles there is a lamentable ignorance of this matter: pufflicity is confused with the science of publicity, and artistes and others have to be educated in this science. At our request Billie Bristow, the successful publicity expert, whose scientific methods have helped to make several artistes popular, contributes a short series of articles on this subject.

## I.—ON ADVERTISING.

Not even yet do the majority of people connected with the film industry realise the value of good advertising. And by the majority I do not mean artistes only, but producing, renting and exhibiting concerns.

It seems obvious to me that unless inexperienced advertisers can see direct results, they are dissatisfied—and usually they blame the medium through which they advertise. Does it ever occur to them that even though they may not see any results for some months, they are attracting the attention of potential customers?

Port Sunlight was not built on the results of just one advertising campaign. It took years to impress upon the general public the name of Sunlight—that it was a useful commodity, and housewives should buy this brand of soap.

In reading the morning paper you may glance at an advertisement which by reason of its good "lay-out" and unique setting, tempts you to read it. After reading it you may remember the name of the advertised commodity for twenty-four hours, but after that you forget.

But if on the following morning the same advertisement again appears, almost without reading it at all, you can remember the brand of goods about which you read on the previous day. Find this name brought to your notice for days in succession, and it becomes impressed upon your memory. But the wise advertiser does not trust to your memory alone: you will find the name of that same brand of goods brought to your attention at various intervals not only for weeks but for months to come.

Every advertiser should regard each reader of a paper as a potential purchaser of the goods he has for sale—whether it be in the form of edibles, utility goods, or talents.

Frequently the results of advertising are obtained from very indirect sources, and although not from the actual reader of the advertisement, there is no question that it is through him.

Just one word of warning: Never overestimate the value of the goods of which you wish to dispose; do not use too many adjectives, and do not exaggerate. If you do it is quite possible that the results of your advertising will be seriously affected. The man who spends is always ready to find fault—though frequently slow to give praise—and if he finds that he has not obtained the value for his money which the advertisement led him to expect, then he will soon make it his business to tell others that he has been "done."

Moreover, if results are not forthcoming even after a long and persistent campaign, it is generally because the goods advertised are at fault and that they do not come up to expectations.

One always has to bear in mind that there are very few things on this earth which, if dispensed with, would be missed for very long, and were they missed, the public has a very short memory, and would rapidly adapt to its general use something else almost as satisfactory.

When advertising, it is always as well to remember that it is essential to advance with the times, that you must adapt your goods to modern requirements—that the maximum demand is for the most up-to-date! This applies, I think, in every case. Competition in every business, profession, and industry is keener to-day than it ever has been—competition is the breath of industry, and it is up to every individual to improve all the time.

Keep on telling your potential clients that you have the goods they require or may require in future; tell them, not once, but all the time that you have those goods for sale, and sooner or later, if you live up to your advertisement, you will reap the reward.

All the foregoing, while being written around commodities, is directly applicable to artistes and others. Artistes have goods to sell: their screen work. They have to sell their screen personality to the kine.-going public. And in this respect the methods of advertising are no different from those of Lever Bros. which has to sell its soap to a soap-using public.

# TRADE SHOW GUIDE

The First British Trade Show of 1922 is

"THE SPORT OF KINGS,"

a new Davidson production, directed by Arthur Rooke and photographed by Leslie Eveleigh.

The cast includes Phyllis Shannaw, Victor McLaglan, Cyril Percival, and Douglas Munro.

TRADE SHOW.—Tuesday, January 10, at the West End Cinema, Coventry Street, at 11 a.m.

# COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# BLAMING THE PICTURES

## *by* DIOGENES

You are—at least I hope so—having a Happy New Year. And then this is sprung upon you. Probably your hardship is greater than mine. I have only to write the article. *You*—God help you!—have to read it.

But I have an awful thought which almost prevents me from going on. You *don't* have to read it; you can stop here and now if you like. I cannot. So I am more sorry for myself than I am for you.

It is strange to think that if "pictures" had never been invented I should not be writing this and you would not be reading it. This is a far worse thing than any of the magisterial mugwumps have ever blamed on to the pictures. Which reminds me.

There was once a little boy—I have forgotten how old he was—who broke into a bank and stole an overdraft. After a terrific struggle, the overdraft blew him through the roof, where he landed in a passing aeroplane. Dropping the pilot on to a 'bus below, he flew over to Spain and made a corner in the horses killed at bullfights. Twenty years after, now the World's Worst Meat Extract Magnate, he walked slowly down the street of his native village, and paused outside the little old home where he had learned that twice six are eleven. For his mother had sold eggs: three shillings a dozen, straight from the farm—in Holland and soaked in permanganate of potash to give them the lovely brown colour that proves—well, there!

Walking into the kitchen he placed his hand on his father's shoulder. The old man started up with a scream. "I didn't snare them rabbits," he wailed, "they came into the kitchen all by theirselves they did, and strangled theirselves with my elastic conscience."

The boy—did I mention he was now a man?—smiled through his gold teeth. "Waal, old-timer," he said, "you sure haven't changed any. Nope." Father looked at him. "If it ain't our Bill. What abaht that there jug you broke the day before you went away? 'Ad to drink my beer out o' the kettle ever since."

"Say, dad," said the boy—*did* I mention he was now a man?—"You're the real cheese, a reg'lar hick from Hicksville."

The old man sighed. "Boy," he said, "I always did tell yer poor old mother that you'd get a nasty accent going so much to them there pictures."

"Bully fer you," replied the boy—did I tell *you* that he was now a man?—"and mentioning bully reminds me how I made my pile. It was through pictures. Putting pictures of bulls on cans of horse-beef and meat extract."

"Ah," said the old man, with a feeble moan, "now I can depart in peace. For I have at last found out what "bull" means in them sub-titles. It always did puzzle me." So he sat down gently on the copper, and expired.

It is a sad story, and if it has a moral it is that it shows what you can blame on to pictures if you try hard enough.

# Where they are and what they are doing

Leslie Hiscott is assistant director at F.P.-Lasky.

A. V. Bramble is directing "The Little Mother" for Ideal.

A. St. Brown is photographing for Will Kellino (Gaumont).

J. Denton Thompson has now left the Vaudeville Theatre.

Gerald Ames directed "A Day with the Gipsies" for Hepworth.

Silvano Balboni is turning on "Meg's Children" for Seal in Italy.

Alma Taylor is back at the Hepworth studio from her American tour.

Kenneth Graeme is directing "The Hypnotist" for the Kenneth Graeme Syndicate.

James Carew appears in the new Hepworth scenic, "A Day with the Gipsies."

Warwick Warde left for Italy on Monday last to play in "Meg's Children" for Seal.

P. King is photographing "The Hypnotist" for the Kenneth Graeme Film Syndicate.

Joan Griffiths has left for Italy to play in the new Seal production, "Meg's Children."

John Stuart is playing a leading part in Ideal's new production, "The Little Mother."

Rene Guessart will photograph the exteriors of "The Bohemian Girl" for the Alliance.

Gaston Quiribet is responsible for the photography of "A Day with the Gipsies" for Hepworth.

Harley Knoles is taking the Alliance company abroad for the exteriors of "The Bohemian Girl."

Guy Newall is back from America and should be starting work on a new production in February.

Henry Vibart is leaving for abroad, to appear in a number of exteriors of "The Bohemian Girl" (Alliance).

Bert Wynne has gone to Rome for the exteriors of "Meg's Children," the new picture he is directing for Seal.

Douglas Munro has been added to the cast of "A Romance of Old Baghdad," the new Thompson production (Jay's booking).

Florence Turner plays lead in "The Little Mother" for Ideal. Last week she was appearing at the Hippodrome, Golders Green.

Victor McLaglan is staying down at Stanmore for a few days prior to his commencing work with Thompson productions on "A Romance of Old Baghdad."

George Calliga is now in Paris.

P. Hatkin is down at the Alliance studios.

Phyliss Shannaw will shortly be disengaged.

Major Bell is back at the Lasky Islington studio.

Bertram Phillips has completed "Topsy Turvey."

Bert Darley has now finished work with Milo Films.

Bob Clifton has finished work with Zodiac Films.

Evelyn Brent is back from Spain, and is just finishing work with Lasky's at Islington.

Kenelm Foss is now ready to start on "A Romance of Old Baghdad" for Thompson.

Flora Le Breton is playing the part of a flower girl in the new Gaumont film which Kellino is directing.

Rex Davis has nearly completed work with Welsh Pearson in "Mord Em'ly." This week he played in a hockey match for Hertford against Kent County.

# DO YOU KNOW?

The name of the artiste who spent New Year's Eve dashing round the West End on top of a taxi? and—

* * *

What particular brand of Scotch accompanied him?

* * *

How Maurice Elvey liked Switzerland? and—

* * *

If a certain cameraman has not a perfectly good Alpine outfit for sale?

* * *

If there will be an interesting case shortly between a certain artiste and an agent?

* * *

The name of the star player who is now earning a few pounds by selling necklaces and petrol lighters?

* * *

Why Eille Norwood is going to America? and—

* * *

What exactly is maturing at the Stoll studios?

* * *

The cameramen who turned up to film the New Year's Eve celebrations by means of the opposition's lights? and—

* * *

What they said when they discovered that they had been hoaxed?

Eille Norwood is going to America.

Tom Seamore appears in the new Walter Forde comedy

Donald Crisp, we understand, is back in England again.

Thomas Bentley, we are told, is casting for a new production.

Germain Berger is photographing "The Reaping" for Hardy.

Ann Forrest has completed work in "Love's Boomerang" for Lasky.

Billy Le Fre is playing a prominent part in the new Forde comedy.

Douglas Payne has finished his contract with Big Four Productions.

Hayford Hobbs is now in Australia, after having deserted film work.

Cyril Percival has been playing at the Islington studios for Lasky.

Walter Forde commences work on a new two-reel comedy this week

Ethel Oliver plays a leading part in Will Kellino's new Gaumont film.

Joe Bamberger and Walter Forde will direct the new Zodiac comedy.

Frank Fowell is responsible for the story of the new Gaumont production.

Ellen Terry is appearing in "The Bohemian Girl" and "Potter's Clay."

Fred Granville will direct Peggy Hyland in a new picture in this country.

Gibson Gowland is back in London and will start shortly on a film production.

Wyndham Standing is likely to start a film producing company in this country.

Harry Lambart is preparing to start on another new film; he has yet to fix studios.

Esme Kavanagh has been appearing in "The Man From Home," the new Lasky production.

C. Evans, late of Norris and Claytons, has opened an agency at 26a, Charing Cross Road, W.C.

Tony Fraser, after completing work in a Walter Forde comedy, has now started playing in a Lasky film

Fred Raines has been playing the banker for George Ridgwell in the latest Sherlock Holmes episode (Stoll).

Peggy Miller, who has just completed work with Ideal in "Sinister Street," was engaged by Fryer and Rodgers' Agency.

Frank Canham was the cameraman in "No. 5, John Street," the photography of which received eulogistic notices from the Press generally.

# THE AUTHOR IN THE STUDIO

*by* RAFAEL SABATINI *(the famous Author)*

No man of understanding will wish to contradict Sir Oswald Stoll's recent dictum that kinematography is still in its swaddling clothes, and I am bold enough to hope that no man of that kind will contradict me when I say that it will continue in these swaddling clothes until the author—the creator of filmable material—shall have taken his proper place in the studio.

If he has not yet taken that place, if he has evinced an apathy, almost a disdain, in the matter, it is because he has been offered no proper encouragement. How much encouragement he will require is hardly realised.

RAFAEL SABATINI.

A mandarin of kinematography announced to me a year ago that authors would have to make up their minds to write original film scenarios. "It is coming," he prophesied.

Emphatically, it is not coming. In my view it never can come, because an author, although he may not be greatly disturbed about posterity, although he may not aim so high as immortality, does at least expect a measure of permanence for his work; he hopes to command for it some abiding-place—however humble—in the literature of his language, and he depends for his livelihood upon the fruits of cumulative popularity which will maintain the circulation of the books that he may have written throughout his career.

That applies particularly to the novelist. The dramatist is in very similar case. The literature of every language includes a very large number of printed plays, which may still be read even when it is not expedient to perform them.

But the film has none of this permanence, indeed, no sort of permanence at all, to offer. In its presentation it is disconcertingly ephemeral, and a film scenario is not a form of literature in which the most unsophisticated could take satisfaction. It is because of this that I cannot conceive the serious author addressing himself to the writing of original film scenarios.

But I can certainly conceive his adapting to the film such works of his as may have secured performance in another medium. To the artiste and the public alike, it is of advantage to present a subject in as many media as lie open to its expression.

The dramatisation of novels suitable for the stage is a commonplace; and the conversion of successful plays into novels—whilst rarely more than meretricious—is also a commonplace. The film, standing midway between the novel and the play, finds in both many subjects suitable to itself. The translation of a story from one medium to the other is, in itself, interesting and engaging work; the rewards are considerable. Here, then, are two of the three inducements which I consider necessary to stir the author out of his apathy.

> The third, however—and the principal one—still remains absent. Before any established and self-respecting author will consent to write for the screen he must not only be made as free of the studio as the dramatist is free of the theatre, but he must enjoy there the same authority which the dramatist enjoys in the theatre. He must be assured that what he writes for the screen shall go upon the screen, and not what someone else thinks he should have written, not someone else's garbled interpretation of what he actually has written, or someone else's improvisations upon themes which he has laboured to perfect.

To ensure and accomplish this state of things it is necessary that the script of a film should be as full and complete as the script of a play. It must lay out the essentials of every scene-plot; it must prescribe every movement, every gesture, every expression and every look of the actors; it must define the range of every camera-shot in all the intervening stages between Full Scene and Close Up; where necessary it must indicate the particularities of the lighting; and, if possible—with a view to preserving correct proportion, so that each part may bear a proper relationship to the whole—it should indicate the speed at which each scene should be taken.

That, in brief—very much in brief—is the ideal script. It is, as will be seen, not a film scenario at all, but a *Screen Play*. Obviously this screen play will never be the work of a professional scenarist, but can proceed only from the mind and pen of the author himself.

I may provoke by this the hostility of a certain class of director. But the director who resents the advent and authority of the author will best serve kinematography by turning his attention to some other industry.

The theatre abounds in clever producers who, through long years of labour and experience, have mastered the intricacies of a technique extraordinarily difficult and exacting, because extraordinarily subtle. These men do not regard it as beneath their dignity to procure from all concerned a close and faithful rendering of the work of the youngest author whose play has been acquired for production.

So, too, in kinema studios, I am persuaded, will the really talented and serious directors not only view without dismay the arrival of the screen play (as I define it) but they will cordially welcome it, and faithfully carry out its prescriptions.

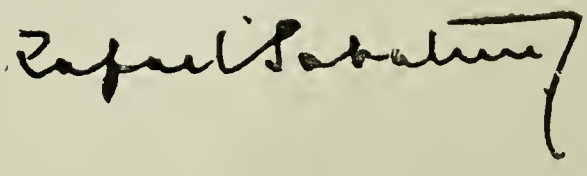
> I must not be understood from all this to imply that every author—every novelist, or every dramatist—is, by the mere fact of his authorship, qualified to write screen plays. There are many gifted novelists who can never begin to master the technique of the stage, and there are many famous dramatists who have made a sad mess of things in attempting to write novels. But many authors in either medium have succeeded in the other.

Thus, too, with the writing of screen plays. Many authors skilled in other media of expression will break down in this; but many more will succeed; and if kinematography is to come out of swaddling clothes and grow and develop, those who govern it will offer to such authors as these the last essential inducement.

Creative art resides mainly in two things: ideas, and the manner of expressing those ideas, which is commonly called technique. Technique is peculiar to the artist: it is evolved by him instinctively to meet his needs; it is his style; it is himself; and in no two artists is it the same.

In craftsmen, technique—the technique of the performer or interpreter, as distinct from the technique of the creator—being acquired, is always similar. It does not evolve.

As long as kinematography remains the expression by craftsmen of the ideas of artistes, so long will it have no technique but the technique of craftsmen, and, therefore, so long will it refrain from evolving at any considerable rate. It is by the evolution of the artiste's technique that the limitations of an art's expression are widened. And the technique of an art can be evolved only by the artiste himself.



# YOUR CORNER

## LETTERS TO THE EDITOR.

"THE CAP THAT DOES NOT FIT."

May one presume to enquire why Sidney Jay declines to engage any pupil of a kinema school?

Is this a reflection on every such school, or is it that the material they have to work on is always so inferior that the reputation of the agent would suffer by providing them with a shop?

One cannot drive an automobile or ride a horse without being taught, and I seem to have heard of dramatic schools and dancing academies. Then why not a kinema school?

When one reads so contemptuous a refutation of connection with any kinema school, or the graduates therefrom, over the name of so eminent an agent, one is given furiously to think.

I know of a school in London which turns out a satisfactory percentage of actors from its pupils Many of them, who are with film companies of note, have a very great affection for the old studio and the men therein who knocked them into shape. They never pass without calling in to acknowledge that their present success is due principally to the tuition received there, and are proud and pleased to be of any assistance, by passing on their aid and knowledge to present pupils.

Evidently there is no more talent to be discovered, or perhaps the English film companies can afford to ignore the possibility of there still being any in the country if an agent who provides them with their players chooses to leave any source unexplored—A. E. V. (Capt.).

"NINETEEN-THIRTY-TWO."

Doubtless many members of the profession after reading Gerald McKie's visionary article in the issue of December 31 will soliloquise "If only such could come to pass."

It *will* come to pass if—the *only* if—we attain that complete harmony and co-operation which make for success everywhere.

I do not attempt to criticise past or present methods in the profession; I am merely one among many who would like to see British films at the top of the ladder. Who wouldn't like to see at least 50 per cent. of our films on the market?

So let us put our backs and hearts into it and devote 1922 to *mass* progress, and individual progress is bound to keep in step.—"SMALL VOICE."

MAKING A SCENARIST.

A writer in the *Daily Express* rushes into print over the prospect of aspirants as scenarists. He points out that during the present slump in the film world not many British producers are encouraging women to become scenario writers, but those who believe in the future of the film and who realise its immense possibilities declare that there is need for of more them. Kinema audiences are 75 per cent. women and children, yet the situations in the average photo-play appeal chiefly to men, and there is often a false note concerning the woman's attitude to life.

The work of a scenario writer is not necessarily to originate the plot, but to adapt it for the film by writing the "" continuity," page by page, scene by scene, with the thousand and one technical directions that only inside experience of the studio can give. The scenario of a photo-play that takes an hour or so might consist of 200 typed pages, therefore it will be seen that the continuity cannot be written in a day. In England the price paid for a scenario would start at £10 10s., £100

(*Continued on page 13.*)

# "ALICE IN FILMLAND"

## *by* HUGH E. WRIGHT

**Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in serial form, one of Hugh's literary effusions.**

### CHAPTER IV.—THE MAD LUNCHEON PARTY.

THE place they reached was a large room, in the centre of which was a large table, at which twenty or thirty people were sitting eating. To Alice it seemed as if they were all eating and all talking at the same time. "And if they are," she thought, "they can't really be grown-ups, because grown-ups never talk with their mouths full; so after all it is only a dream!"

They looked up as the two came into the room, and the Director said in a loud voice: "Say, boys and girls ——"

"That proves they're not grown-ups," thought Alice. "But they're certainly not boys and girls. There's a man there who looks ninety at least. Second childhood, perhaps."

She pulled the Director's coat sleeve. "Who are they all?" she interrupted him.

"Just actors," said the Director. "Why?"

"I could see there was something the matter with them," explained Alice, "but I couldn't think what!"

The Director looked at her severely. "Boys and girls," he began again, "let me introduce you to a new recruit to Filmland. This is Alice!"

The Star, who was sitting with the others at the table, rose immediately and, raising his glass in a magnificent gesture, said: "Ladies and gentlemen, a toast! To Alice!"

They all raised their glasses and drained them enthusiastically. In fact, one man—a funny, round, little thing with a solemn face—was so enthusiastic he raised somebody else's glass, and had half drained it before it was snatched away from him.

"He's drinking my beer!" said an indignant voice.

"Never mind," said the Star, soothingly. "It's only Fred. He never knows the difference between '*meum* and *tuum*.'"

"*Meum* and *tuum*," said the little round man. "Never 'eard of 'em. Barrasford, I suppose; they never did the Stoll tour, any'ow."

There was a general burst of laughter, though one or two came in a little late, Alice thought.

"*Meum* and *tuum*," said the Star scornfully, "happens to be a quotation from the Greek. If you'd been to Cambridge you'd know."

"Ah!" said the little round man. "I ain't like you, yer see, I've always done the number one towns. Come and sit down, my dear," he added to Alice kindly, indicating an empty chair by his side.

Alice thanked him and sat down.

"Beef, mutton, chicken, or saveloy?" said the little man.

"Chicken, thank you," said Alice.

"Don't thank me," he answered. "Guess again!"

"I didn't know it was a riddle," said Alice.

"It isn't," he replied. "But there isn't any chicken."

"Then I think it's rather silly of you to offer it me," said Alice.

"Not silly," he protested. "Funny! I'm a comedian. Have some beer!"

"No, thank you," said Alice.

Apparently the little man didn't hear her, for a glass of beer was put by her plate.

"I don't drink beer," explained Alice gently.

"It isn't the thing to dip your bread in it," said the comedian.

"I mean I don't like beer," said Alice.

"I'll drink it for you," he answered kindly, and suited the action to the word. "Have some more!" he suggested, wiping his mouth.

"I haven't had any yet. I don't like it."

"Better have another glass," he persisted. "It will look bad if they think you've finished this one so quickly."

"If you don't mind drinking it for me?" hesitated Alice.

"Well, it's not the thing I'd do for everybody," he replied. "But seeing it's you ——" And another glass of beer appeared and disappeared like lightning.

Meanwhile, the Star was arguing with another man across the table. "You cut me to pieces in that last bit!" Alice heard him say.

"I like that," was the answer. "I was trying all I knew to get your eye, and I didn't once!"

Alice looked at the Star carefully, but she couldn't see a join anywhere. At last she couldn't restrain her curiosity any longer.

"Please, would you tell me who put you together again?" she asked him politely.

"Put me together again!" spluttered the Star.

"After you were cut to pieces," Alice explained. "You're so beautifully stuck up."

There was a general chorus of "So he is, so he is!" and the Star spluttered more than ever, and eventually got up and went out amid a roar of laughter. Alice was quite bewildered; she couldn't understand what had happened.

"Did I say anything wrong?" she asked the little man in a whisper.

"No; perfectly right—perfectly right!" chuckled the little man. "A Star always is stuck up. They can't help it. And after that," he added to the company in general, "I votes she sings us something."

"But I can't sing," protested Alice.

"Well, recite then," he amended.

"I don't think I know anything," she faltered.

"Surely you can recite 'The Jabberwock,'" somebody suggested, and there was a chorus of "Jabberwock, Jabberwock!"

Alice thought she really could remember that, so she stood up and started. Somehow it felt wrong at the very beginning, but she couldn't stop in the middle, could she, so she just shut her eyes and stuck to it.

This was how it sounded:—

EDITOR'S NOTE.—It certainly sounds very well in this office, but limited space precludes any of you hearing it until next week.

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# STUDIO LESSONS

Writing in *The Amateur Photographer* E. Lauste, the cameraman, points out the advantages that still photographers will possess, if only they would patronise the picture-houses a little more.

With their elaborate lighting systems and the material at their disposal, kine. cameramen have the means of turning out far better work than the ordinary still photographer. Any photographer could hardly see a good film from beginning to end without receiving some suggestions which, applied to his own work, might bring forth good fruit. Those who pursue their work in the neighbourhood of kinematograph studios are often privileged to avail themselves of the settings which are to be found there; and many of our readers will recall pictures, in this year's Salon in particular, in which it was quite evident that the photographer had not only gone to the studio for his inspiration, but also for the material from which he built up his picture. Help of this kind is limited to the fortunate few, but that the keen picture-maker can profit by his visits to the pictures we have no doubt.

Not only still photographers can benefit by paying periodical visits to the kinemas, but even movie cameramen can pick up a great many hints by becoming regular patrons of the picture theatre. A great many cameramen who do not regard themselves as being too expert to learn more are regular patrons of various picture houses. The result is seen in their work, for by picking up hints on effects and lighting, they get some really fine results into their own pictures.

It may be something in the nature of a 'busman's holiday to cameramen to spend a number of evenings every week in a kinema, but those who do it find it a very interesting way of spending their time and an interesting way of learning, also.

Two well-known men spend so many evenings a week together in a kinema, going there for the express purpose of getting ideas and finding out mistakes, and together they discuss the effects and the camerawork, with excellent results to their own photography.

## MAKING A SCENARIST

(*Continued from page 11*)

being the top figure In American £100 would be a very low figure. In England the initial salary of a woman scenario writer would be only £4 a week; in America women like Eve Unsell, Frances Marion, and Margaret Turnbull make thousands.

In America, university training in scenario writing is available; in England only correspondence courses and text-books. A girl could study these and train herself by regular visits to the kinema, but without inside studio experience few directors would employ her. In the opinion of a British woman film expert, she would do best by getting a post as clerk or shorthand-typist in a director's office, and by rising to the post of assistant director (£4 or £5 a week) she would, by much handling of scenarios, be able to observe their defects and write them herself. Famous authors often enter the studio to gain the technique for adapting their work themselves, as they complain that the scenario writer often fails to preserve its spirit.

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# ON WRITING SCENARIOS

## IV.—The Function of the Sub-Title.

*by* GERTRUDE M. ALLEN

Advanced souls in the film-world have long been debating the possibility of evolving a thoroughly intelligible and perfect film—without titles; that is, without the letterpress that appears so often as a prelude to a scene. Maybe their experiments, based on a complete knowledge of the art of picture-making, will eventually result in the picture without titles; but I, for one, sincerely hope not.

Let them eliminate, by all means, the travesties of the English language which are allowed to thrive like weeds in a neglected garden—let them take those ruthless film scissors on a mission of destruction into the crude, ungrammatical regions of the sub-title which irritates and functions not.

But the good sub-title, in its rightful place, is one of the film's greatest artistic assets. If its use is abolished then the picture-play will be incomplete—like a wonderful box of bonbons without a wonderful ribbon-bow, or a statuesque vase robbed of the flowers that were meant to find rest there.

And for the moment, at any rate, the title-less picture play remains in a state of potential existence, and the scenario writer can count on the sub-title as one of the strongest branches of the art which he must study minutely before he can evolve the complete scenario.

Even brain-children live normal existences sometimes, and the author will repeatedly find it necessary to take his characters over a lapse of time between one incident and another. But there is a prosaic way of doing it—and an unusual way of doing it. The prosaic author would say: "A Month Later," and the unusual author would say, "With the passing of a month." And "the little more, and how much it is!"

I recently saw a film which would have been a masterpiece had not the sub-titles dragged it just outside the circle of perfection. It was a tender, romantic story—the sort of tale that gets into the hearts of a tired community and leaves a glimmer of light on a dark horizon. It was perfectly acted, perfectly produced, and perfectly written, but the sub-titles were bad because they were ordinary. One scene depicted the influence of a mother upon her children, and the title that preceded it read like this:—

"Upon the mother's return much of the unrest is dispelled."

What a world of latent expression lies behind those cold, blatant words! What an opportunity for the pen of the thinker!

The scene that followed the curtly informative title was robbed of its true charm because there had been no charm in the title. Picture the difference in the atmosphere of the scene, had we been enlightened something like this:—

"The light of a Mother-love shone over the dark spaces, and there was peace in a little kingdom."

The sub-title is not a necessary evil. It is pregnant with possibilities—it is the chalice of expression from which the screen author should drink deep and long.

Do not use a sub-title when it is not necessary; but when necessity demands it, use if with that knowledge of its infinite and far-reaching power of poetic expression—that power which still makes the sub-title one of the most potent factors of a film's success.

Next Week: *Writing for an Individual Artiste.*

# A NEW TRIPOD

The Mitchell Company is introducing a new tripod into the American studios, says the *Motion Picture News*. The shoes are of cast aluminium, with points of hardened steel screwed in and locked with nuts. Inside the shoe and at an angle of forty-five degrees is a second point, which will catch in case the tripod leg slips, thus preventing a bad accident. The legs are of maple, reinforced with metal at the top, and a steel plate on either side of the wood.

A third set in the leg has a forty-five degree taper pressed in the end which fits in a recess machined in the base. This recess has a hole in the centre, and a bolt passes through this, through the base, and into the other section of the leg. A lock nut maintains a constant tension at all times. In reality the legs are on taper bearings, and tightening the nut draws the bearing central as well as tightens it. A quick release is provided so the camera may be turned quickly. This release has a left-hand thread, which tightens when you unscrew the tripod head and loosens should any one tighten the head too tight.

A double-quick operating clamp is mounted between the legs, right and left-hand screws actuated by large aluminium knobs tighten the clamps on each leg. A compensator in the clamp assures that both clamps will operate evenly no matter what the irregularity of the legs. This clamp is operated with one hand and a half turn is sufficient to release or clamp the leg.

A standard Kuffel and Esser instrument thread is provided on which to screw the tripod head. The tripod head is made of aluminium alloy and is adjustable throughout. It does not depend on the fit of the worm and worm wheel for steadiness, but has two discs in bearings which are pressed together with spiral springs. This gives steadiness directly in the bearings.

The panorama device is of a distinct type. The worm wheel with bronze bushing in the centre fits on a hardened steel spindle threaded at its lower end. Two lock washers fit on to this by which the wear in the bearing may be adjusted. The worm wheel has no bearing on its periphery so a dent will not interfere with the working of the panorama.

The weight of the camera is carried on the top outer edge of the worm wheel which rests on a ring of like diameter cast in the tripod base, thereby affording added rigidity. The worm may also be brought into closer mesh with the worm wheel by removing a sheet of Laminum which is two-thousandths of an inch in thickness.

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# KINEMA CLUB NEWS

With the existing adverse circumstances in the studios it has been deemed wiser to make the Opening Ceremony of such a character that the cost to individual members shall be reduced to the minimum. To this end the Executive Committee has decided to dispense with an expensive Members' Dinner and to celebrate the opening in a less pretensious, if more Bohemian manner.

The plan is for the Opening Ceremony to be performed on Sunday, January 22, at 6.30 p.m., by a well-known gentleman in the profession. This will be followed by a Musical Program, an Informal Dance and a Social Evening. The cost is being kept down very low and members will be allowed to bring a friend on this occasion. Complimentary speeches will be given by certain leading people in the profession, and a highly successful function should result.

Membership is now in the region of 350, including most of the leading directors, artistes, cameramen and others engaged in the profession. The opportunity for application as Founder Members closed on Thursday last and all subsequent applicants will have to pay a yearly subscription of five guineas; Life Membership, twenty-five guineas.

We are asked to request all members to send to the Hon. Secretary their private address and telephone number in order to complete their registration as members.

Further, all members who have not yet paid their subscription are urged to send same at once to the Hon. Secretary at 93, Long Acre, W.C.2—cheques to be made payable to "The Kinema Club." This is of great importance, as the initial expenses of opening the Club are very high. Founder members can become life members—free of all further payments—by paying twenty guineas.

Gifts in money or kind to the Club will be greatly appreciated. Various gifts have already been received and offers of others should be sent to the Secretary. Pictures are particularly welcome and also any article of furniture which will tend to make the Club more comfortable.

Those desirous of being present at the Opening Ceremony are asked to notify the Secretary of their intention on the form on this page.

# CAMERAMEN AT WORK

The wholesale closing down of film companies for the holidays has come as a severe blow to cameramen. A large number of really good men are out of work, while many of those in jobs are hardly suited to turn a camera crank. It is amazing to me some of the men who manage to get jobs behind the camera. To my knowledge there are at least half a dozen really expert men out of work at the present minute, while crowds of unknown amateurs seem to be able to fix up jobs and greatly assist in spoiling the products of British film producing companies.

* * *

Why is it that companies engaging cameramen take little trouble in finding out whether or not their prospective employées can take pictures? Previously, anybody who could cultivate an American accent could get a job as a director. That day is past now; film companies are going more warily—they have had some. And yet they will still engage a cameraman who is incompetent. We have now recognised that bad photography can spoil a picture. And yet gaze around at certain photographers now on the job—it is truly amazing !

* * *

"Potted Sunlight" is the new light by which the Topical Budget is filming by night. The Topical people do not claim that they have made a world-shattering discovery; in fact, they are keeping quite quiet about it all. Neither do they claim that by using "Potted Sunlight" they can obtain first-class studio photographs—they can't; at least, not yet. Experiments are going on which will give better results than those at present obtained, but what the Topical cameramen do claim is that they can film any event now the "Potted Sunlight" is carried in a small portmanteau, so that be it on the hill-tops or in the most inaccessible spots, it is possible to get a moving picture of the event.

* * *

Last week, in another section of the paper, we published an article on close-ups. The writer talks about seeing how hideous a painting is at close quarters and then seeing how beautiful it looks at a distance. While not wishing to make any statement as to whether I think the close-up is necessary or not, I would like to point out that the portrait idea is the wrong simile to use. I have seen many very beautiful close-ups and many bad ones as well, but a good cameraman can get some beautiful pictures in the close-up, whereas, if you view any painting at close quarters, it looks absolute rubbish.

* * *

I notice in an American Trade paper an argument about Charles Rosher's work in "Little Lord Fauntleroy." This picture contains a host of trick shots, which have come in for a great deal of comment on the other side. It makes me interested to see the Trade show of the film in England.

"TRIPOD."

.....

I desire to be present at the Opening Ceremony of the Kinema Club on Sunday, January 22, and wish to bring .....friends.

Signed .....

Private Address .....

.....

# "A QUESTION OF CLOSE-UPS"

In the last issue of the STUDIO the question of the wisdom of close-ups was raised, and we asked: "In the art of the screen are close-ups necessary? Are they dramatically wrong in principle? If so, why? And why are they often badly photographed; usually over-exposed?" Below we give the replies of Walter Reynolds, Junr., and "Felis," the Kinema Correspondent of the *Soho Gazette*.

BY WALTER REYNOLDS, JUNR.

The answer to the question—"Are close-ups necessary?"—is, in my humble opinion, most emphatically "Yes." The probing test of technical analysis proves that the close-up is the most effective method of getting over tense emotion that has yet been discovered. To support this contention I need only quote the Court scene in "Madame X." Those who have had the advantage of seeing it will doubtless admit that this scene is the most dramatic and emotional piece of acting ever filmed, and that it proves the power of the film to rise to heights that cannot be surpassed in the spoken drama. Without the many close-ups in this scene the climax would have lost a great deal of its force. By what other means could one so effectively have conveyed the emotions of the mother, the son, and the father?

It is, I imagine, because the close-up is so useful that it is so much misused. American directors have most wantonly abused the use of the close-up. Many examples exist where action is delayed, to such an extent that the story becomes slow and uninteresting, in order that the principals may monopolise the footage and be kept constantly in the picture.

There are, no doubt, cases where the director has no option, and where the scenarist has about as much voice in the matter as the office boy, but there are, on the other hand, many occasions where the director loses his sense of proportion in regard to dramatic values and deliberately inserts a close-up where it is nothing less than an obtrusion.

There is a decided tendency on the part of American directors to indulge in "the sincerest form of flattery," and where they lack that original imagination which enables the leading men of the profession to create new methods and ideas they fall back on imitation. Unfortunately, these brethren of the mechanical mind think it great wisdom to out-Herod Herod, hoping thereby to outshine his effulgent notoriety, therefore they follow in the footsteps of Mr. Big-Noise by putting in two close-ups to every one of his.

The greatest abuse of all is the close-up with the distorted focus. This idea has now become so commonplace as to be a positive nuisance, and it is only on very rare occasions that its use can be justified as an artistic necessity. This hazy definition, inserted at an unwarranted opportunity, only creates, in the lay mind, the impression of careless photography, and any extraneous thought, such as this, reacts by breaking the thread of the narrative.

It is a pity that so many people who are engaged in the making of motion pictures should lose sight of the fact that, when shorn of all its tricks and embroideries, our film is merely a story. The plot is like a railway track that takes the passenger by a direct route. if embellishments such as close-ups or long shots of spectacular grandeur are met with on the direct route the journey becomes more enjoyable, but they seldom warrant a deviation from the direct route.

It requires an artistic sense to decide when and where a close-up is dramatically helpful, and, unfortunately, all directors are not artists; some of them appear to go about their work as if they were animal trainers putting their performers through oft-repeated tricks, and one can almost see the poor actors, metaphorically, jumping through hoops and walking on their hind legs.

To return to the writer in the *Toronto Mail*, it is pleasing to learn that he finds an absense of this abuse in British films; he has noticed the use of the semi-close-up, and I think, with him, that it is better, in the majority of cases, to use this kind of shot and keep the story moving.

BY "FELIS" (SOHO GAZETTE).

As close-ups have always been my pet aversion on the screen, I was very pleased to read the article in the STUDIO. However, the writer in question deals only with one aspect—the ugliness of close-ups. My chief objection to them is that they interrupt the continuity of the action, and so mar the dramatic effect of the incidents into which they are introduced.

Here, to prevent confusion, I must define my present meaning in the use of the word "close-up" (a word which has no definite meaning), as being a scene in which one character is shown separately while other characters are known by the spectator to be taking part in the action.

It is in the scenes of the climax that this cutting apart of the different characters has a specially bad effect on the dramatic grip of the action. It is the essence of a climax that all threads of interest in the story should meet in it, so that, to concentrate first on one character and then on another, really prevents the scenes from constituting a true climax.

When I have spoken to directors about the evils of the close-up (in the sense defined) they have contended that it serves definite story-telling purposes. In the "exposition," or scenes introducing the characters, they say that a close-up of each character is necessary in order to impress its distinguishing points on the mind of the spectator.

Then, in the case of dialogue, it is contended that the close-up denotes which character is speaking. For instance, if a sub-title appears "The child is my own," it makes a lot of difference whether it is Edwin or Angelina who makes the remark.

Well, I grant that close-ups are useful in the exposition, and there is no reason why they should not always be retained simply to introduce the characters separately. But I hope and believe that close-ups (in the sense defined) will gradually drop out of every other part of the photoplay

For the purpose of distinguishing who is meant to be speaking the words of a sub-title, some gesture or action is generally sufficient. If it should not be so, then the sub-title could read as in printed dialogue, thus:—

EDWIN (or ANGELINA, as the case may be): "The child is my own."

It is not in the close-up, but in the long-shot, that the screen has an artistic advantage over the stage. Character and feeling can often be quite as finely expressed by action and attitude as by facial expression. For instance, no more dramatic *denouement* has ever been invented than the final scene of "The Tramp," a back view of Charlie Chaplin as he wanders off on his lonely way.

But then, of course, Charlie can express more with his feet than many artistes can with their faces.

BY FRANK CANHAM

Close-ups are, I think, necessary to enable facial expressions to get over to the audience in *essential* situations, where no acting on the part of the artiste would convey to the same extent, if done in a "mid view" shot.

Close-ups are no doubt introduced far too frequently and often without any real dramatic effect, but if used at the right moment nothing is more telling Frequently they are too big, and nothing is more inartistic that when the texture of the skin and every imperfection is brought out and exaggerated.. Neither a picture nor a photograph should be viewed from too close a point.

Too often through faulty printing you get "empty" faces on the screen, and the poor cameraman gets all the blame for a badly lit and wrongly exposed close-up, although the negative may be perfect.

If, in coming in from a long or mid view shot (naturally taken on critical focus), you introduce a decidedly diffused close-up, the audience instinctively feels that something is different, and it is this combining of "hard" and "soft" focus photography that is wrong dramatically.

Semi-close-ups are possibly the most valuable of any shot—it gives to the artiste or artistes more room for action, and they are not so cramped, especially when wanting to use their hands and arms. How often in a close-up they are expected to convey something "broad," and in the rehearsal they are unable to keep within their "limits," and in consequence they have to do all their actions in a cramped and unnatural manner. I am certain the players have too often experienced this.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO : Clarendon Studios.
FILM : Not announced.
STAGE : Casting shortly.

**Alliance.**
ADDRESS : 74-6, Old Compton Street, W.
STUDIO : St. Margarets, Twickenham.
FILM : "The Bohemian Girl."
DIRECTOR : Harley Knoles.
STARS : Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN : Rene Guessart.
TYPE : Romance.
STAGE : Eleventh week.

**Artistic.**
ADDRESS : 93-5, Wardour Street, W.
FILM : "Sam's Boy" (Temporary Title)
DIRECTOR : Manning Haynes.
SCENARIST : Lydia Hayward.
CAMERAMAN : Frank Grainger.
TYPE : Three-reel Comedy.
STAGE : Fifth week.

FILM : Not titled.
DIRECTOR : Manning Haynes.
SCENARIST : Lydia Hayward.
CAMERAMAN : Frank Grainger.
TYPE : Three-reel Comedy.
STAGE : Scheduled.

**B & Z Productions**
ADDRESS : Windsor Studios, Catford.
MANAGER : Geoffrey Benstead.
FILM : Not titled.
STAGE : Scheduled.

**Big Four Famous Productions.**
ADDRESS : Gaumont Studios, 59, Lime Grove, Shepherd's Bush, W.12.
FILM : "Potter's Clay."
DIRECTOR : Grenville Taylor.
STAR : Ellen Terry.
SCENARIST : Langford Reed.
CAMERAMAN : Robert Dykes.
STAGE : Fifth week.

**Bertram Phillips.**
ADDRESS : Thornton House, Thornton Road, Clapham, S.W.
FILM : "Topsy Turvey."
DIRECTOR : Bertram Phillips.
STAR : Queenie Thomas.
SCENARIST : Frank Miller.
CAMERAMAN : Percy Anthony.
TYPE : Domestic Drama
STAGE : Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS : Poole Street, Islington
STUDIO MANAGER : Major C. A. Bell, O.B.E.
FILM : "The Man from Home."
DIRECTOR : George Fitzmauriee.
STAGE : Cutting and Assembling.

FILM : "Love's Boomerang."
DIRECTOR : John Robertson
STAGE : Cutting and Assembling.

**Gaumont Film Co.**
STUDIO : Lime Grove, Shepherd's Bush, W.12.
FILM : Not titled.
DIRECTOR : Will Kellino.
STARS : David Hawthorne and Flora Le Breton
CAMERAMAN : A. St. Brown.
TYPE : Drama.
STAGE : Third week.

**Hardy.**
ADDRESS : 13, Gerrard St., W.1.
STUDIOS : Samuelson Studios, Isleworth.
FILM : "The Reaping."
DIRECTOR : Geoffrey Malins.
SCENARIST : Rafael Sabatini.
STAR : Stewart Rome.
CAMERAMAN : Germain Berger.
TYPE : Drama.
STAGE : First week.

FILM : "The Lion's Skin."
STAGE : Scheduled.

FILM : "Bardeleys, the Magnificent."
STAGE : Scheduled.

**Ideal.**
ADDRESS : Boreham Woods, Elstree
STUDIO MANAGER : F. A. Kendriek.
STAGE MANAGER : F. G. Knott.
FILM : "Bentley's Conseience."
DIRECTOR : Dennison Clift.
STAR : Robert Lorraine.
CAMERAMAN : Geoffrey Barkas.
STAGE : Fourth week.

FILM : "The Little Mother."
DIRECTOR : A. V. Bramble.
STAR : Florence Turner.
TYPE : Drama.

**Masters.**
ADDRESS : Weir House, Broom Road, Teddington.
FILM : Song-story Pictures.
DIRECTOR : H. B. Parkinson, W. C Rowden and Geo. Wynn.
CAMERAMAN : T. R. Thumwood.
STAGE : Starting new series shortly.

FILM : "Tense Moments with Great Authors."
DIRECTORS : W. C. Rowden, H. B. Parkinson and Geo. Wynn.
STARS : Fisher White, Sybil Thorndike, Ivan Berlyn & H.V. Esmond.
STAGE : One a week.

**Milo Films**
ADDRESS : 323, High Holborn, W.C. 1.
FILM : Not titled.
STAR : Mary Patterson.
DIRECTOR : Jaek Denton.
CAMERAMAN : Sidney Eaton.
SCENARIST : Jaek Denton.
TYPE : Two-reel Comedy

**Parkstone Productions.**
STUDIO : Lytham.
FILM : Series of Comedies.
STARS : Harry Low and Dawn Meredith.
DIRECTOR : Dave Aylott.
CAMERAMAN : Walter Buckstone.

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ADDRESS : 181, Wardour Street.
FILM : "Meg's Children."
DIRECTOR : Bert Wynne.
STAR : Warwiek Warde and Joan Griffith.
CAMERAMAN : S. Balboni.
TYPE : Drama
STAGE : Fourth week.

**Solar Films.**
ADDRESS : 58, Dean Street, W. 1
GEN. MAN. : Miles Mander.
FILM : "Broken Sand."
DIRECTOR : Adrian Brunel.
STARS : Anette Benson and Miles Mander.
CAMERAMAN : Chrispin Hay.
SCENARIST : Adrian Brunel.
TYPE : Oriental Drama.
STAGE : Starting.

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ADDRESS : Temple Road, Cricklewood
STUDIO MANAGER : J. Grossman
FILM : Sherlock Holmes Episodes.
DIRECTOR : George Ridgwell.
CAMERAMAN : Alfred H. Moses.
STAR : Eille Norwood.
STAGE : Ninth Episode.

FILM : "The Little Brother of God."
DIRECTOR : Martin Thornton.
CAMERAMAN : Percy Strong.
STAGE : Cutting and Assembling.

FILM : "The Peaeemaker."
DIRECTOR : A. E. Coleby.
CAMERAMAN : D. P. Cooper.
STAGE : Cutting and Assembling.

**Thompson Productions.**
FILM : "Dieky Monteith."
DIRECTOR : Kenelm Foss
STARS : Stewart Rome and Joan Morgan.
STAGE : Cutting and Assembling.

FILM : "A Romanee of Old Bagdad."
DIRECTOR : Kenelm Foss.
STAR : Matheson Lang.
STAGE : Starting.

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# The MOTION PICTURE Studio

Vol. I.—No. 32 Saturday, January 14, 1922. FOURPENCE

## A BRITISH DIRECTOR OF BIG SUCCESSES.

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The third, "THE SCOURGE," a Super-Production, will be trade shown very shortly.

The fourth, "THE REAPING," is now in hand.

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The sixth, "BARDELYS THE MAGNIFICENT," are now in the scenario stage.

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Editorial and Advertisement Offices 92, Long Acre, London, W.C.2.

Vol. 1. No. 32

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Jan. 14, 1922

*Making It Live.*

AN informal discussion between the Editor and a group of regular picture patrons this week brought to light several interesting points. One of the most interesting of these was a growing preference for British films on account of their reality and sincerity as compared with the stock American screen subjects. And while comparisons are odious, it has to be admitted that a pursuance of this line of discussion revealed that on this particular point—that of sincerity of story, acting and production—the "fans" placed the Swedish films first and British second. It was found that the seriousness of the Swedish pictures—which was considered by some of the fans to be almost morbid—is against them, but this was outweighed by the artistry and sincerity. The continual return to and insistence on the point of sincerity was very striking, especially in view of the fact that a theory has been put forward that the technical (in every sense) excellence of the American film compensates for any story defects it may have. To find, however, that a casual group of typical picturegoers pay little regard to the technical points in their final judgment on a film, but are chiefly concerned that it should "ring true" both in story, acting and production, gives to British Directors a strong lead on the first essentials of their work. That these essentials are already there in embryo is certain. And that they can be developed to the benefit of the British film is equally certain if our Directors—and their executive controllers!—will follow the lead which the picturegoers have given.

* * *

*A Dying Policy.*

RECENTLY Stewart Rome wrote in this journal an article at the conclusion of which he advocated the writing of special scenarios from which films would be made as vehicles for one particular star to display his histrionic abilities. There is, to our mind, a flavour of bygone days about this suggestion. We cannot fail to recognise that the British motion picture industry must pass through exactly the same progressive phases as the Americans have done already; and the Americans are busy jettisoning much of the cargo of the Good Ship "Films." Included in this clearance is the "Star uber alles" idea.

* * *

*O, Worship the Star!*

WHILE it is perfectly true that there has been in the past a foolish tendency on the part of the public to hitch its worship-wagon to a star, the star has been, first, last and all the time, the end-all and be-all of the production. In the studio, as in the kinema theatre, everyone has fallen down in senselessly abject worship of H.M. the Star. And the indirect result has been a reduction in the quality of all other sections of the production. This is still somewhat the case in certain British productions; but is gradually dying out in the American studios. What is of far more importance than the star is the story; and if, as Stewart Rome suggests, stories should be written for stars, then we are forced to anticipate a lamentable limitation in both quality and appeal of film stories. This policy of writing for the star is absolutely wrong in principle.

* * *

*The Acid Test.*

AS a matter of fact the popularity of stars is decreasing among the kine-going public. There is not now—even among the flapper fraternity—the sticky, sickly, sugary, sentimental hero- and heroine-worship. Perhaps the reason for this is that the kine-going public has become much more critical and exacting. The past triumphs of stars cut no ice if the present work is mediocre. There is in this fact an inference that the day of the satellites of the studio is coming: the public is quite prepared to place on its pedestal of popularity the lesser-known artistes, *providing they can deliver the goods.* That is the acid test.

* * *

*Single-Star Pictures.*

ANOTHER tendency that we can anticipate is for photoplays to have more than two stars. The single-star tradition is dying—dying because its inherent weakness has revealed itself. The stars who, irrespective of cast and story, can hold our interest for a whole film and persuade belief in the characters they play can be counted on one hand, and it is a fact not yet sufficiently realised that a mediocre cast does not show up, but detracts from, the achievement of the leading actor, by providing easy loopholes for credulity and interest to escape. This being so, it is immediately apparent that what will become the policy is the use of casts of all-good artistes. This does not mean the old-style "All-Star Casts," which was a misnomer, but the casting for *all* parts of good grade artistes each capable of really making a perfect-fitting feature of their part.

* * *

*The Club Opening.*

LET us take this opportunity to refer to our next issue, which will be an enlarged "Club Souvenir Number" to mark the opening of the Kinema Club. It will be in coloured covers, and, in addition to the usual features, will contain special messages from leading members of the profession, photographs of the Club itself and of some of the members of the Committees, and specially contributed Club articles and interviews. We have also arranged for the full list of members' names to be printed in this issue.

¶ Why do you work?
Is it just for a living?
Or because you love your art?
Or both?

¶ If it is only for what you get out of it
That is what you should do:
Get out of it!

¶ Because there is no place any more
For people who do not believe in their work
When they are making photoplays
That are meant to be something better
Than so many feet of photographs
By which to adminster mental anaesthetics
To fools.

# ON CUTTING AND ASSEMBLING

**WITH a lengthy experience of the production methods of both British and American studios Norman Macdonald can be regarded as an authority on the subject of editing a film. In this specially-contributed article he explains his own methods and deals with the question of assembling a negative in a very informative manner.**

NORMAN MACDONALD

The editing and assembling, commonly called and known the " putting together," of a picture after all the scenes have been shot, is as important a subject to discuss or write about as possibly any other branch of the Industry, and is more or less responsible for the success or failure of many a picture which otherwise might have been either the former or the latter.

Most emphatically do I state that every director should assemble his own picture. The continuity of a scenario, (even supposing perfection) does not go to prove that anyone else, however experienced or competent, can assemble the picture—merely following the script—as well as the director can himself, because no one knows, or should know, better what desired effect he wishes to obtain and the best method of dividing or splitting up his scenes with an occasional " cut back " to accomplish the final and best results.

As every director has a different method, I can merely, after many years' experience, but quote my own, which is this :

After the taking of my picture is finally completed, and the negative proves good, it is looked over and supervised by my cameraman, and a positive print is made of the same. I then look at every foot of it on the screen.

I usually leave it to my cameraman not to have printed such negative as we both know is useless through some unavoidable circumstances, as perhaps running short of footage while taking a scene, or negative with a lot of static or bad stock, or scenes which had to be take nover again for some unforeseen reason, such as clouds passing over the sun during a most important dramatic situation, or a light (if in dark studio) going out in the midst of a scene, especially if a spot light is being used.

These are details which in any studio or exterior work are not possible to avoid, and my cameraman knows that as well as I do. All retakes, however (excepting from above reasons), if taken once, twice, or three times, I personally see on the screen, and the reason is that often what a director and cameraman consider should be the best retake might in some small way prove the worst when seen on the screen, or a portion of it might be excellent and the other portion not as good as the other retake.

Therefore the director can often take the best part from one retake and by a short " cut back " of some other scene (put between) follow with the best part of a second or third retake, and thus make that principal scene as a whole perfect. I personally have several times done this.

After looking at all my print (a good deal of it being seen as the picture is being directed) when completed, I assemble my positive according to continuity, but cut very little in this first or rough assemble, and then again see it run on the screen.

After looking at it this time a director can see which scenes or retakes are to be retained and which are to be practically eliminated or discarded.

Now we go to a most important part of the assembling or editing of the production, and that is the titles and sub-titles. These should be carefully gone over with the scenario editor, or whoever is engaged upon this special line of work, and it is a most important position.

Deviating for a moment, I might mention that a large portion of the success of D. W. Griffith's pictures (not mentioning the exceptional atmosphere and mountings which he usually obtains) is due to the fact of his titles and sub-titles. Seldom do you read a title in a Griffith production that is not most pertinent to the scene preceding, taking place, or about to follow.

Knowing Mr. Griffith ever since his early days at the Biograph, I have rather studied and admired his method in this respect. As a rule, in his now big productions (and even in his earlier days) you will find that he starts with hundreds of feet of title before you actually see one foot of the actual picture, and yet if closely and analytically studied I doubt whether you could suggest an elimination of one single word. His titles usually suggest either some powerful or poetic meaning, or some crashing statement of facts, leading up to his story ; in other words, they make you think.

I am not for a moment suggesting that such a kind of titling would be appropriate for many productions, any more than many productions are Griffithisms ; I simply wish to point out the fact that the extraordinary care and thought that must be given to the titling and sub-titling of his productions might well be given to great advantage to any production. Unfortunately, this seems to be the last thing thought of in the final assembling of a picture. Too often you will hear such a remark as : " Oh, we can cut that and cover it up with a sub-title. Any old sub-title will do as long as it fills up the gap."

What a grave mistake ! And yet I will confess that I have sometimes myself made that grave mistake as most directors have.

And these titles and sub-titles all come under the supervision of the director, as he alone knows the action that he has taken during the making of his picture and thus what sort of a sub-title is best suited for his action.

This important matter being satisfactorily arranged, I then begin to cut my picture, placing my sub-titles in rotation in their respective places, being very careful in the speaking titles, as nothing is really more tiresome than to see a spoken title flashed on the screen and coming back to the character see him or her start to speak this title after several feet of film have been run or *vice-versa*.

In cutting my positive, I do not throw away one single foot of my cuts until the final showing of same, as at the last moment it might come in useful.

Having completed placing my titles in their proper places with my " flash-backs," the picture is measured and again run. It is now that the director can see just how much footage must be cut out. Notes are made just where and what to cut and whatever titles can be eliminated, where the action is so apparent that they become unnecessary or superfluous, etc.

These notes being made and a copy given to me, it now becomes merely the work of a mechanical cutting-room man or woman of experience—most of them have become very adept. The picture completed so far, is then seen for its final time for any especial tinting and " snipping."

After this the director, cameraman, and all those concerned in the many difficulties of assembling and editing the picture give a sigh of relief and no doubt mutter *Deo gratias !*

# High Lights

## Intimate Studio Gossip

During the making of scenes in her new film in which she appears as a little slum child, Flora le Breton received a severely scalded leg. Her (film) father was supposed to throw a kettle of water on to the floor—the kettle, which contained boiling water, rebounded from the stove, and the contents distributed themselves over Flora's legs. She "registered" pain!

* * *

As I hinted last week, *Wid's Daily*, the American news sheet, got badly off the straight and narrow way with its news of Eille Norwood's visit to America. I can assure *Wid's* that Mr. Norwood (*a*) is not going to America; (*b*) never intended going; (*c*) has never been asked to go; and (*d*) has no purpose of his own to fulfil there even if he did go. So that fairly settles it.

* * *

If any scenarist has any scenarios for two-reel comedies for disposal and will communicate with me I will pass on their names and addresses to a gentleman who has asked me to find him such scenarios.

* * *

Was at the first night of "The Rattlesnake" at the Shaftesbury Theatre on Tuesday, and must congratulate the bunch of film celebrities who are associated with the production on their efforts and success. Rafael Sabatini, the author of the story, has kept well up to his high reputation, while the four film artistes in the leading parts did excellently, these being Milton Rosmer, J. Fisher White, Teddy O'Neil and Lawrence Anderson. Evidently their association with the silent drama has certainly not adversely affected their stage technique.

* * *

The Revd. A. Humphrey-Townsend, who plays on the film as Thomas. H. Arthur, is holding a meeting at the Seven Dial's Hall on Monday, January 16, with the novel object of instituting a series of religious services for film artistes. I wish the venture success; but hae ma doots!

* * *

The studios at Watcombe Hall, Torquay, have been taken over by a newly-formed company known as the Raleigh King Film Productions, which is now busily at work there. At the head of the new concern is R. N. Raleigh King, who has an extensive stage and film experience. Mr. King has appeared in several West End productions with Sir Charles Hawtrey, and also in the film "A Message From Mars." The director of productions is H. B. Humberston Wright, and the Camera-man is Arthur Smith.

* * *

As a location finder for Stoll's, young Baynham Honri gives new proof of his enterprise and success almost every week. For certain scenes in "The Bruce Partington Plans" (one of the episodes in "The Further Adventures of Sherlock Holmes") he has just secured the co-operation of the Metropolitan Railway, even to the extent of the running of a special train for the benefit of the camera. In this story, a man is supposed to be thrown out of the window of a house overlooking a railway on to one of the carriage roofs of a passing train. At Neasdon, one day last week, a train bearing the necessary "body" was specially provided by the Metropolitan Railway Company, free of charge; and at Gloucester Road, on the same day, a genuine railway inspector played the part of being himself in some scenes that were taken on the line, and acquitted himself extremely well.

* * *

Popped into St. James' Theatre last night in order to verify the eulogistic notices that all the daily Press were giving to Donald Searle's impersonation of "Slighty" in "Peter Pan." I then understood why the Press was so generous in its reports: Donald, who made such a hit in Hugh Croise's "Four Men in a Van," is perfectly comic, and his performance is an outstanding delight in Barrie's fine play.

* * *

It is some time now since I saw Manora Thew in a studio, and her return is all the more welcome. A few years ago Manora Thew was among the artistic "high lights," being one of the old London stars. Owing to the fact that Evelyn Brent has not been able to complete work in her present film in time to take part in Kenelm Foss's new production, "A Romance of Old Baghdad," Manora Thew has been cast for the heroine part. Her reappearance in this film of the Orient will be a very welcome one.

* * *

Read this and marvel both at the record and at the coincidence it contains: From January, 24, 1921, to January 24, 1922, George Ridgewell will have directed, for Stoll, 65 reels of completed film, or, roughly, one five-reeler each four weeks; and the completion of the 65th reel will also be the completion of the 65th film that George has directed. All I can add is that I am amazed at the output and marvel as to how it is done. Incidentally, George holds another record; he has never advertised himself in the Press in his life. Unfortunately, he is going to break this record—see next week's coloured cover.

Megaphone

## FRONT COVER BIOGRAPHIES

### XVII.—GEOFFREY MALINS

Geoffrey H. Malins, O.B.E., whose portrait appears on the front page of this issue, had a most vivid experience in France as the chief official kinematographer of the war. His most notable film, which caused a great sensation at the time, was "The Battle of the Somme."

Mr. Malins has many successful British pictures to his credit, including, "The Greater Love," "Patricia Brent, Spinster," "All the Winners," and "Watching Eyes." The latter is now being shown with considerable success in America.

Mr. Malins is at present directing for the Hardy Film Co., Ltd., at the Worton Hall Studios, Isleworth, a series of Rafael Sabatini stories. The first picture, "Bluff," has been trade shown, and unanimously acclaimed as one of the best British pictures of the year. The world's rights of "Bluff" have been acquired by Gaumont.

Mr. Malins' second production for Hardy, "The Recoil," has been secured by the Stoll Co., and will be Trade shown shortly. The third picture completed is "The Scourge," a tale of the Great Plague of London, which is expected to rank with the "big" productions of the day.

Mr. Malins has created great interest in the kinema world by his declaration that hypnotism, used judiciously in the control of his artistes, is most valuable to a director. By reacting down to the subconscious mind he is able to get more vivid results than by any other method.

# Where they are and ——

## ——NEWS OF THE MOVEMENTS OF

Harold Bastick is busy on the new Forde comedies.

Geoffrey Malins expects to commence work on Hardy's fourth picture, "The Reaping," in a week or so.

Pauline Peters has gone to Switzerland for a holiday.

Duncan McRae has returned from Holland, he having accompanied his wife, Gertrude McCoy, to the Granger-Burger studios where she is playing lead in "Thou Shalt Not."

**Arthur L. Mazzei, architectural modeller and sculptor for Famous Players-Lasky British Producers, Ltd., at work in his new Art Plaster Department.**

Cecil Hepworth is not yet back from America.

Sydney N. Folker is starting work shortly in a new film.

Vesta Sylva is appearing at the Hippodrome, Newcastle-on-Tyne.

Thomas Bentley is working at Elstree on a burlesque serial for Ideal.

David Grey is playing hero in Tom Bentley's new Ideal production.

Marc McDermott is playing in "The Spanish Jade" for F.P.-Lasky.

Milton Rosmer is appearing in "The Rattlesnake" at the Shaftesbury.

Colette Bretel is back from Italy, where she has been appearing with Armenia Films.

H. Humberstone Wright is directing "An Island Romance" for Raleigh King productions.

Gordon Craig is appearing in one of the Sherlock Holmes series, and is also appearing every night at the Everyman Theatre, Hampstead, which does not include matinees.

Flora Le Breton completes her contract with Gaumont on January 16. Communications should be addressed to Max Roma, Fryer and Rodger, 12, Broad Court, W.C.

Feiko Boersma is Granger-Binger's chief cameraman.

Paul de Groot is playing with Granger-Binger at Haarlem.

Stewart Rome plays lead in Hardy's next "The Reaping."

G. McWilliams appears in "Simple Simon" (Hepworth).

Dennison Clift has completed "Bentley's Conscience" for Ideal

Evelyn Brent is playing with Lasky's in "The Spanish Jade."

Arthur Smith is photographing for Raleigh King productions.

Joan Carey is working at the Granger-Binger Haarlem studios.

David Powell plays lead in "Perpetua Mary" for F.P.-Lasky.

Ann Forrest has completed work in "Perpetua Mary," for F.P.-Lasky.

Geoffrey Barkas has finished photographing "Bentley's Conscience" for Ideal.

Henry Vibart appears in Hepworth's latest production, "Simple Simon."

E. C. Matthews has an important rôle in "Simple Simon," a new Hepworth production.

Leonard Tremayne appears in the new Raleigh King production, "An Island Romance.

Hardy's next is "The Reaping," by Rafael Sabatini, and is a story of the French Revolution.

Dora Henwood will be seen in "An Island Romance," now being made at Torquay for Raleigh King productions.

R. N. Raleigh King is appearing in "An Island Romance," which is being made for the Raleigh King productions at Watcombe Hall, Torquay.

W. Courtenay Rowden is joint author, with Henry Edwards, of "Simple Simon," a new Hepworth picture.

**FIRST VACANT FRONT PAGE**

**FEB. 4 1922.**

(£6 10s. and cost of block.)

*WRITE OR 'PHONE*

**NOW.**

Brooksbank Walton appears in F.P.-Lasky's new film "The Spanish Jade."

Joyce Templeton is playing in "The Windmill Man" at the Victoria Palace.

Queenie Thomas has finished playing lead in "Topsy Turvey" for Bertram Phillips.

Madge Faire has nearly finished her work in "Bentley's Conscience" for Ideal.

# MOROCCO—

## Being the Adventures in Search

*(These extracts from the diary are reproduced by the courtesy of Solar Services, of which firm Mr. Brunel is a partner.)*

December 28.

There was a large crowd to see us off at Victoria, with both of whom I shook hands. If the platform tickets our friends bought were placed end to end they would have fallen short of Big Ben, so great was the crowd. If tied in a bundle with string, they would be as thick as a roomful of renters. ("The K.R.S. is the closest corporation in the kingdom," someone said in Court the other day. "Corporation" is a good word.)

December 29.

I am now able to write of the voyage in a more detached manner. When I boarded the gallant little barque that intended (I hoped) to take us across the Channel, I was reminded of "Eight Weeks," although it was actually larger than the regulation boat used in the famous "bumping" races.

Half an hour after the time for starting the engines began to play. Inspiriting tune, too—"Hearts of Oak are our Ships, Jolly Tars are our Men." It put new life into me, like "Black and White" whisky. I felt like Hannibal setting out for Carthage. (If he actually did this. I don't know. Anyhow, it doesn't affect my feeling as he might have felt. Not a bit.) Suddenly we were in the Channel.

My travelling companion, Crispin Hay, had been strapped into a deck-chair which was fastened with ropes to the boat. Every twenty minutes for the previous two hours he had taken a square pill from a little box. (Powdered verses of the Koran mixed with hashish, I fancy.) He had that beautiful dazed expression worn so well by Gish in "Broken Blossoms," and every time we looped the loop he said "Allah!"

But I would not be strapped. It is against my democratic instincts. So I danced upon the deck. You know the new scissor-like step. I got that right at once. I had been practising for hours at home without success, and yet it came to me quite easily. I did it from side to side, and the boat seemed to help me.

Then, as the boat got further out to sea, I changed my steps and did a Highland reel

# what they are doing

## PERSONNEL IN ALL THE STUDIOS

Mdlle. Valia is spending a few weeks in the South of France.

Alice Moffat figures as Lucretia Venucu in "The Six Napoleons." (Stoll.)

G. Landau, the French actor, is making a tour of the English studios.

John S. Robertson is directing "The Spanish Jade" for F.P.-Lasky at Islington.

Mary Patterson is to star in a new Milo comedy.

Zoe Palmer is working at the Granger-Binger studios at Haarlem.

Chrissie White appears in "Simple Simon," a new Hepworth product.

Mary Dibley plays in Henry Edwards' Hepworth production, "Simple Simon."

Jan Smith is the second cameraman at the Granger-Binger Haarlem studios.

Frank Stanmore has completed work with F.P.-Lasky in "Perpetua Mary."

## FLASHBACKS—No. 1. THE AGENCY

*by* Major H. HODGSON-BENTLEY

THE Agent sat in his marble halls,
With dozens of "stills" around his walls.
Each had many a paragraph—
Stars of the Kinematograph.
These gods never called in their lordly way
To enquire for work, as the crowd folk may.

THE Agent's man sat in the outer place,
Feverishly searching a photograph case.
Filing and placing the Joans and the Jills
In separate drawers from the Freds and the Bills.
*These* gods *always* called in their way
To enquire for work as the crowd folk may.

THE crowdmen sat in the waiting-room,
Far from the tang of the salt sea's spume.
The telephone bell rang shrill and fast,
And they knew that a studio wanted a cast.
They panicked and pushed in their wonderful way,
And scrummed as only the crowd folk may.

"HELLO," said the Agent, over the wires,
"Yes, old boy****buzzzzzzkkk, this is Fryers."
Three pretty girls—man—bald as a coote,
Hustle right down cos' they're waiting to shoot.
The gods rushed straight down in their breathless way,
And drew one pound one at the end of the day.

Jack Jarman has left Milo Films.

Baynham Honri is location manager to Stoll.

Maurice Elvey will direct "Running Water" for Stoll.

Florence Wood appears in "Perpetua Mary" for F.P.-Lasky.

Betty Chester is playing in "The Musgrave Ritual" for Stoll.

Leslie Britain, Stoll's film editor, appears in "The Bruce Partington Plans."

Henry Victor plays in "A Romance of Old Baghdad," the new Thompson production.

Victor MacLaglan, besides appearing in "A Romance of Old Baghdad," will advise Kenelm Foss on the various settings, etc.

Kenneth Easton, the scenarist, is no longer connected with North British Productions, and is now open to offers.

Ronald Power has a fine part in "The Bruce Partington Plans," one of the new Sherlock Holmes series being made for Stoll.

Roy Byford has completed his contract to play in "Perpetua Mary" for F.P.-Lasky.

Bert Darley has gone away for a fortnight's holiday prior to commencing work on a new Milo production.

Henry Edwards is now working on an original screen farce, which will be called "Tit for Tat" (Hepworth).

Amy Willard has finished work with F.P.-Lasky in "Perpetua Mary," and is now playing in "Spanish Jade."

Merrick Milton is directing for the Captain Kettle Films. He leaves shortly, with the company, for the Canary Islands.

Harding Steerman has been engaged by Jay's Agency to play the part of Mr. Jocelyn in Thompson new production, "A Romance of Old Baghdad."

Mdlle. Dacia, when she completes her part in "A Romance of Old Baghdad," will sail for the Canary Islands to play in the new Captain Kettle Films (Jay's booking).

## BOUND

### of one, Adrian Brunel of Pictures

or so—to be precise, a double Scotch. (Joke in film Trade.)

On reaching Calais we found that we had an hour and a half to wait for the train. They hadn't expected us at the station, and were just putting up the shutters, but with true French *politesse* they asked us to wait on the platform, and let us do what we liked till we were tired of it.

In return we entertained the Customs officials. We had seventeen baggages. Seventeen! That went very well. We had five porteurs. That charmed them.

"Has Monsieur anything to declare?"

"Yes," replied I; "heaps of things. First of all, I declare myself henceforward an ardent Free Trader. Then I have several thousand feet of kinematograph film."

The effect was magical. An awful silence fell suddenly upon the Douanes. Immediately my audience divided itself into small whispering groups. After a time each group appointed ambassadors, who visited other groups. Then the great hall was cleared and the troops ordered in.

They closed around me. The Generalissimo advanced towards me and stood in silence over my case of film. "My films are bonded through to Tangier," I implored, and explained that there were no papers necessary as the box bore the seal of His Britannic Majesty's Customs. No effect. I showed him my Government despatch case. A slight impression. I fired my biggest gun: "*Je suis une expédition kinematographique officièlle à Maréchal Lyantey au Maroc.*"

The whole assembly falls back in admiration, and the soldiers salute. My victory is greater than I can bear, so I let Hay finish the job off. He retires with the Generalissimo and his films into a private apartment, and a quarter of an hour later they emerge.

Hay's eyes were very bright.

Personally, I love even their *vin ordinaire.*

Well—all's well that ends well, and I will never say I was not grateful for my cup of coffee. But I think it very wrong indeed to send young men like ourselves across the sea on such boats in such weather with such cargo.

(My next letter will tell how we met Sir Percy Sykes in Paris and of our visits both official and unofficial there.)

# "ALICE IN FILMLAND"

## *by* HUGH E. WRIGHT

Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in special form, one of Hugh's literary effusions.

THE JABBERBOSS.

'Twas earlsome and the Kinecoves
  Did grimp and grimble on the woad;
All powky where the burrogroves
  And the bamsides esquode.
"Beware the Jabberboss, my son,
  The eyes that bite, the frenzied snort!
Beware the kamrahman, and shun
  The mid-day glass of port!"
He took his haversack in hand,
  Long time the studio he sought;
The Tubes had struck, "It's just my luck,
  "I shall be late," he thought.
And as he reached the portal there
  The Jabberboss with eyes of slate
Came torging through the Kamrahmen,
  And cried, "My boy, you're late!"
One, two—One, two, his vestments flew
  To right, to left, as though alive!
And quick—Oh, quick—he spread on thick
  Great chunks of Number Five.
The scene was set, the men were free,
  The camera stood there neat and new;
The Jabberboss was there, but he
  Argued—a point of view.
The set was seen, they even found
  The Kamrahman was there as well;
The Jabberboss was sniffing round
  Trying to trace a smell.
The men were free, the scene was set,
  The workers waited in a bunch;
The Jabberboss—I can't forget—
  Said, "Now, I'm going to lunch."
At half-past two they found, I ween,
  The scene was set without a doubt;
The Jabberboss rehearsed a scene,
  And then—he cut it out.
The Jabberboss was ready quite,
  The scene was set. I heard him yell,
"Turn fast!" But day fast turned to night,
  The sun had set as well.
"And hast thou faced the Jabberboss?"
  Come to my arms, my movie star,
Thy fame is ripe—we'll sup on tripe,
  Caloo! Calay! Calah"
Straight to parental arms he flew,
  "Father, I'm fined five bob! Alack!
"We didn't take—and all I make
  "Are my expenses back!"
'Twas earlsome and the kinecoyes
  Did grimp and grimble on the woad;
All powky where the burrogroves
  And the bamsides esquode.*

When Alice had finished there was a dead silence. She opened her eyes, and finding the entire company staring at her solemnly, she felt very embarrassed.

"That's all!" she said at last, as nobody seemed inclined to break the silence.

"Well, there's nothing like getting it thoroughly out of the system," said the little comedian, brightly, after a pause.

"If it only meant something, it wouldn't matter so much," said a plaintive voice from the end of the table.

"If it had only been in English, it might have meant something," said someone else, scornfully.

"It meant something to me!" said the Star, proudly. He had apparently come back into the room while Alice had her eyes shut. "It was subtle, of course, but I think I may say I got it. It was the delivery which was at fault. My dear child," he added, turning to Alice, "where did you get your delivery?"

"Carter, Paterson, I think," said Alice, not feeling very certain about it.

The Star subsided again.

"What did it mean exactly?" said the Comedian to Alice.

"I'm not quite sure," said Alice doubtfully. "It seemed to come into my head as I went along."

"Well, you got it out again, before it had time to do any damage," said the Comedian, hopefully.

"That's the worst of keeping an open mind!" put in a tall, angular woman, who had been sitting knitting firmly all the time the argument had been going on. "People say—keep an open mind. Tchah! I don't believe it. Things get in."

"Don't you ever open it?" asked Alice.

"Never!" was the reply. "I've got my own ideas, and I keep 'em! Shut! Tight!!"

"They must get so stuffy———" began Alice.

"Stuffy!" snorted the angular one. "Stuffy! I'll give you a piece of my mind, young lady!" And, as Alice said afterwards: "It was such a hard, cornery piece, she dropped it under the table and pretended not to notice it."

Fortunately for her, perhaps, at that moment the Director came back into the room, and said: "Say, people! We gotter get along with the next scene! I got a theory for it, which spells Success with a capital 'S.'"

"I didn't know theories could spell," whispered Alice to the Comedian.

"Oh, yes!" he answered. "He's always getting hold of a theory which spells Success. The worst of it is, it can never get anybody to pronounce it afterwards. Well, we've got to get at it. And he'll mess about for hours explaining that theory of his," he added savagely.

Everybody had trooped out by this time in the wake of the Director; and Alice was left alone, save for a very, very old, old man, who had come across to her, and stood gazing at her with such kind, dreamy eyes, that Alice couldn't help being reminded of the White Knight somehow.

"Please are you the White Knight?" asked Alice; he looked so exactly like him.

"Only an old actor I'm afraid, my dear," said he, kindly.

"But some old actors are knights, aren't they?" asked Alice.

"I fear I thought more of Art than of myself," said the old Actor, sadly. "It was a mistake, of course."

"Everybody makes mistakes sometimes, don't they," said Alice. "I do, I know! You mustn't be ashamed of it."

"There are some mistakes one can be definitely proud of," he answered—and repeated: "Definitely proud of."

Alice didn't quite see how you could be proud of mistakes, so she didn't say anything.

*(To be continued.)*

*NOTE.—For the benefit of those who are not used to "portmanteau" words, I append a glossary of the more difficult ones in the poem:—

*Earlsome.*—About 10 o'clock in the morning. Not really early, but too early for actors.
*To grimp.*—To limp grumblingly.
*To grimble.*—To grumble limpingly.
*The woad.*—The way or road.
*Powky.*—Packed and frowsty.
*Burrogrove.*—A tube train which burrows under the earth, and never, by any chance, gets to Ladbroke Grove, where the studio is.
*Bamside.*—Inside or outside of a 'bus or tram.
*Esquode.*—To expand because everybody is squose so tight.
*Squose.*—Past participle of squeeze. 'Squeezen' is incorrect.

# "KINEMA CLUB PRODUCTIONS"

There is an important significance in the announcement made by the Executive Committee of the Kinema Club respecting "The Kinema Club Productions."

It will be remembered that Justice Coleridge in the recent "Castles in Spain" law suit, stated that he found considerable difficulty in discovering exactly what "a first-class British standard Kinematograph film" really is. And it must be generally conceded that there is no such thing as an all-round model British film. This can be remedied by the Club Productions.

The policy of the Club is for the members to produce one five-reel feature a year. This will be of the highest British standard, for it will be directed, cast and photographed by the best British directors, artistes and cameramen. There is no producing company in existence that could ever make such a picture, for the simple reason that no company could afford to enlist the services of such a personnel, for even the minor parts will be played by recognised stars.

The details of the scheme are to be settled by a Select Committee that will be composed of the heads of the leading British producing organisations. In the meantime the Executive Committee explain that all engaged on the production will be paid nominal salaries and the whole proceeds of the picture will be passed into the General Funds of the Club. The object in view is to obviate the necessity of making further financial demands on individual members and so ensure that subscription fees will not be increased from their present figure. There will also be formed a Benevolent fund for the relief of necessitous cases among members and for the provision of Legal and Medical services.

The Executive Committee is anxious to point out that there will be no competition with existing producing concerns, as in no circumstances whatever will more than one picture be made annually. Efforts have not yet been made to dispose of the rights of the production, which will be commenced forthwith, but already offers have been received, one of which, from one of the three leading organisations in America, is for £5,000 above what it costs the Club to produce the picture for the U.K. rights and another large sum for the American rights. We understand that the Committee hopes to include the Kinema Club Productions in the Schedule of the British National Film League.

## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# "THE THEATRE CAME FIRST"

*by* M. P. PROUT

The art of the screen may be conveniently divided into (1) the art of story construction, (2) the art of acting, (3) the art of photography, and (4) the art of making the best use of, of combining and co-ordinating the other three—the art of producing.

These are being held in check by the novelist, the stage actor, the stage producer, and by the fact that, through the length and breadth of England and America, there is no evidence in the film world of a single photographer.

It is of the unsuitability of the stage producer and the absence of photographic art—two phases of the same fundamental trouble (for artless photography is the correlative of visual obsession)—that I would presently dwell upon.

In the old days—before the birth of the photoplay—I had considerable practice in the photographing of stage scenes, and, during the hours (amounting sometimes to the whole night) that I awaited my cues, I watched with great interest the methods of stage producers.

Now, the whole object of a stage scene is to appeal to the eye direct, and visual appeal becomes a cult or obsession, and a necessary and integral part of the very organisation of a stage producer. He, like the painter, never takes kindly to a transference of the appeal to any other medium—such as, in the case of the screen, the photographic. This has had a most profound effect in shaping the trend of the screen—an effect, on the whole, highly prejudicial to its natural and healthy development.

How, for instance, can a stage producer, unable to realise the nature and stringency of the limitations of the photographic process, make the best—or any—use of its particular excellencies? What is he likely to know of such an essential branch of the art of photography as photographic pictorial composition? If he so much as scents its very existence, does he not regard it as a subject to be picked up by the way?

The fact remains that English and American films are lacking in any kind of artistic photographic finish—the most patent of all the contributing factors in the artistry of a medium entirely dependent in its presentation on photographic appeal. We are driven to agree with Dulac that, "pictorially, the composition of film scenes is at present generally very bad." They recall to my mind the photographs I used to obtain of stage scenes—striking examples of the facility with which one can combine in one and the same result technical excellence with pictorial worthlessness—for, subjects conceived (and lighted) visually are, far more often than not, the very antithesis of pictorial photographability.

I have stated above that no evidence exists of the employment of a photographer (as such) in the producing of photoplays (in England and America). By "photographer" (without any qualification such as "amateur," "professional," "technical," etc.), I mean one versed in one or more branch or branches of the art of photography—one possessing necessary natural taste developed by practice. As we have the art and technics of building—the architect and the builder—so we have in photography the "photographer" and the technican, the photo-aesthete and the photo-craftsman.

Now, of these branches of the art of photography, two stand out as of special importance in the art of the screen, viz., photographic pictorial composition and photographic lighting (natural and artificial), and both have been sacrificed to the visual cult resulting from stage influence insidiously permeating or blatantly perverting their intrinsic merits.

There is no evidence (from results) that interior or exterior ("location") backgrounds are selected, sets designed, or groupings arranged on the basis of their photographic pictorial suitability, or on any other than their visual appeal—stage art—screen artlessness.

I have always maintained that if the English film-producing firms did not grasp the importance of photographic art some other nation would. Sweden (not to mention some other continental countries, in a lesser degree) has, with greater insight into the nature and possibilities of screen art, taken this step. Some recent specimens of Scandinavian work have been shown in which every exposure is a picture—not a photographic representation of a visually selected or visually constructed scene, like our own—and in this particular they are a great advance on the English and American films.

It is this, and this mainly if not solely, which constitutes them a "class of their own." The Swedes employ photographers, and the evidence of their artistic work is a great relief—indeed, a sheer delight.

There is one other branch of the art of photography which is also of paramount importance in film production—photographic lighting, that elusive art which has for its object the arrangement of lights (or of subjects), so that the visual and photographic effects shall more closely coincide, and shall result in a picture that is both pleasing and true.

Artificial lighting is a particularly difficult subject, and no country has yet (in film practice) got beyond the visual stage. The Swedes and some of the best directors in other countries (including Chaplin) avoid it whenever possible. The need for it is, perhaps, greater in England than in any other country (and I believe there is no country where more attention has, outside film practice, been given to it), and a chance occurs for the English to develop it—though I entertain no hope whatever that it will either be seen or grasped.

The system in use at present is an adaptation of, and a direct descendant from, stage lighting (with, perhaps, an infusion of shop lighting), with modifications in detail, but not in principle, introduced by every kind of other-than-photographic expert. The art of *photographic* lighting has not, even in its elementary aspects, been as yet applied to it.

Truly, Brieux, the distinguished French dramatist, sums up the shortcomings of the screen in one short sentence: "The theatre came first!" The stage producer turns film director, and selects everything from the "beauty prize girl" to a vase of flowers to please his retina, and, when satisfied with the effect, expects a "cameraman" to reproduce it.

*It can't be done.*

Money—the root of all evil—is at the bottom of the artlessness of the screen. Capitalists and men of business have been induced to deal in a form of art they have not the type of mental gear to understand, and it is their fault that the novelist "writes" (anomalous word!) or "visualises" (accursed word!) stories for the *silent photo-drama*; the stage star directed by the stage producer does his or her best to brand it with a damnable mediocrity; and technical experts of all kinds are engaged to churn the mixture into celluloid pills with a soporific action.

And all this band of lightly engaged and heavily paid employees—opportunists many of them—have created in the films a kind of vested interest—strengthening every day—which, like other vested interests, will take a lot of eradicating before the screen can come into its own.

*And money will cure it.*

Some capitalist will "happen" who can grasp the nature of the screen and deal with it as the alluring art it is, or, rather, might be. And as, unlike English films which are too "natural," art is international, he, likely enough, will discover therein "the potentiality of becoming rich beyond the dreams of avarice."

I agree with Denison Clift that, "without *artistic* achievement *commercial* achievement is impossible to-day." Does he, I wonder, agree with me that *the cult of the visual is the curse of the kinema?*

## IN THE GOOD OLD DAYS

*by* CYRIL PERCIVAL

Have I been a film actor long, sir?
I was one of the first in the line.

* * *

I played in a stable at Ealing
In the year nineteen hundred and nine.
I did heroes for seven and sixpence,
And villains for half a crown less.
I wore riding boots as the former,
As the latter—just evening dress.

* * *

We had to work hard in those days, sir,
On parts we had no time to feel;
I did Henry the Eighth in a day, sir,
With all the six wives—in one reel.
The next day I played David Garrick—
We finished on that before night—
They turned on the "big scene" so fast, sir,
I didn't have time to get tight!
Becket and Sweeney Todd next day—
Half a reel each, so to speak.
Then Saturday being half a day, sir,
We did Trilby to finish the week.

* * *

Our mansions were built out of canvas,
Two palms and a couple of flats;
We dressed and made up in the loft, sir,
Where the boss every day "got the rats."

* * *

Yes, I gave up the stage for the screen, sir,
Just to give the new "biz" a leg-up,
But after some years at the game, sir,
I think they have "sold me a pup."
Do you know what I was on the stage, sir?
When I left, I'd a fortune at stake,
And I sacrificed that for the films, sir,
I was juvenile man with Lew Lake.
They don't want good actors to-day, sir,
For these new fangled pictures they make;
When I tell them I'm expert with crepe hair,
They say they can see it's a fake.
I can tumble, do knock-about business,
And give and receive some good swipes:
Put on any make-up you like, sir,
But now—all they want—is just "types."

* * *

What's that?—Well, I could—thank you kindly,
Don't think I was asking—I'm proud—
I'll see that you get it back soon, sir,
If Jay hasn't fixed his next crowd.
Should you hear anything—don't mind what, sir,
From a crowd to a dive in the Thames;
You can always find me at the club, sir,
Up the street here, you know, yes, De Hems!

# YOUR CORNER

## WHAT U.S. THINKS OF US

In a letter to the Editor, M. Montague, head of the Montague Studios in San Francisco, writes :—

As an Englishman engaged in picture production here, I have greatly enjoyed the gossip in THE MOTION PICTURE STUDIO. Your paper started a lively discussion among the artistes working here as to the relative abilities of English and American screen actors. Some of the comments may be of interest :—

"Englishwomen can't act—but look like frights."—"They don't know how to dress their hair."—"Their men have class, but lack pep."—"Their pictures deal too much with the upper classes."—"Charlie Chaplin owes everything to American methods."

These are a few of the criticisms expressed by the fair-minded in the crowd The "hyphenated American," of course, can see nothing good in anything British, but the better class of American artistes wish every success to British actors and directors.

The Press of America is practically unanimous in declaring that something will have to be done to save the industry over here, due to poor stories, immoral suggestion and improbability of situation. So it will be seen that we have some house-cleaning to do if we are to prevent *foreigners* from taking a commanding lead over us in the production of moving pictures.—M. MONTAGUE.

## AGENTS and SCHOOL PUPILS.

In answer to "Capt. A. E. V.," I think the reason for refusing to engage pupils from the so-called kinema "schools" is fairly obvious. Those schools get a very bad name for fee-snatching, and encourage any pupil irrespective of talent.

After taking from them every penny, they then advise them to try the agencies and studios.

In view of the unsuitability of most of the applicants, is it a wonder that the agents and studios fight shy of them?—FREDA KAYE.


**LOOK OUT**

for next week's issue of the

**Motion Picture Studio**

It will be a Special

**Club Souvenir Number**

in Coloured Cover,

with Special Photographs and Articles about the Club, a group of messages to the Club from leading people, and the

**FULL LIST OF MEMBERS**

Latest date for Adverts. or editorial copy, Wednesday, Jan. 18, first post.


# LETTERS TO THE EDITOR

## A HAIR-RAISING PART.

Having duly considered the following incidents, I am inclined to the belief that a more intelligent appreciation in general is requisite, and that the arts of "type spotting" by one section of the profession and "make up" by another are surely becoming things of the past.

Some few days ago a little party of artistes, having during the morning interviewed an agent, were given appointments for a later hour with a director. Passing over briefly their inability to reach the Holy of Holies owing to the forgathering of a few (?) of "The Great Majority," they were ultimately met with the intimation that only men with moustaches were wanted, Spanish types being required. I believe that, owing to face fungus being conspicuous by its absence amongst actors as a rule, search of the surrounding by-ways was resorted to.

I cannot help thinking that there must have been amongst that heaving crowd (and it did heave) men who were true to type and acquainted with the art of make-up, apart from that which only combats lighting.

But, perhaps, an Essau-like upper lip is preferable to a stiff one, and I suppose crepe hair and spirit gum are unknown.

At another agent's I heard a man whose studies of "Ancients" are not quite unworthy of note, and who also has a 16-year-old son who is acquainted with the interior of more than one studio, turned down as too young to play a middle-aged part. *Ca ne fait rein!*

The STUDIO tells us there is a good time coming.—STEPHEN WING.

FLORENCE TURNER

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# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### *"The Sport of Kings."*

Granger-Davidson. Starring Phyllis Shannaw and Victor MacLaglan. Supported by Cyril Percival and Douglas Munro. Written and directed by Arthur Rooke. Protographed by Leslie Eveleigh.

While "The Sport of Kings" is not epoch-making, it is a very good all-round photoplay, which on the whole a worthy addition to the series of ever-improving British films. It has very strong points both of acting and production; its weak ones are the conventionality of the story—which is absolutely hackneyed—and several instances of jumpy continuity which suggest hasty editing. But Arthur Rooke has undoubtedly given us a bright and gripping entertainment, essentially British atmosphere, and three good sporting events, of which the last—the steeplechase—is a real triumph.

* * *

This being in the classification of sporting dramas, it follows inevitably that the hero's troubles pile up until everything stands or falls in the issue of the big race. The convention is unfortunately so thoroughly understood that the suspense interest in the story itself is nil—the most unsophisticated fan knows what is going to happen. This means a distinct fall in the artistic value of the drama as a whole, and the director has to concentrate on gripping his public by each incident. But in this he is admirable. The sentimental touches (notably the rescue of the mongrel at Lea Bridge), and, still more, the sporting events are handled with masterly skill. The boxing contest is rather long drawn out, and the suggestion of foul play is not fully explained; but the final race, with the close up of the ding-dong finish, we have never seen excelled.

* * *

Casting has been remarkably successful. Victor MacLaglan again gives proof that he is more than an athlete. He is, perhaps, rather heavy-handed in his bluff and breezy animal spirits, but any excess in this direction makes for life and vigour and is in keeping with the character. Phyllis Shannaw looks her part to perfection, and one regrets not to have seen bigger demands made upon her talents. The faithful friend, taken by Cyril Percival, is another good characterisation of a rather complex personality. He is a social reformer, a sportsman and a lover, and throughout an attractive, sympathetic and manly man. Douglas Munro gives an efficient reading of a very conventional "wicked uncle" type.

Camera work is in all the most important scenes excellent, but fluctuates in quality once or twice. There is some very clever work shown where long-shots dissolve into semi-close-ups. This is, unlike many camera tricks, a real artistic gain.

SUMMARY.

DIRECTION: Almost always excellent.
LEADS: Strong and effective.
SUPPORTS: Good throughout.
LITERARY: Threadbare story: exciting incidents, but continuity occasionally jumpy.
PHOTOGRAPHY: Sporting scenes are the best; but efficient throughout.
LIGHTING: Good.
EXTERIORS: Perfect.
INTERIORS: Excellent.

## TRADE SHOW GUIDE

Master Films is showing a series of interesting one-reelers called "TENSE MOMENTS WITH GREAT AUTHORS" on Friday next. The idea is to show the big scene, from a famous book, with a well-known star playing lead.

Those mentioned in the cast are Sybil Thorndike, Phyllis Neilson-Terry, H. V. Esmond, Hilda Moore, Ivan Berlyn, Lyn Harding, Fisher White, Iris Hoey, Kyrle Bellew, Milton Rosmer, Ethel Irving, Ann Trevor, H. Elliott-Ball, Cyril Raymond, Zoe Palmer, Charles Garvy and Clive Brook.

H. B. Parkinson, George Wynne and W. Courtenay Rowden are responsible for the direction, while the photographic work is by Theodore Thumwood.

TRADE SHOW: London Pavilion, Friday, January 20, at 3 p.m.

# KINEMA CLUB NEWS

Messages of congratulation are pouring in with reference to the wonderful progress that has been made with the Club. Full arrangements have now been made for the Opening Ceremony, which takes place on Sunday, January 22, and which will be performed by A. E. Newbould, M.P., Vice-President of the Club, and who will be supported by other officials and leading personalities in the Trade.

The Opening will be followed by an Informal Dance and Musical Program, over which the Chairman of the Club will preside. To these festivities all members are freely admitted, of course, and have the right to introduce one guest each.

Arrangements have been made for the provision of a Light Cold Supper on the premises, for an inclusive price of three shillings; and, for those who do not wish to avail themselves of this, there will be a buffet at which refreshments will be sold at cost price.

NOT EVENING DRESS.

The total membership is now 400. Rules and constitution have been framed, and committees have been hard at work, so that, at the opening, all the departments of the Club will be functioning. The catering is in the hands of an experienced manager and cook. American dishes will be a speciality, and for special occasions a Chinese cook has been retained to introduce hitherto unknown Chinese dishes and sweets.

The bar will be fully equipped and fully licensed.

Applications for membership should be seen to the General Secretary, Kinema Club, 93, Long Acre, W.C.2, until the Opening, after which 9, Great Newport Street, W.C., will be the address. The annual subscription is Five Guineas; life membership, Twenty-five Guineas.

It is explained that the money collected at the recent general meeting will be devoted to some of the heavy expenses in connection with the above functions, orchestra, etc.

SPECIAL NOTICE.

To mark the Opening of the Club the next issue of the STUDIO will be a Special Club Souvenir Number. The cover will be a reproduction, in colour, of a photograph of George Ridgewell, and photographs of many of the members of committees will be inside, together with special Club photographs, artistes and interviews. A special feature will be "My Message to the Club," from leading persons in the State and in the profession. Extra copies of this special issue should be ordered, and those who wish to take advantage of the extra advertising facilities should send instructions by Wednesday morning next at the latest.

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## WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

BEGG, GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 871.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St. Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

LLEWELLYN EVA: 39, Gloucester Gdns., W. 2. Park 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond. Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE,: 14, Queen's Road, St. John's Wood, N.W.8.

VIBART, HENRY: 24, Cleveland Road Barnes, S.W.13.

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ELIOT STANNARD
Scenarios.
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LESLIE HOWARD GORDON,
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Films, "Sixty Years a Queen" (Samuelson), "My Old Dutch" (Ideal), "Going the Pace" (Maurice Tourneur), "Saved from Sea" (Gaumont), "Woman and Wine" (World).
*Address*—
Lyceum Theatre, London W.C. 2.

S. H. HERKOMER,
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7, High St., Notting Hill Gate, W.11
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CYRIL E. MURRELL,
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# ON WRITING SCENARIOS

## V.—Writing for an Individual Artiste

*by* GERTRUDE M. ALLEN

IS it the story or the "star" which draws the multitudes into the picture houses? It is a moot point. But whether or not the title of a film or the name of the leading player in it is the greatest attraction, certain it is that there are more than a "baker's dozen" of picture players whose names are magnets to the picturegoer and who are the unseen idols of many a household.

Names loom up on the mental horizon in brilliant and quick succession—and they are only a representative few of the "stars" who have risen to the topmost pinnacle of film fame. And each name is associated with a "part" which is individual—characteristic of the player's ability, and the *sine qua non* of their success.

LOOK OUT
for next week's issue of the
Motion Picture Studio
It will be a Special
Club Souvenir Number
in Coloured Cover,
with Special Photographs and Articles about the Club, a group of messages to the Club from leading people, and the
FULL LIST OF MEMBERS
Latest date for Adverts. or editorial copy, Wednesday, Jan. 18, first post.

In a previous chapter of this series I advised the amateur scenarist to devote his energies to the creation of stories which could be interpreted by an all-round company, for writing around one player is a complicated task—and wasted labour if you do not sell your scenario!

But, when you have been successful, and a scenario has been accepted, you are armed with the knowledge that you have conquered the initial difficulties of the art, and are qualified to rank amongst the screen authors. Then it is that you will discover an even more remunerative method of authorship—writing for a "star."

Before you seriously consider this ambitious undertaking, make a comprehensive study of the different types of players who are famous for their work, and decide, in your own mind, which artiste specialises in the interpretation of the sort of story which you can create.

If your capacity for creation is limited to the telling of a simple love story, set in the every-day scenes of life, you will find it an almost impossible task to conceive a suitable story for, say, Nazimova—the great Russian player, whose work is always associated with "heavy," emotional and colourful roles. But you might well devote your exertions in an attempt to give Alma Taylor a vehicle for the expression of her art, which is the interpretation of typical English girlhood.

And now I must be on the defensive, for I can hear you arguing that a really competent player should be able to play any sort of part! And you argue rightly. They should be able to—and they are. Nevertheless, if you make it your business to follow their work, you will discover, almost without exception, that no matter what roles they play, these artistes appear, invariably, in the type of part which suits their own individual talent—and it is to this individual talent that you must pander if you would hope to be successful in creating new roles for them.

When you commence on the construction of a scenario which is intended to provide a star player with the leading role, you are liable, in your zeal to be worthy of such distinction, to make a common mistake. We will assume that the potential heroine of your story is Norma Talmadge. Now, clever as this popular screen actress is, it will not be humanly possible for her to create and sustain an indefinite personal appeal through six or seven thousand feet of film! She will be the predominant force in it—the impelling character around whom you will build your story—but it takes more than one player to make a story.

Therefore, do not lay your whole creative faculty at the feet of Norma Talmadge; if you do, it will fade and die, and find burial there! No matter how many lesser roles your story demands, each one of these is, in itself (or should be, if your scenario is a good one), a vitally important part of the whole. To each of these minor characters you must devote that period of analysis and construction which it justifiably demands. If you are wise enough to do this, you will inevitably find that the result is an enhanced compliment to the "star," for it is an infinitely easier task for a player to interpret a certain part successfully if she is "supported" by a company of clever and important artistes, than it is if the whole work falls on her own slim shoulders, and there is nobody else in the film who "matters."

A survey of the work of any established leading player will provide amplification of this statement. Does not a Pickford film always introduce two or more clever characterisations besides the one in which "Little Mary" shines?

So let your slogan be—Arabella Brown "*and Company*," for without the "and Company" there would never be any "Arabella Browns"!

(Next week: "Placing Scenarios.")

# IMPROVING THE CAMERA

A new kine-camera has been introduced into the American studios by George A. Mitchell, and this, according to the *Motion Picture News*, possesses a number of exclusive features which should be of interest to British kine-cameramen.

The Mitchell camera, as described by the inventor, is in two parts: the camera box and the base, both of which are cast of aluminum alloy each in one piece. Mounted on the base frame are the iris, four way mattes, matte disc, turret plate and turret. The box is mounted on dovetail guides or tracks which are a part of the base. The box slides by movement of a handle in the rear which operates pinions meshing with racks. A release button in the centre of the handle operates a locking mechanism so that in either position the camera box is securely locked in place. The camera box may be instantly shifted from the photographing position to the focussing position or vica versa with one hand.

Focussing is accomplished by shifting the camera to one side by a turn of the handle on the rear of the base. The focussing tube on the door of the camera is brought immediately behind the lens by the above shift. When the focussing is completed, a turn of the handle brings the camera box back directly behind the lens and the focussing tube on the door becomes a finder. The focussing tube carries a series of magnifiers and the magnified image can be seen on the ground glass of this tube when it is focussing position back of the lens, or in photographing position back of the finder lens. This manner of changing from focussing to photographing position is claimed to be highly advantageous, for there is no movement of the lens. The operation is practically instantaneous and requires only the half turn of the handle.

The movement of the film is accomplished by a three-cam mechanism. A three-cornered cam moves the pins up and down. A second cam of the same design but smaller operates the pins in and out, a third cam relieves the tension as the pins enter the perforation of the film and applies the tension again as the pins leave the perforation after the film has been advanced. Through a cycle of operation the film is held in contact with the aperture by the face cam, as the pins enter the film perforation the pressure is released so that the film may be advanced while it is free. The pressure is again applied as the pins are withdrawn. During the exposure the film is positively held in position, but during the advance of the film there is no tension. The pins fit the perforation thus insuring correct registration. A test was made in the factory by running the camera at high speed eight hours each day for ten days. At the end of that time it was found the glass-hardened cams and cam guides showed practically no wear.

Immediately in front of the shutter and inserted in the base is a revolving circular matte disc which fits within the front plate containing twelve stock mattes and space where a special slide or matte of any size or shape may be inserted. This disc is operated from the outside. Any desired matte may be turned to position in front of the aperture by releasing an index pin. This feature insures all mattes are protected and are ready for immediate use at any instant

There are also four way mattes which make possible any rectangular opening. All four mattes may be operated together or each may be operated independently. These, like the stock mattes, are on the inside of the instrument protected from dust, and so placed that there is no danger of reflections from electric lights.

An iris is pivotally mounted within the camera, and is adjustable to any part of the aperature. The Iris may be moved up and down or from one side to the other by the turning of thumb nuts. An automatic shutter is provided for making lap dissolves and fadeouts. The maximum opening of the shutter is one hundred and seventy degrees, and the shutter, an invention of Mitchell's, is made on the planatory gear type mounted with ball bearings. The shutter may be operated to close in either two, four or eight foot exposure of the film. When the shutter closes it trips and applies a brake which may be released by pressing a button on top of the camera. Another feature added to the shutter is that the length of the fadeout may be extended over a longer period of exposure if so desired.

The Mitchell camera has a rising and falling front. By pressing on a knob, a pinion is disengaged from a stop, and by turning this knob the turret revolves slightly giving the equivalent of a fifteen degree tilt of the tripod without distortion of the image. The front is graduated so that the lens may be brought to centre. The turret revolves independently of the mechanism.

In the focussing tube there is a slot in which a slide may be placed immediately in front or behind the ground glass. The object of this is that ground celluloid may be placed on the rear of the glass while the camera is in focussing position. The cameraman can then cut out any object that is to be matched up in a double exposure. This is for quick and more or less rough work.

The more accurate way is to use a piece of negative which may be inserted in the slide immediately in front of the ground glass, the mask may then be made of any opaque material. A special punch is provided which accurately cuts a frame of negative to fit the slide. The negative may also be used as a matte by cutting out a part of the scene to be double exposed, painting the remainder black and then slipping it into the matte disc and revolving it to the aperture, or placed in a slot in the aperture, which is practically contrast matting. Any thin opaque material may be used.

The turret of the camera has places for four lenses. An index pin conveniently placed locks the turret when the lens comes into position. The regular equipment of the camera includes a one and five-eights inch, a two inch, and a three-inch lens with matched finder lenses.

The magazines are cast of aluminum alloy. A small spool of the same size as that furnished by manufacturers of films is used in the magazines. With this size it is not necessary to rewind the film or tear out the centre. The magazines are made to accommodate a four hundred foot roll of film.

The throat of the magazine is composed of three velvet-covered rollers in contact. The two outside rollers are on spring bearings which maintain the contact constantly and at an even pressure. The film being drawn out of the feed magazine causes the rollers to revolve, this insures the film being delivered to the take-up magazine and eliminates buckling in the camera. Because of the small spool a high speed take-up has been found most desirable. By using the high speed and a loose belt there is slipping from the start and the last fifty feet of film will take up as easily as the first few feet. The pressure on the crank does not get heavier as the end of the roll is reached.

Each camera is provided with a Veeder film counter built in the camera. This may be set back.

# CAMERAMEN AT WORK

Many times I have pointed out the advantages derived by those employing cameramen, if they get in touch with Kenneth Gordon, the secretary of the K.C.S. Being a member of the society means that, at least, one is well established in the Trade as a cameraman. Naturally, there are cameramen *and* cameramen. Some cameramen have been in the Trade for quite a while, and yet have never attained anything in a photographic line that is a credit to them.

* * *

According to reports from America, the era of the daylight studio is past, and almost every American studio these days is entirely lighted by artificial light. Recently I had the misfortune to see some French pictures, which were taken in a daylight studio; these demonstrated the advantages of the dark studio more eloquently than words could express. The dark studio opens up a new era in the production business. No longer are English directors able to complain of lack of sunshine. No longer is it necessary to spend hours waiting for the sun. Then it has its other advantages. Lighting effects, quite impossible with sunshine, but not with "Sunlight," can now vastly improve the motion picture.

* * *

The Lasky studio in America is using a new idea for filming night scenes. Instead of having a light behind each window to give the effect of night life, the windows of the set are now painted with silver paint, and when Sunlights get shining on the windows, it gives the effect of a lighted window, and saves placing lights behind each. If curtains are needed on the window, it is only necessary to paint in a pair of curtains with brown paint.

* * *

Another innovation, which might be useful to cameramen, is the idea used for giving the effect of a very long passage. Forced perspective, as it is called, is managed in this way. A series of arches are built, each arch being of a different height. The arches are then erected, so that they diminish in size the further they are from the camera. By this means it is possible to have erected on a space of 30 ft. a passage which seems to be 125 ft. long.—"TRIPOD."

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Twelfth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title)
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Sixth week.

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FILM: Not titled.
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Seheduled.

**B & Z Productions**
ADDRESS: Windsor Studios, Catford.
MANAGER: Geoffrey Benstead.
FILM: Not titled.
STAGE: Seheduled.

**Big Four Famous Productions.**
ADDRESS: Gaumont Studios, 59, Lime Grove, Shepherd's Bush, W.12.
FILM: "Potter's Clay."
DIRECTOR: Grenville Taylor.
STAR: Ellen Terry.
SCENARIST: Langford Reed.
CAMERAMAN: Robert Dykes.
STAGE: Cutting and Assembling.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestic Drama
STAGE: Cutting and Assembling.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Cutting and Assembling.

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FILM: "Perpetua Mary."
DIRECTOR: John Robertson
STAGE: Cutting and Assembling.

**Gaumont Film Co.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: Not titled.
DIRECTOR: Will Kellino.
STARS: David Hawthorne and Flora Le Breton
CAMERAMAN: A. St. Brown.
TYPE: Drama.
STAGE: Fourth week.

**Hardy.**
ADDRESS: 13. Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Starting.

FILM: "The Lion's Skin."
STAGE: Seheduled.

FILM: "Bardeleys, the Magnificent."
STAGE: Seheduled.

**Kenneth Graeme Film Syndicate**
ADDRESS: 2–3, Cecil Court, W.C. 2
FILM: "The Hypnotist."
DIRECTOR: Kenneth Graeme.
CAMERAMAN: Perey King.
STAGE: Seheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Bentley's Conscience."
DIRECTOR: Dennison Clift.
STAR: Robert Lorraine.
CAMERAMAN: Geoffrey Barkas.
STAGE: Cutting and Assembling.

FILM: "The Little Mother."
DIRECTOR: A. V. Bramble.
STAR: Florenee Turner.
TYPE: Drama.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTOR: H. B. Parkinson, W. C. Rowden and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: Starting new series shortly.

---

FILM: "Tense Moments with Great Authors."
DIRECTORS: W. C. Rowden, H. B. Parkinson and Geo. Wynn.
STARS: Fisher White, Sybil Thorndike, Ivan Berlyn & H.V. Esmond.
STAGE: Completed.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
TYPE: Two-reel Comedy.

**Parkstone Productions.**
STUDIO: Lytham.
FILM: Series of Comedies.
STARS: Harry Low and Dawn Meredith.
DIRECTOR: Dave Aylott.
CAMERAMAN: Walter Buckstone.

**Raleigh King Productions.**
STUDIO: Wateombe Hall, Torquay.
FILM: "An Island Romance."
DIRECTOR: Humberstone Wright.
STAR: Dora Henwood.
CAMERAMAN: Arthur Smith.
STAGE: First week.

**Seal.**
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Fifth week.

**Solar Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Chrispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Starting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgewell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Ninth Episode.

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FILM: "The Little Brother of God."
DIRECTOR: Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Completed.

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FILM: "The Peacemaker."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Completed.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave." Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2081——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 52——Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

KENNETH GRAEME FILM SYNDICATE, 3–5, Cecil Court, Charing Cross Road, London, W.C. 2. 'Phone: Regent 4475.

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shorcham 19.

RALEIGH KING PRODUCTIONS, Watcombe Hall, Torquay

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SCREENPLAYS. LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, 181, Wardour Street, London, W.1. 'Phone: Regent 4329.

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

VIOLET HOPSON PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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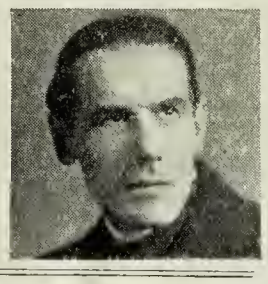

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Vol. 1. No. 33

# Getting the Focus

Telegrams—Southernwood, Rand, London. Telephone—Gerrard 9870.

Jan. 21, 1922

*A Personal Message.*

FOR a brief moment it is necessary to drop the traditional "we" of editorial columns, because I wish to send a personal message to every member of the Kinema Club. First, however, must be acknowledged the wonderful co-operation and assistance which we have received from the members of the various Committees, and especially from those of the Executive Committee, whose task has at times been almost appalling. To George Ridgwell, without whom the Club would not have been possible, are due more thanks than can be expressed in words. These thanks can only—and *must*—find expression by the support and loyalty which every member can render to the Club now that it is open. For the great service which he rendered by presiding at the first mass meeting, I want here again to thank Colonel A. C. Bromhead, and—although it is getting rather "near home," as it were—I cannot let the opportunity pass of expressing my thanks, appreciation and gratitude to E. G. Allighan, whose time, already occupied by the cares of this journal, has been devoured for over six months not merely by the vast amount of secretarial work which he has done, but by the entire business details of which there are such an enormous number connected with the accomplishment of this ambitious scheme. What little I have done has been done because, as editor of the *Kine* and of this paper, I believe that I have a responsibility to the Film Industry beyond that of providing it with newspapers worthy of it. Part of that responsibility I have tried to shoulder by advancing the cause of the Kinema Club. And now, if what has been done is really appreciated by the British producing Industry, if there is a true desire to acknowledge what is due to those who have founded the Club and especially to George Ridgwell, the one way to do it is loyally to support *YOUR* Club.

¶ You
Have joined the Club.
What are you going to do about it?

¶ Are you just going to be a Member?
Or help make the Club a real success?

¶ Others having done the pioneer work,
Now look to you to help.
By helping the Club
You are helping the Profession
And yourself.

¶ If you believe in self-help
Help the Club
To help the Profession
To help
You.

*Seeing Stars.*

DOES the public want stars before everything else? It is a lively field for discussion. That the "star system" had been badly overdone cannot be disputed. If the star is a genuine artiste accepted of the public, is provided with vehicles *really* suited to his or her talent (as, for example, Charles Ray or W. S. Hart), there is much to be said in favour of the system. But if everything is sacrificed to the manufactured star's grossly exaggerated idea of his or her own Heaven-sent infallibility of genius, then the result is damaging to every angle of production. The elimination of the star, and the replacement by the director or the author has been tried—more in America than elsewhere—and has on the whole failed for reasons similar to those which caused the star system to fail: that most of the things that really matter have been sacrificed to the repute—genuine or publicised—of the director or author. Though, in the case of the latter, the chief reason has been the butchering of his story to make it fit the cut and dried conception of a scenario of the kind that "the public wants."

* * *

*Story First.*

WHILE it cannot be disputed that the public as a mass is far more likely to accept pictures in which established favourites play the chief parts, it has to be realised that this same public will not for very long tolerate pictures which contain nothing but the star. Efficient production and support are, of course, necessary, but the chief essential is the story. The story must primarily be worth while as a story, and, secondarily, it must, to be a successful star vehicle, fit the leading artiste who is to be featured in it. A good story, and a suitable story—these are the things that matter most. *Then*, if you like, a star to play the chief part, but a star that the part is fitted for. And, in passing, may we add that the reason why there are no British film stars in the sense that there are American film stars is that the people primarily responsible for British pictures are afraid to make stars lest the artistes demand high salaries? Such an outlook does exist, unfortunately, and it is one of the things, if not *the* thing, which retards the progress of British production.

* * *

*Rivalry.*

THE remarks of A. E. Newbould, M.P., on the ideals of the Kinema Club should be read with much interest. For, while the Club in its present form is mainly a social organisation, one of its many developments must, for its own sake and for the sake of British production, be on the lines suggested by Mr. Newbould. There is a vast difference between jealousy and honest rivalry, but self satisfaction is even a worse thing than jealousy. It is, perhaps, a British characteristic to believe that we have nothing to learn, and this attitude sometimes takes the form of praising the other man's work because by oblique suggestion much praise conveys the idea that all's right in the British producing field. Criticism—frank, honest and competent criticism—of the type advocated by Mr. Newbould, is the soul of improvement. And the encouragement of such competent criticism must become one of the functions of the Club. It can be done by interesting worthwhile authors, producers and other specialists to expound their views to the members by means of lectures or "get together" meetings, at which there is plenty of open and frank discussion.

## FRYER & RODGER'S PAGE.....

# MAX ROMA

OF

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*Greets*

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*WATCH THIS PAGE FOR FURTHER DEVELOPMENTS.*

## 12, BROAD COURT, BOW STREET, W.C.

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# High Lights

## Intimate Studio Gossip

Had a long chat with John Gliddon on his arrival back from America where he has been to engage an ingenue for his forthcoming production. He will be casting for this immediately and will commence shooting in February, when he will take his company on location to Nice.

* * *

Popped down to Elstree last week and found that there is still an encouraging atmosphere of activity, with three companies either at work or starting. A. V. Bramble is directing Florence Turner in "Little Mother," while Tom Bentley has just started on a comedy called "A Master of Craft." Frank Crane has joined Ideal's directorial staff and is to direct a five-reel drama called "The Lonely Lady of Grosvenor Square."

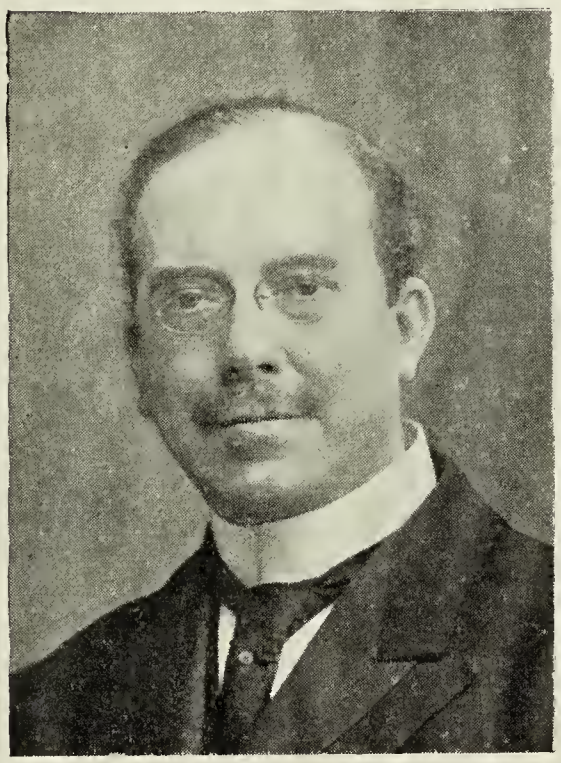
* * *

It is easy to get "windy" these days, but things are not so black as people are prone to paint them. Ideal is busy, and Stoll will be in full swing again in a few days; International is casting and George Clarke intends to resume production. F.P.-Lasky announces that it will cease active studio production for a few weeks, but when this fact is studied it will be found to be not so very ominous, as during the winter most studios slacken down. Furthermore, there has been nothing much doing at Islington for some time as the two companies have been on location in Spain and Italy. We still say: *There's a good time coming.*

* * *

Increased activity and output is the keynote of the New Year resolutions of the Hollandia Studios in Haarlem, Holland, and the film plant in the little town of tulips is even busier than ever. Apart from the fixed number of pictures to be produced for the fulfilment of the Granger-Binger contract, Maurice Binger will present a number of special productions, the first of which is already making steady progress. This is entitled "Thou Shall Not . . ." and is adapted from a famous play. In the cast are Gertrude McCoy, Hugh Willoughby, Zoe Palmer, W. A. Freshman and several other prominent artistes. It is in the hands of George Beranger, a Griffith graduate and popular American director, responsible for many Fox, Metro pictures, etc. New lighting arrangements have been installed at Hollandia, the laboratories overhauled, and everything is now in full working order for the carrying out of the 1922 program. D. E. Doxat-Pratt, who has unfortunately been ill for some weeks, is now well on the road to recovery and already preparing his next script, upon which he hopes to start very shortly.

## FIRST PRESIDENT OF THE CLUB



SIR OSWALD STOLL

* * *

During the filming of "The Bohemian Girl" at the Alliance Studios, an elaborate scene was recently used. Harley Knoles, who is directing the picture, gathered a large company of sporting gentlemen in the picturesque hunting costumes of the period. Seated round a gorgeously decorated table in a setting that represented an old banqueting hall in Arnheim Castle, a scene of much animation was registered. The festive board was loaded with genuine food and drink, and florally decorated. The setting had been prepared with furnishings that are correct to period and which represent a lavish amount of genuine antiques. When the occasion arose to thank the host (Count Arnheim—played by Henry Vibart) the guests—all English actors who knew no Bohemian songs—substituted the good old English appreciation "For he's a jolly good fellow," which was sung with vigour and enthusiasm. What a good thing it is that the screen does not register language!

* * *

In the film world the man of the moment is undoubtedly Jeffrey Bernerd, managing director of the Stoll Film Company, through whose energy, acumen and ability that company has just paid a 15 per cent. dividend on its ordinary shares for the past financial year, in spite of the most serious and prolonged slump in the entertainment business that has occurred within living memory. Jeffrey Bernerd is the youngest managing director in the Industry, either in this country or America,

* * *

From what I can gather the Hardy people are racing from triumph to triumph. I understand that "The Recoil" has been sold and that "The Scourge" is turning out to be a great picture. Marjorie Hume, who played the part of heroine in the first Hardy production, "Bluff," is returning to this management in order to play the female lead in its fourth production, "The Reaping," a story of the French Revolution by Rafael Sabatini. The male lead will be played by Stewart Rome, and among the supporting cast will be Pardoe Woodman and Fothringham Lysons. Geoffrey Malins commenced production this week.

* * *

Masters has been busy for some time producing a series of pictures entitled "Tense Moments With Great Authors." These are a series of twelve one-reel subjects portraying the big scene from some famous novel by famous authors, and the first twelve are now completed. Each of these subjects feature a big theatrical star, such as Sybil Thorndike, J. Fisher White, Keryl Bellew, H. V. Esmond, Lyn Harding, Ivan Berlyn, Iris Hoey, Hilda Moore, Milton Rosmer, Charles Garry, Phyllis Neilson Terry, and Ethel Irving, and have been directed by H. B. Parkinson, W. C. Rowden and George Wynn.

Megaphone

# THE FOUR VICE — WHAT THEY THINK

## *A Club with Ideals*

*by* R. E. NEWBOULD, M.P.

Now is the time when all who have the interest of the Club at heart are making and studying suggestions to secure its highest usefulness, and asking themselves what steps should be taken to secure the best results for all the work that has already been put into its organisation. The answer to this question is in my view simple, but its fulfilment presents many difficulties.

The Club will be what its members make it. Unless it has some definite object in view, and pursues it with courage and persistence it will be merely a social club, like so many others.

On the other hand, if it has an ideal, and works for it, it may well be the best thing that has ever happened for British production. Its function should be to convince the public that film production is a great art, and it can only do so by encouraging artistic productions.

Its members must avoid jealousy, but encourage rivalry, and its ideal should be to make British productions supreme.

Now how is that to be done? In my view the best way to do it is to invite criticism from all those qualified to criticise. I should suggest that authors, dramatists, artists, and others could all supply valuable criticisms, not on film technique of course, but each in his own speciality. Authors' views on story value, dramatists' on presentation, artists on the general pictorial results and lighting effects (not methods, of course), furniture, period, and dress experts on their own subjects—all these are going to be of extraordinary interest to the man who takes his profession seriously, and you will get the necessary criticism to secure artistic productions.

Not least important will be the views of the psychologists, who will judge of the effect of a picture on the public. And the way to do all this is to screen the picture to a select audience of critics and to have discussions on it. By this means you will be able to get the views of people like Barrie or Pinero and equally outstanding men in the various branches of art.

The acting side is of the greatest importance, and the artistes should see films and have discussions on the acting.

I have never seen greater restraint and at the same time greater effect than in the acting and production of "Thy Soul shall Bear Witness" in all my life. Although I do not suggest that the Swedish actors can do more than their British colleagues, I should like to submit this film as an example of superb acting.

If it is not feasible to install a small theatre on the Club premises—I certainly think this should be done if possible—I suggest that the use of some private projection room near at hand is essential. If possible I should like to see it so arranged that the film could be stopped at a certain place, to enable a given situation to be talked over.

The producing side of the industry is the one which has always interested me intensely. Unfortunately it seems to me to have one very serious drawback, and that is the difficulty of earning a living at it. As far as I have been able to see no producing company has been able to apply ordinary business methods to the making of pictures. It is essentially an extravagant undertaking. A Director, if he is an artist, is always striving and groping after something which will express his ideas and which perhaps he himself would be unable to define. Even if he fails to achieve what he is aiming at he is always making shots at it—sometimes almost blind shots that make the commercial man shudder.

Many people in the profession are very thin-skinned as regards comment on their work, but unless they welcome *informed* criticism, I think they will lose the advantage of what I consider one of the most promising aspects of club life.

## *The Club with a Future*

*by* COL. A. C. BROMHEAD, C.B.E.

It is not for me to try and tell the members how to run their own club, or to foresee all the benefits it can be made to bring them. But I would like to venture to point out one or two of the things which I think it is desirable to avoid.

One of the most useful virtues is that of minding one's own business, because in my view the film producing business is one that least of all will allow of outside interference, and any attempt to meddle with the affairs of individual concerns will only lead to disaster. It should therefore look entirely to the social side of things, and on the professional side, if members wish to expend their energies, they should devote them to the boosting and to increasing the prestige of the British picture.

The year 1922–3 is unquestionably going to be a big one for the British film, and if all producing interests pull together in the one direction of placing our home product in an unassailable position as sound and honest value for money.

The Club can do much to bring the British made film up to its correct proportion in our theatre programs. The proportion I estimate which our films should hold is approximately 50 per cent. I frankly admit that there are not at the moment enough good British films to supply 50 per cent. of the national programs, but it is up to the Club, by an earnest and steady endeavour, to encourage honest talent, and last, but not least, to eliminate the specious and the counterfeit which have from time to time administered serious blows to the whole trade.

Our Club will not help British production if it becomes a mutual admiration society. But if, accepting no man at his own valuation, it becomes a characteristic of the members that they not only encourage good work, but actually discourage the reverse, then another sound foundation stone will have been laid in the structure of the British film producing industry.

Cordial rivalry, honest competition, is the soul of progress And friendly contact in the Club should be marked by no abatement of the competitive sense.

Let all remember that every good British picture helps every other good British picture; above all, let it never be forgotten that a bad British picture damns other British pictures.

## *A Club with a Function*

*by* JEFFREY BERNERD.

The necessity and future function of this Club should be, in the first instance, to my mind, to breed good fellowship between the members thereof, who should all be interested or concerned in the manufacture of English productions. It should further be of great assistance to directors in the casting of their pictures.

It should be treated as a social club and a meeting-place for all those interested in the future of British pictures, and should have the arranging of social functions, which should be beneficial as a means of advertising British productions such as dances and other entertainments. But there are so many uses to which the Club could be put that it would take me too long to write them.

There is one point which the committee and members should keep in mind, and that is to avoid petty jealousies, which are very often the means of smashing a successful undertaking, and towards which the Film trade has a particular leaning.

If at any time I can be of any assistance to the Club, I shall be only too happy if they will command me.

# PRESIDENTS AND ABOUT THE CLUB

## *A Club with a Purpose.*

*by* J. STUART BLACKTON

Through a long experience I have generally found that co-operation brings about many constructive benefits. Most of my activities having been in the motion picture field, I know this to be particularly true in the case of film developments. When a number of minds get together and things are planned and put forward for general all-around helpfulness, the inevitable result is good for all concerned.

I am, therefore, keenly interested in the Kinema Club, because it is a forward movement of the various branches of the Kinema art and industry in England; and with such an ambitious program and altogether laudable purposes it is bound to achieve much for the British screen.

It stands to reason that when artistes, directors, art directors and representatives of all branches of the film art come together in such an organisation, many big things will be considered, the interchange of ideas will broaden the minds and immensely improve the conditions surrounding film production.

Forward together! That is a good slogan for the Club. Let every member enter into the spirit of co-operation and advancement. With such an organisation backed by this spirit, nothing can stop the progress of the plan so admirably set forward in the Club's program.

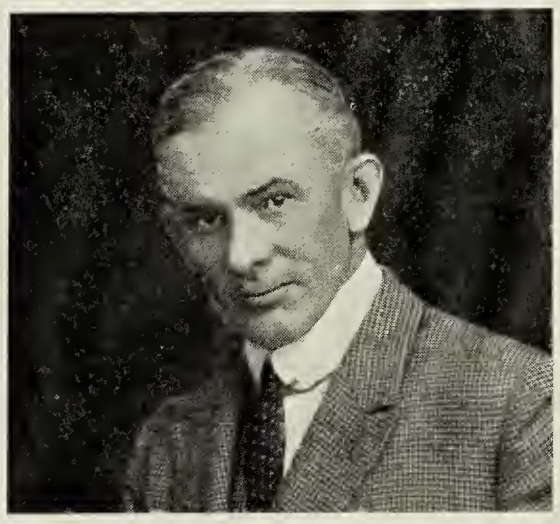
### JEFFREY BERNERD

Entering the Industry through the M.P. Sales Agency, Jeffrey Bernerd was appointed hiring manager of Film Booking Offices upon the formation of that company, a post he resigned in April, 1918, to become managing director of the Stoll Film Co. He is also joint managing director to Stoll Picture Productions, Ltd. Address, 155, Oxford Street, W.1. (*Kine Year Book*, 1922).

### A. E. NEWBOULD, M.P.

One of the best-known figures in the Industry, A. E. Newbould was born in 1873, and was educated at Burton Grammar School. He is a director of Provincial Cinematograph Theatres, Ltd.; Associated Provincial Picture Houses, Ltd.; and the Ferrestone Press, Ltd. He served in the 1st Royal Dragoons from 1898 to 1903, gaining the Queen's and King's Medals and seven clasps for his services in the South African campaign against the Boers. From 1914 until March of last year he was President of the C.E.A. and many useful Trade movements were initiated during his term of office. In March, 1919, he was elected M.P. for the West Leyton division of Essex by a very large majority.

(*Kine. Year Book*, 1922.)

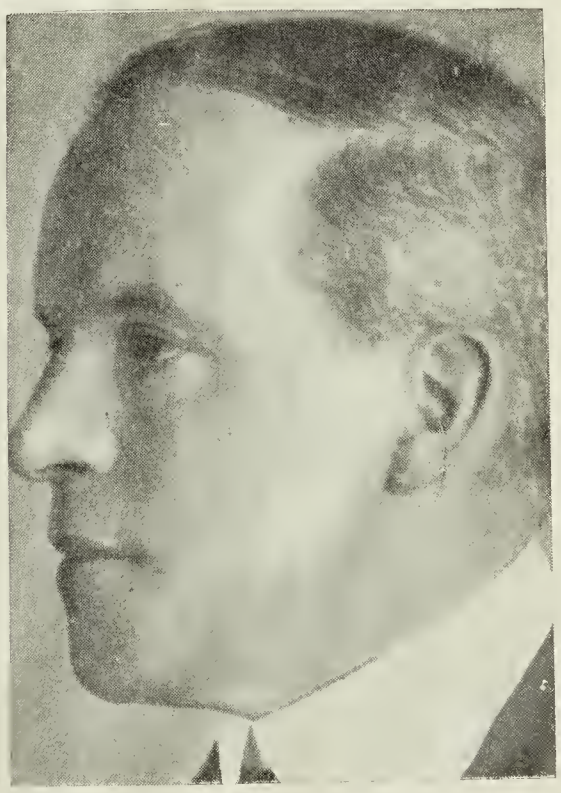


### Col. BROMHEAD, C.B.E.

Mr. Bromhead started a branch of the Gaumont Company in London in 1898. He opened one of the first film studios in this country—at Loughborough Junction—and one of the first kinematograph theatres. He was one of the pioneers of the film hire service, and the originator of the "exclusive" film and "booking by contract." In 1911 he superintended the Indian Durbar pictures, and presented the first talking and singing pictures, Leon Gaumont's "Chronophone." Touring the world on behalf of the Gaumont Co., he opened subsidiary branches in Australia, Canada, Malta and New York. In 1912 he opened a factory at Shepherd's Bush, which supplied the great bulk of positive prints of American and othe films for the British market. With M. Gaumont exhibited "Chronochrome" i 1913. Served with the "Queen's" 24th London Regiment during the war, attaining the rank of lieutenant-colonel. Appointed to charge of special propaganda mission to Russia, he was decorated by the Tsar with the Order of St. Anne and Stanislau. In May, 1918, he undertook a similar mission to the Italian front. *Club:*—Royal Societies. *Address:*—6, Denman Street, Piccadilly Circus, W. 1 —(*Kine Year Book*, 1922.)

### J STUART BLACKTON

Born in Sheffield and was afterwards a newspaper reporter in America. One day Blackton was sent to interview Edison, who had just succeeded in projecting a moving picture on a screen. After investing in a projector, Blackton and Albert E. Smith built a studio, which was the beginning of the Vitagraph. He made the first film with a story in 1897, and took the first news film in 1898. Then followed a number of other films, and new studios were erected. Among some of his early productions were "Raffles," "A Tale of Two Cities," "The Life of Moses," "The Christian," "Treasure Island," "Othello," "Macbeth," "Uncle Tom's Cabin," "Salome." "Romeo and Juliet." After twenty-three years in America he returned to England, where he directed "The Glorious Adventure."



# THIS NEW YEAR AND—— —— THIS NEW CLUB

*by* REX DAVIS

[*The following article was written by Rex Davis for our New Year number, but we have held it over for this special issue.*]

THE chimes and the carols will scarcely be over, and the shy new year barely begun, before the Club—our club—will have come in to claim its own. As a stranger we bid it welcome, for its coming will mean so much to us. Thank goodness the croak of the ill-omened "knocker" is almost silent now, and in his place there are many willing and distinguished hands to help navigate our little craft, that we may avoid the shoals and sandbanks, the shallows and rocks on which so many brave little ships have been wrecked. One is encouraged to believe that the consistent harmony that has existed in all the dealings of the Executive Committee will be a lubricant to the utmost endeaveur for the welfare of the Club.

One cannot speak of the Club without reference to our fairy godfather, George Ridgwell, whose magnificent generosity has enabled us to start out with such a beautiful home; what we all owe to him no one can exaggerate. I wonder, in our profession, or indeed in any other, where anyone could be found prepared to advance a large sum of money without any security whatever, and with no prospect of any sort of financial advantage should the Club be the success that is anticipated. Mr. Ridgwell had one fixed idea: to do all he could for the welfare, the comradeship, the advancement of his brother and sister workers, and in Kipling's words, "he does not advertise."

To George Ridgwell, we, as the Executive Committee, have great pleasure in raising our hat. But to those who have kept up the parrot cry of "you never can"—to the knockers—to those who sacrificed the general commonwealth, because collectively we could not agree with their individual opinion—to those who have only offered destructive criticism—to those who because their scheme, or pet idea was not adopted, and therefore judged the Executive Committee to be bankrupt of idea, intellectually insolvent, and with the mental equipment of an idiot child—to those we have equal pleasure in raising our foot!

To two other fairy godfathers we, as a club, owe so much—Frank A. Tilley, of the *Kinematograph Weekly*, and Ernest Allighan, of the MOTION PICTURE STUDIO. They have done a maximum of work with a minimum of talk about it, and a complete economy of complaint at the vast amount we have foisted on them. If "the smallest service merits thanks," what can we say to these gentlemen?

Here it is peculiarly necessary that it should be known what these godfathers have done for our kinema kid which cries out so lustily to prove its existence. We *do* hope you will all like the Club, and that it really will be a haven, somewhere one can take sanctuary when the environment of Wardour Street becomes too soul destroying for words. This is the first of our own formations, and if "tall oaks from little acorns grow," who knows in the future we may not—!

What do you think of this:

The *Daily Mail*, January 4, 1922, says:—"To pay its way a club with only 1,000 members and no entrance fee requires a £15 15s. subscription." And somehow I think that staggering utterance will not unduly disturb us, for we know you will be coherent, considerate, and unexacting at first, realising if Rome was not built in a day, neither was any club formed to run on oiled wheels from the start.

We know, too, that you will remember that less than six months ago we had no premises, no prospects, no members, and no money; we know also that you will agree that co-operation, cohesion, combination are to be the alliterative characteristics of the Kinema Club, but we know, above all, that you mean this to be a fellowship of players. Knowing all this, why should we be nervous, anxious, or disturbed—conscious, too, that there are 400 members already, and our doors are not yet opened.

# HOW HAVE WE DONE WITHOUT IT?

*by* CYRIL PERCIVAL

I.

WHEN you're waiting in the West End,
Which is known as London's best end,
With nowt to do till half-past two,
An agent then desiring you
To call, and see a pro-ducer,
Who may (or not) with you confer—
What can you do? Ah! here's the rub—
You used to wait inside a pub,
But now, thank heaven! there's the club—
*How have we done without it?*

II.

WHEN meeting someone urgently
For business chat, and cup of tea,
In secrecy you walk and walk,
And, at the same time, talk and talk.
The restaurants are full of noise,
Quiet tea-rooms crowded with the "boys."
What can you do? Ah, here's the rub—
For closed, at this time, is your pub—
But now, thank heaven! there's the club,
*How have we done without it?*

III.

YOU have some friends who entertain,
And invitations on you rain;
Perhaps your domicile cannot
Return the favours on the spot;
You think of dinners—theatres, too—
Which means so much expense to you.
What can you do? Ah! here's the rub—
You cannot take him to your pub,
But now, thank heaven! there's the club.
*How have we done without it?*

IV.

TO those who wish to "wait and see,"
Before they join—I send this plea:
If all had waited, there would be
No club for those who "wait" to "see."
Appreciation they should show
Of Ridgwell, Allighan and Co.
What should they do? Just pay their sub.,
And cut out that confounded pub,
They'll say, when they do see the club,
*How have we done without it?*

# THE FILM ARTISTES' WORST ENEMY

Film artistes have much to contend with in their weary tramp along the pathway to stardom; the question that we have set some representative artistes is: "Who or What is the Worst Enemy?" And we intend to publish their replies in this and subsequent issues. In the meantime others are invited to contribute their opinion.

*by* JOHN STUART

The screen artiste has many handicaps to survive, and one or two enemies to encounter, but his worst—well, let me tell you.

His worst enemy watches with a lynx eye and distorts every expression and everything he does. Is he trying to appear sentimental and lover-like? His enemy can only discover a blurry smile and a curious uncertainty about his figure, for which nature is not responsible; only his worst enemy can reveal this horrid thing. Has he beautiful crisp hair of chestnut brown? No matter, to his enemy it is merely a dark mat of combed wool. Are his eyes childlike and bland and his cheekbones normal as cheekbones go? His watchful enemy records the first as devoid of expression as the cod's optic, whilst the last look higher than even bonnie Scotland could hope to produce.

Oh! this enemy of ours, there is no circumventing him. He is even more cruel to the ladies than to the sterner sex, so they tell me. Frocks of velvet look like cretonne, real sables like catskin, a peach complexion like the covering of a star-fish, and golden hair like "nothing on earth," to quote one who has it. All this I am told by disappointed fair ones. February Fair says no one will believe she has flaxen curls; her worst enemy is always making them out to be black!

"Name! Name!"

Yes, name the dark demon who causes so much heart-burning. It is one who in the general opinion cannot lie—the camera.

When that "cannot lie" tradition was hatched, kinema cameras were not—the bad kinema camera can lie like—like only a bad kinema camera can.

And yet shall all the blame be loaded upon the one-eyed camera? Usually a two-eyed expert has something to do with the dread things the camera records. Let his New Year resolution be something like this:—

"Dear Stars,—
I look to my lenses,
And focus them true,
To save many frenzies,
And cusses from you."

All who have suffered from poor photography will tell you that they would sooner suffer from poor man's gout, poor circulation, or toothache; in truth, poor photography sets up a real ache, heartache in the case of the ladies, of course; and an ache below the belt with common people like me.

## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# REALISING THE IDEA

## The Honorary General Secretary Reviews the Progress

Those of you who have had little or nothing to do with the origin of the Club may not know of all the hard work and laborious hours that it has involved, but you may be in a better position to judge of the whole enterprise than we who have been actively engaged in the task of commencing such an institute. Perhaps we are too close to the picture to get an adequate view of it. However, the task is now accomplished, the many futile attempts that have been made in the past to form a Club will now be forgotten in the fact that what we set out to do we have succeeded in doing. A record of the short history attached to the commencement of the Club may not be inappropriate, although the recounting of it will be an embarrassing job for the writer as it will involve a distasteful use of the first personal pronoun.

Six months ago, soon after the MOTION PICTURE STUDIO was started, I became aware of the great need for a social centre for this ever-increasing profession. It seemed totally wrong in principle that the members of an artistic profession such as this should have to meet for social intercourse in public places, and did not contribute either to the dignity of the person or of the profession. I claim no distinction in discovering that a Club was necessary—necessary as much for the entertainment of those engaged in the motion picture industry as for the industry itself. It was apparent that one of the reasons that America had smiled at the British motion picture industry and the stage had sneered at it, was that the profession had not had the opportunity of establishing its status or preserving its dignity.

And as others had made futile attempts and as we conceived the STUDIO to be the mouthpiece of those engaged in the production of British motion pictures, I became convinced that it was the duty of this journal to do all that was possible to ensure the formation of a Club.

At first the idea received more than its due share of cold water. Strange to say, those who later became the most interested were at first the least encouraging. George Ridgwell chuckles now as he recalls how he 'phoned me when I first mooted the idea in these columns, and explained, with the American screen club as an illustration, how there were so many odds against it. And there was the experience of the distributing side of the business to prove that film clubs are easier to talk about than to realise.

But I was given an entirely free hand to develop the Club idea in the STUDIO. In a few weeks I had felt the pulse of the profession on the matter; letters that came to this journal and conversations I had with representative members of the profession strengthened me in my determination to go forward with the scheme. The *Kinematograph Weekly* supported the STUDIO in this matter, and Frank A. Tilley himself signed the letters of invitation that I sent out to various people to an informal pow-wow over the idea.

This gathering was held at the editorial office of this journal under the presidency of Mr. Tilley, and it was then decided, as the meeting was not convinced of its own representative character, to call another meeting at which more and other people were invited. At this second meeting about 50 were present. The scheme was discussed and approved and those present balloted for a Formation Committee.

This Committee met many times at these offices, and here I must break off to pay a tribute to the members of this Committee, who worked very hard, into the late hours of the night, on an idea that was, at the best, only nebulous, and at worst a doubtful proposition. Fortunately, that was a Committee of enthusiasts who had faith in the idea. Their names are :—

Rex Davis, Eille Norwood, Duncan McRae, Arthur Walcott, Bertram Burleigh, Sydney Paxton, Fred Paul, George Ridgwell, Adrian Brunel, George Woods Taylor, with Mr. Tilley as chairman and myself as secretary.

Those weeks were weeks of surmounting obstacles. And it speaks well for the whole-heartedness of that Committee that never once did a discussion become acrimonious. There was always a readiness to give-and-take for the good of the idea. Of course, there were differences of opinion. One member resigned for a certain principle and we all admired him for his honesty in so doing. Then there were the problems of the Qualifications for Membership. But with it all there was this enthusiasm for the idea.

In sublime faith we called a Mass Meeting at the Court Picture Playhouse, over which Colonel A. C. Bromhead so genially and yet so capably presided. The Club owes much to that meeting, for it was the sign of the nebulous becoming concrete and Colonel Bromhead's interest and support contributed considerably to our present position.

With the assistance of five ladies we went on with our plans but always with the disheartening thought that the procuring of premises would be the supreme stumbling block. I remember how half-a-dozen of us spent a cold Saturday morning tramping up dirty stairs in various buildings—hunting for premises! That ought to have damped the ardour of that Committee of Enthusiasts; but it did not.

One morning I was called on the telephone to hear George Ridgwell's excited voice: he had seen from his flat the military moving out of the premises opposite. Ten minutes later I had joined him and together we interviewed the trustees.

After many consultations and considerable difficulty we obtained from them an unenthusiastic acquiescence. But we had, at most, about £200 in the funds and the rent and rates totalled about £1,000. It was then that George Ridgwell brought the Club idea into the realm of practical politics when he informed me that he would advance to the Club the money necessary to cover the first year's rent and rates. If it had not been for this generous offer, the chances are that we should still be tramping up dirty stairs in various buildings—hunting for premises.

Now followed a trying period attending to legal points with the Hon. Solicitor, Graham Davis (the father of Rex Davis), to whom the Club owes much; his legal advice and assistance has been invaluable. Then, for a month, I spent many hours arranging the thousand-and-one details connected with the decoration of the building, furnishing, attending to the victualling, catering, staffing and installing billiard table, gas fires, stoves, etc., to say nothing of the voluminous secretarial work.

To-morrow will see the consummation of our efforts. The Club will be opened. Of course, I rejoice; but not merely because I am gratified at the realisation of the idea that I originated, but because we in this office are able, more than any others, to estimate the great beneficial effect that the Club is going to have on the future of the profession and the whole motion picture industry. There is no Club like ours in the world. There must be no pictures to compare with ours in the world.

E. G. A.

FRANK A. TILLEY (Chairman), E. G. ALLIGHAN (Hon. Sec.)

*New Feature.*

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## THEIR RELATIVE POSITIONS

Much has been written about the status of the cameraman. Should he be the obedient servant of the director or should he have a say in the production of the pictures? If we are going to have good British pictures the importance of the cameraman will have to be realised. Many firms acknowledge the importance of the man behind the camera; they are mostly very big, well-established firms. The smaller ones are usually unfortunate enough to possess the "world's-greatest-director" type of man who can tell the cameraman a lot he never knew about photography and a lot he never wants to know about it. Then there is the firm that is frightened to allow the cameraman to be of too much importance—he might think too much of himself and he might want more money—therefore, he is kept under; kept in his place, where all cameramen should be, and the director is allowed to decide what kind of shot, what angle, what lighting. As for the finished result—well, suffice to say that is usually very very painful. On the other hand, if the cameraman is consulted before the production and is given a script to study, he can go carefully through it, get the idea of the story, make notes as to the lighting of the shot, and when the time comes for filming he knows what he wants and saves a great deal of time. A director, with any common-sense, will wait until his cameraman is ready to "shoot," for it is the cameraman who can make or mar a production. Things are looking better for the cameraman, but there are still a great number of people who look upon him as a mechanic. So long as such a state of affairs is in existence the cameraman cannot come into his own. The most amazing part of it all, however, is the producing firms' inability to see the enormous amount of harm they are doing not only themselves, but the Industry, in adopting this policy.

## K.C.S. OFFICIAL NEWS

The Soeiety is to have a dinner after all, but it will be about April when the affair takes place. The suggestion that the dinner should coineide with the arrival of the secretary baek in England, was one that was received in a favourable manner by all members at the annual general meeting.

Arrangements are being made for a speeial evening to be held periodieally at the Soeiety's headquarters. The President is trying to arrange a speeial Pathé evening, when it will be the duty of Pathé's cameramen, who are members of the K.C.S., to entertain the other members of the Soeiety. This will be followed by a number of other such affairs, all to be held by members of various firms represented in the K.C.S.

It has been suggested that the Society should hold an exhibition of the work of the Society's members. Topieal men would exhibit scenes from one of their biggest seoops, and studio men would exhibit seenes from their best photographed shot. The idea is good; it now remains to be seen what will be done in the matter.

Since the annual general meeting the Soeiety seems to have taken a new lease of life. Many members turned up at that meeting and seemed to be quite enthusiastie about the work of the Soeiety again. Let us hope that henceforth the meetings will be better attended.

George Woods-Taylor, the seeretary, should soon be baek in England. He is having quite a good time in India, and speaks particularly well of the food that he is reeeiving. From what I ean gather, Taylor has been getting better photographic results than some of the cameramen who have spent most of their time filming in the Indian elimate.

## EVENT OF THE WEEK

If the exploits of our eameramen were reeorded week by week, in time there would be enough material to fill a few volumes. Eaeh week topieal eameramen are on some new stunt, and studio men are asked to do seemingly impossible things and get over all kinds of obstaeles. I intend to reeord eaeh week one of the big camera events of the week; I am sure that it will make interesting reading, and that the reeord of a really important event, either studio or topieal, will serve both to interest and to inspire the healthy rivalry whieh is all to the good of the profession.

The event of this past week, from the topieal point of view, was the filming of the Cook v. Carpentier fight, by the Pathé cameramen, Frank Bassill, Joek Gimmell, Leslie Wyland, A. Starmer, C. Cotter and Kenneth Gordon.

Starmer and Gordon were turning when the knoekout was secured. The film eame in for a lot of publicity in the lay Press, for it demonstrated that Carpentier did not foul Cook in the knockout.

One of the biggest obstaeles a eameraman is up against on stunts sueh as these is the smoke which accumulates in the hall. I have heard a number of suggestions of how to get rid of smoke on oeeasions like this, but none of them are practieable. A wet sheet draws some of the smoke away, but I eannot imagine a erowd of eameramen turning up at a fight, eomplete with wet sheet. ete.

Still, even with a hall full of smoke, the Pathé eameramen have secured a film which gives very little eause for complaints. Cook and Carpentier viewed the film last Saturday at Pathé's private theatre.

Ineidentally, the film, as I have already hinted, established the aeeuraey of kine-eamera work by for ever silencing the criticism that centred upon Carpentier's last puneh, which was claimed by many to be a foul.—"TRIPOD."

## CAMERAMEN AT WORK

Topical Budget is still forging ahead with its "Potted Sunshine," and, according to Charlie Heath, a new mixture has just been given a try-out, which gives far better results than anything previously attempted. This new light, I am given to understand, gives a violet light instead of a yellow one, and burns longer than the old powder that Topical has been using.

* * *

It is interesting to note that Bert Ford was responsible for the filming of the English version of "Disraeli," which Percy Nash directed some years ago. The American version has just been released, and it will be interesting to compare the photography.

* * *

Henry Saunders is back from America, where he has been filming the Washington Conference for Pathé Frères. Incidentally he has also had an opportunity of studying the methods of the Topical man in America, and has come to the conclusion that we are quite equal to them in every way.

* * *

In America, cameramen are treated by the Government in a far better manner than they are here. Each month a pass is issued by the police, which admits the cameraman to any place. Here, it is a struggle to get a pass for one day.

* * *

Fisher and Gordon, of Pathé, were down at the Holland Park Rink the other night filming the skating, with the help of the sunlight arcs.

* * *

Efforts are being made, I understand, for Kenneth Gordon, the Pathé cameraman, to film the scenes of the opening ceremony of the Club to-morrow, for inclusion in Eve's Pictorial. And he should be able to get some excellent shots.

## SHORTS

Andrew L. Mazzei is in charge of the new Art Plaster Department at the Islington studio.

Marjorie Hume, who played in Hardy's first picture, "Bluff," will also appear in "The Reading."

Betty Balfour is nearly finished with her part in the new Welsh Pearson film, "Mord Em'ly."

Rex Davis fought Matt Wells at the Welsh Pearson Studio last week.

Basil W. G. Emmott starts photographing another new Gaumont film shortly.

George Carney, the music-hall artiste, after his tour in America, has decided to appear in a series of English film comedies.

Tom Volbeque has finished his contract with F.-P. Lasky, for whom he has been appearing in "Perpetua Mary."

# FULL LIST OF CLUB MEMBERS

ALBURY, Erie; Aragon, Lionel D.; Allighan, Ernest, G.; Allen, Bruce; Alleyne, Muriel; Anthony, Hilda; Atkinson, G. A.; Alexander, Alee; Arundel, Teddy; Arnold, N. G.; Ashton, Chas.

BROUGH, Mary; Balboni, Silvano; Benstead, Geoffrey; Boseo, Wallaee; Burleigh, Bertram; Brunel, Adrian; Balfour, Betty; Blaekford, Nessie; Blaekford, Lottie; Beverley, Ian; Bishop, George; Brook, Clive; Brittain, Leslie; Bromhead, B. H.; Benson, Annette; Brown, A. St. A.; Brooks, Jose; Bartlett, Hetta; Beaumont, W.; Brandt, Elizabeth; Brown, J. Bertram; Bastick, Harold; Bouverie, Guy; Buckley, T.; Bligh, J. H.; Braithwaite, Lilian; Baekner, A; Buekle, E. Fort; Boyne, Clifton; Belmore, Violet; Bernerd, Jeffrey; Bromhead, Colonel; Boueher, Evelyn; Bebbington, M.; Brent, Evelyn; Bayley, Hilda; Bristow, Billie; Bennett, Rosa; Brooke, E. H.; Boueher, Ceeil; Burne, Arthur; Budden, George; Braban, Harvey; Blizzard, Helen; Burehill, William; Bell, Major C.; Bool, W.

CARR, Cameron; Cundall, Harold; Cullen, R. J.; Cox, Jaek; Craven, Irene; Catton, R.; Coleby, A. E.; Calvert, Capt. C.; Cleave, Arthur; Cave, Haddon; Cooper, D. P. Coleby, Mrs.; Canning, Thos.; Clifford, Chas.; Carlyle, Freda; Cremlin, F.; Cadman, F. L.; Croise, Hugh; Carson, H.; Croise, Mrs. Hugh; Cullin, Arthur; Cottell, Mildred; Carter, Hubert.

DAWSON, Ivo; Douglas, Ernest A.; Denton, Jaek; Davis, Rex; Doyle, Betty; Dane, Frank; d'Esterre, Madame; Davison, Lawford; Dewhurst, Geo.; Darley, Bert; Douglas, Lillian; Dudley, Bernard; Deltrie, Wm.; Duguid, F. A.; Dennis, P.; Dawson, Leslie; Dunbar, John; Del Baye, Paulett; Dagnall, E.; Day, Edwin; Darrs, E.; Doran, Edward; Doughty, H.; Dunham, Maudie.

EMERY, Polly; Eaton, Sydney; English, Lt.-Col. R.; East, John; Emmott, Basil W. G.; Egrot, L. G.; Everest, Barbara; Elvey, Mauriee; Ena, Rose; Emney, Mrs.; Edmunds, Mauriee; Evans, Bert; Edwards-Barker, J.; Evans, Rothbury; Esmond, H. V.; Esmond, Annie.

FANE, Dorothy; Folker, Sydney N.; Fox, Reginald; Fraser, Tony; Ford, Bert; Freeman, Max; Forster, Ralph; Fisher White, J.; Friese-Greene, C. H.; Fleetwood, M.; Fitzmauriee, M.; Franeis, Sara; Foley, George; Farquhar, Betty.

GROVES, Fred; Gliddon, John; Gray, Erie; Gordon, Kenneth; Gurney, Kate; Gibson, Vivian; Grahame, Noel; Grey, Minna; Grey, David; Glenister, S. L.; Grossman, J.; Gilbert, Lewis; Glynne, Mary; Guise, Wyndham; Greenway, Norah; Gregory, Muriel; Graham, J. C.; Gaunt, Stacey; Godfrey, Dan; Gordon-Begg, A.

HUNTER, A. G.; Hytten, Olaf; Hewland, Phillips; Howes, Will; Humphries, Ceeil; Hatton, Merey; Hayden-Coffin, Mrs.; Harvey, Forrester; Holles, Antony; Hume, Marjorie; Hill Sinelair; Huteheson, H.; Hawthorne, David; Hiteheoek, A. J.; Hobbs, Jaek; Ham, Harry; Humberston Wright, H.; Higson, Hugh; Harwood, Florenee; Hathaway, Peggy; Hiseott, Leslie; Hewett, Adeline; Humphries, Cecil.

IMESON, A. B.; Imeson, Elsie.

JARMAN, Jaek; Jones, S. Oswell; James, Benediet; Judd, Green R.;

KELLINO, Will; Knight, Jimmie; Kent, Colin; Kaye, Freda; Keen, Julie; Knighton, S. W.; Kavanagh, Esmé.

LEDERER, Miss; Lowndes-Yates, C.; Lestoeq, L. B.; Lawrenee, Vineent; Llewellyn, Eva; Lugg, William; Longfellow, Malvina; Longfellow-Cooper, Mrs.; Leslie, Vera; Lauste, Emile; Lueoque, Lisle; Lloyd, Doris; Larkin, N.; Larkin, H.; Lyndhurst, F. L.; Lankaster, Erie; Leese, Neville; Lindsay, James; Lugg, Erie; Loviek, C. E.; Lynn, Florenee.

## SONGS ON KINE SUBJECTS

*by* HUGH E. WRIGHT.

6.—" CUT !"

*Cut! Cut! Cut!*
*Mangle it, slash it, and hack it!*
*But me no " butting,"*
*Get on with the cutting,*
*Way! for the Butchers who back it!*

I.

I ONCE wrote a wonderful film, sir,
Wrote and produced it what's more.
The settings were lavish—exteriors ravish
-ing, just what the public adore.
The story was strong and yet simple,
Passionate, human, intense;
I put my heart in it—all of my Art in it
(Somebody else put the pence).

II.

CAMERAMAN was a dream, sir;
Eehoed my every whim.
Oh! but the lighting—was such to delight in!
I take my hat off to him.
Star had a temperament, too, sir,
Aeting the finest I've seen;
For in each gesture she somehow expressed your
Idea of a tragedy queen.

III.

THE man who provided the money,
I think was a butcher by trade.
" H'art! Never 'eard of it! Dunno a word of it!"
(This is how pictures are made.)
Cut the beginning and ending,
Hacked at the middle and side,
Slashed at the titles, and stabbed at its vitals
(He was the boss), so it died.

IV.

ALL the most beautiful moments
Wildly he nipped in the bud.
Used the projecting-room as a dissecting-room,
Pouring a " negative " flood
Into the " positive " waste-bin.
(God! I could murder the lout!)
Cut out the sequence and started a leak whenee
The guts of the picture ran out.

* * *

And now I'm out of a job,
And damned to perpetuity,
To regions infernal; *for every Trade journal*
*Blamed ME for the continuity.*

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## WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

BEGG, GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOKE, EVA: 7, Treborough House. Gt. Woodstock Rd., W.1. Mayfair 871.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St. Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A. Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

LLEWELLYN EVA: 39, Gloucester Gdns., W. 2. Park 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

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*Extra lines*, 1s. per insertion.

# THE ART OF SCREEN WRITING

## VI.—"Making Up" and Placing Photo Plays

*by* GERTRUDE M. ALLEN

If you have any knowledge whatsoever of editors—good, bad or just human ones—you will know that they, like most people who matter, have a "kink" for beautiful things.

If your story shows the faintest possible glimmer of being useful it will get read, no matter in what form you submit it. But, if it goes on its mission of hope clad in clean white raiment, typed in clear, readable print, and foided so that the first and last pages are identifiable without a tour of discovery, it will stand a better chance of being read—and read right through—before twenty or thirty other manuscripts which are not so visually inviting.

I am not advocating the use of pale pink bows, or gold-tipped paper-piercers in the "make-up" of your scenario. You will write "Hopeful Amateur" all over the thing in blatant letters if you indulge in this sort of extravagance—no real author could afford such decorative adjuncts! But the thought and care that goes to the creation of your work must be reflected in its evolution, if you would appeal to the scenario editor's inevitable "kink."

The different sections of a complete scenario, "in order of their appearance," are as follows:—

(1) The title-sheet, bearing the title of your story, your name and your address. (If it does not bear your name and address it stands a good chance of receding into the "things that were"—for your covering letter will probably get detached from it immediately on its arrival.)

(2) A short, concise, and explanatory synopsis of the story (two thousand words will usually give the necessary outline of the action).

(3) A complete cast of the characters, from the principals to the small parts, with a note of the "extras" at the end—such as "A crowd of villagers," "Dancers for a ball-room scene," etc.

(4) The "continuity"—being the different scenes to be played, each numbered consecutively, and separated from each other by a goodly space so that anyone may be referred to easily.

As I intimated in a previous article of this series, it is well to study the products of the different producing companies before submitting a scenario to any particular one. The result of this study will be that you will know, more or less, whether your story will appeal to that company or not. But this precaution will not absolve you from "The Editor's regrets." The scenario editor spends most of his waking hours indulging in morbid regrets—all more or less profound—he's paid to do it. If he didn't have any "regrets" he wouldn't get his salary! Therefore, though you cloak your manuscript with optimism, and send it on tour accompanied by fervent prayers for its welfare, it will most probably, like the prodigal son, come back to its loving parent.

This does not essentially signify that your scenario is a bad or impossible one. The editorial personnel of the film-world is like a mixed salad—there's a bit of everything. So that, although your first attempt may draw one more from the inexhaustible stock of regrets of one editor, there yet remains a possibility of it evincing a throb of interest in the soul of another. So try again.

Underneath the romantic rise to fame of scores of world-popular authors and dramatists, there has lurked that first, that almost inevitable, tragedy of the rejected manuscript.

Several fingers are dipped into the picture-play pie, and it may be that your scenario has been "turned down," not because of its utter worthlessness, but because the director, or the leading man, or the leading lady, or the cameraman—any one, indeed, of the several people who are intimately concerned with the production of a film—has expressed some personal doubt about its adaptability, and a consequent query has been raised in the minds of all. Producing concerns cannot afford to take risks, or make experiments. A film costs a lot of money to make, and unless the appeal of the story is certain—unless, as far as it is humanly possible to judge, it is going to make a good and saleable picture, that story will be rejected as the safest means of avoiding a catastrophe.

One gentle injunction. Enclose return postage in the parcel containing your script. It is a courtesy you owe to those who have to deal with it, and, after all, an editor does not expect to pay for what he may consider to be your indiscretion! If all those stamps you send are not needed—if you sell your manuscript right away—you still cannot view it as extravagance, for you may soon be able to "buy up" that "just human" editor whom you were lucky enough to find as a target for your first shot!

(Next week: "Rates of Remuneration.")

# YOU AND YOUR CLUB

YOU have congratulated us on the result of our work.

YOU have admired the Club and are grateful for its existence

WILL you please keep well in the front of your brain box the fact that it is *your* Club?

WILL you therefore support your own business as far as you possibly can—if not farther!

HAVE your lunch, tea or dinner at the Club

HAVE your drinks at the Club.

PLAY billiards, cards or other games at the Club.

AND—of course—pay your dues and subscriptions promptly. If you have not paid this year's subscription, please see the Secretary at once

Do not fail to remember that until the picture production is sold there will be a difficult financial period to be negotiated—do everything that is possible to assist the Club through this period.

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# MY MESSAGE TO THE CLUB

"As one so closely allied to the British Film Industry, may I be allowed to express my good wishes for the future of the Kinema Club. I think the scheme an excellent one, and trust that it will meet with the success which it deserves. Will you accept the sincere wishes of myself and those members of the British Industry now resident in the 'town of tulips.' We are an Anglo-Dutch concern, and the Dutch as well as the Anglo join me in these sentiments."—MAURICE H. BINGER, managing rirector, Hollandia Film Studios, Haarlem Holland.

* * *

"My message to the Club is 'May it prosper as I am sure the Kinema Industry will.'"—SIR J. D. REES, BT., K.C.I.E.

* * *

"In wishing the new Kinema Club the fullest measure of success, I welcome most cordially the endeavour to bring those engaged on the Production side of our great Industry together in amity and social intercourse. My message to the Club is:—'Keep your membership as exclusive as it is possible to make it without doing any injustice to any worthy worker at the studios; and also keep to the social side, to the rigid exclusion of film politics and Trade controversies.'"—SAM HARDY.

* * *

"Being a subscriber of your very entertaining publication, I have noticed with interest the formation of the new Kinema Club and I wish to take this opportunity of expressing my heartiest congratulations to every one concerned. Please allow me to convey to yourselves, your subscribers and the members of the Kinema Club all happiness and prosperity for the New Year.—TOM TERRISS (Cosmopolitan Productions, New York).

* * *

"Sincere wishes for the success of the Kinema Club. May it be the means of bringing together in a friendly spirit all concerned in British Productions, so that the best results and the unanimous approval of the world's public be obtained."—A. G. GRANGER.

* * *

"I join with every one else in wishing the Club every success and prosperity."—SIR WILLIAM JURY.

* * *

"Every one whose heart and interest lies in the work of creating or producing motion pictures; every director, artiste, writer or artisan whose effort assists in up-building the tremendous influence of the screen, should feel it a matter of personal pride and loyal duty to support the new Kinema Club and make of it an enduring monument to British Screendom and a credit to all the members of Screencraft. All success to the Club, and congratulations to its officers and organisers."—J. STUART BLACKTON.

"I am glad to hear that the Kinema Club is progressing so favourably and shall indeed be glad to be allowed to become a member of this body. The Club will, in my opinion, do a great deal to promote and further the existing friendship in connection with producing organisations in this country, and as it becomes more and more an established fact, will, I trust, eventually lead to that close union of friendship which exists throughout the Studios in Hollywood, California. On my recent visit to California, it was most apparent to me that, although the studios there were working in competition with each other, the spirit of friendship and help which one company was willing to give to the other stood out to a marked degree. I would like at this stage to wish the Club, its President and members, every success and good wishes for 1922."—CHAS. H. BELL, MAJOR.

* * *

"I would like to send a message of goodwill to the Kinema Club, which, apart from its obviously useful purpose in England, should prove a link for those members of the British Industry who spend most of their time abroad. It is an excellent method of keeping in touch with business confrères and friends, and should equally broaden the scope of the club which would eventually be represented in various countries. May all success attend your efforts."—ELSIE COHEN (the First Foreign Member).

# PROGRAM OF SUNDAY'S EVENTS

In outline the arrangements in connection with the opening ceremony of The Kinema Club to-morrow, Sunday, January 22, are as follows:—

6.30 p.m.: A. E. Newbould, M.P., supported by Colonel A. C. Bromhead, C.B.E., Jeffery Bernerd and J. Stuart Blackton, will perform the opening ceremony at the front door of No. 9, Great Newport Street.

6.35 p.m.: Musical program and speeches (on the first floor). Printed programs will be distributed.

8.30 p.m.: Dancing to commence. Supper served on second floor to holders of supper tickets.

9.15 p.m.: Exhibition dance by Zelia Gray and Quinton Tod.

9.30 p.m.: Billiard table on top floor to be opened by a demonstration match for 600 up between John Mannock and Geoffrey Benstead.

9.30 p.m.: Buffet on second floor opened for refreshments.

12 (Midnight): Close premises.

NOTE:—Evening dress will not be worn. The bar, fully licensed, will be open from 8 p.m. to 11 p.m.

# HOW ARTISTES SPOIL THEMSELVES

*by* MAX ROMA

The above subject is truly a very difficult and a complex one, full of pitfalls, and is, of course, always a matter of opinion, but an interesting subject to me. While I feel that a much abler pen than mine could have dealt with it and done it better justice, I should like to say what I consider, in my humble opinion, are a few of the main faults or errors of judgment some artistes commit, to their own personal detriment, in dealing with agents.

There is, first of all, the man who barges into one's private office as if he owned the place (even if one is engaged) and will stand and listen to all one is saying either to another client or on the 'phone. He stays an interminable time, and is generally too thick-skinned to take a polite hint.

He is quite satisfied that, as he has nothing to do, you must be in the same boat. He thinks you like to listen to his wonderful career, little dreaming that you are dying to end it for him.

Next, in order of merit, comes the lady of uncertain age, who wastes time insisting on showing you stacks of photos and out-of-date stills. You inform her gently, but firmly, that you are busy, but she insists that she will not keep you a minute, but with the slightest encouragement she will, like Tennyson's "Brook," go on for ever.

Others, and I really think these are the most disliked people who visit agents, are those one sends to a certain studio for work where they promptly make it their business to ingratiate themselves with the powers that be, get sent for direct by the studio, and then conveniently forget that it was due to the agent's original introduction that they secured the work, and feel hurt when he quietly suggests that some commission is due to him.

One other kind of person not very popular with agents are those who insist on telling you all their private and domestic affairs. These are sometimes very pathetic, and I mention it more in sorrow than in anger, for some of the things one has to listen to would make the most hardened of us feel pity for them.

At the same time, an agent must not allow himself to be swayed either by pity or spite when finding his people or types, or he would very soon find himself out of business.

Other artistes give one wrong particulars as to their experience, but this is generally very soon found out. Others (especially tall ladies) give their wrong height. Others, again, leave photographs, which are truly beautiful, but which only bear a slight resemblance to the original, thereby injuring themselves more than they know, for if they are sent for on the strength of their photographs they are turned down because they are not a bit like it.

Then, of course, there is always the artiste who becomes abusive and insolent because he or she (generally he) has been given no work for so many weeks or months, and who apparently claims it as a right that he should be given work. Of course, they do not always say so in so many words, but they convey it subconsciously by their whole manner and attitude.

The artistes who will go a long way are undoubtedly those who, apart from their ability, are pushful and plucky, look cheerful under all conditions, take "No" for an answer, and make themselves scarce when their type is not required.

# Some of those . . . . .

EILLE NORWOOD, *Member of the Original Committee,* Stage and screen successes, now with Stoll; KATE GURNEY, *Member of the Original Executive Opening and Ladies' Committees,* Scenarist and Actress; ARTHUR WALCOTT, *Member of the Original and Executive Committees,* Veteran of the Screen, Character parts; MRS. HUBERT WILLIS, *Member of the Selection and Ladies' Committees,* Playing sympathetic Mother and Character parts for Stoll.

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Scenarist and Director, now directing for Solar Films in Morocco.

REX DAVIS.
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Actor-Athlete.

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*Member of the Rules and Social and Entertainments Committees.*
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Late London Film Co.; leads for Davidson and Stoll.

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*Member of the Opening Social and Entertainments and Ladies' Committees.*
Appeared in "Mr. Pim Passes By," "Hard Cash," etc.

# . . . . . who lent a hand

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Wishes the Club very many
happy anniversaries of this,
its Birthday.

# "ALICE IN FILMLAND"

## *by* HUGH E. WRIGHT

Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in serial form, one of Hugh's literary effusions.

CHAPTER V.

"Are you fond of watches?" said the old man, pulling an enormous watch from his waistcoat pocket. "Now, here's a watch! It's entirely my own invention."

Alice looked at it; it seemed quite ordinary, save that the figures I., V. and VIII. were not on the dial. Alice pointed this out to him.

"Exactly!" he said proudly. "Now, on your watch, when it's one o'clock it's time for lunch, isn't it?"

Alice nodded in agreement.

"There you are!" he cried. "Now, on my watch it's never one o'clock, so it's never time for lunch, you see! And the same with tea and dinner time."

"But isn't that rather awkward?" asked Alice.

"Not when you haven't anything to eat," he answered.

"But you get awfully hungry, don't you?" said Alice.

"I know." He shook his head peevishly, and looked at the watch again. "I can't understand that. But, after all, that's not the watch's fault. It's a splendid invention; one of my best. . . . But one does get hungry. It's that difficulty about eating, you know. . . . Would you mind if I recited it to you?"

"I should love it," said Alice, quickly.

"Would you?" asked the old man, doubtfully. "It's rather a sad bit. Its name is: 'The Ghosts of 1880.'"

"Oh, that's what you call it," said Alice.

"You mustn't say that's what *I* call it," said the old man, hurriedly. "That would get me into trouble with a lot of people. I call it: "Beside my Office Door."

"Oh, that's what it's called," she said again.

"No!" he replied, sadly. "No! Really, it's called: 'The Greatest of These.' I'll begin, if I may."

Alice nodded, and he started in a low, clear voice:—

I'll tell you everything I can,
  I'll tell you even more;
I met an aged, aged man
  Beside my Office door.
His brow was sad, that ancient lad,
  His boots were like a sieve.
"Come tell me what you do," I cried.
  "And how it is you live?"

"I only ask for work," he said.
  "I do not wish to boast,
But I have need of daily bread.
  The 1880 Ghost
Was laid, you know, some time ago.
  I would not beg a crust
I only ask a living wage,
  My Union says I must."

But I was thinking of a plan,
  For making people talk,
By cutting Shakespeare into bits,
  And selling him as pork;
And thus to save all Authors' fees,
  And get a name for pluck:—
"Come tell me how you live," I cried.
  "When you have any luck."

He said: "I stand on Agents' stairs,
  And haunt the Studios;
I sometimes pawn my pants for pence,
  Or borrow bobs from 'Pros.'
Yet once"—he sighed—"the critics said
  My Romeo was great.
If you want anyone for crowds
  My terms I'll gladly state."

But I was thinking of a scheme
  To make the critics start,
By playing "Lear" in holland "tabs,"
  And calling it Dutch Art.
I'd thus out-Granville Barker,
  And save Cash:—And so I cried:
"Come tell me how you live, old man?"
  "I don't!" he said—and died!

And now, whene'er I hear a youth
  Who's holding forth at length,
That Charity is dead at last,
  For Union is strength.
Or when I read an article
  On "Ghosts of days of yore";
I think of him I used to know,
  Whose eye was dim, whose speech was slow,
Who waited, weary, full of woe,
  For work he really needed so,
Who had been great as Romeo,
  And now, because he needed "dough,"
Would wave a banner to and fro,
  With thirty others in a row,
Who died—because he had to go
  From this old world to one below,
Where coals are cheaper far, I trow,
  Than at my Office door.

There was a long pause when the old Actor had finished.

"I don't know exactly why," said Alice at last. "But it seems to me so dreadfully sad I want to cry."

"That's the worst of nonsense with a little truth in it. The sad bits creep in," he said.

"And did he really die?" she asked.

"Oh, yes; he died," said the old Actor. "You mustn't blame him, though; it was that difficulty about eating again, you know," he added vaguely. "Besides, I hadn't invented my watch then!"

"But I suppose the Actors' Union paid all the expenses of the funeral, and gave his widow something," said Alice, hopefully.

The old man hesitated. "Oh, the Union buried him," he said at last.

"The Actors' Union?" asked Alice.

"No; just the Union," he answered with a sigh.

"You aren't criticising the Actors' Union, are you?" said Alice, who was getting a little frightened at the seriousness of things.

"Oh, it was just—perfectly just!" The old man hesitated again. "You're very young, aren't you, my dear?" he added, after a pause. "One of these days you'll realise that there is nothing so utterly unfair as the absolutely just! You know what the three big things in Life are, don't you?"

"I'm not sure——," began Alice.

"Why, Faith, Hope and Charity!" he interrupted. "And the greatest of these is Charity! The Man who used those words founded the first Union," he added gravely.

"Did they fight for a Minimum Wage?" asked Alice.

"Of course!" said the old man. "Didn't He say: 'The labourer is worthy of his hire'? But He believed in a maximum of work, too. Some of our Unions seem to forget that."

"And did they go on strike?" asked Alice again.

"He was always striking against injustice. You remember that bit in the Temple?"

*(To be Continued)*

# IS THE CENTRE OF GRAVITY SHIFTING?

## *by* WYNDHAM STANDING

Why do I think that Europe is destined not in the early, but in the immediate future, to become the headquarters of film productions?

There are many reasons, of which I can only pretend to give the more obvious few that occur to me. There are, of course, mechanical considerations here in Europe as everywhere else in the world, but, of these the first is the gift of the clearest daylight, fortunately as widely available in parts of Europe as among the big open spaces of California.

And then to consider the scenic possibilities of those European countries which most readily occur. The time has arrived for a greater catholicity of outlook, beyond even the peculiarly favourable conditions which, in California and elsewhere, have made the American Film Industry the stupendous enterprise it is, and given it an undoubted advantage which only the scenic heritage of Europe that I am about to indicate could ever hope to equal.

It is said: Unhappy is the country that has no history; in Europe history lies six feet deep, and romance—the spirit of the film—is inextricably interwoven with history.

In Europe, the point, after all, seems to me that the detail and the *mise-en-scène* of every conceivable human story lies ready to hand and true to nature; in fact, it is nature itself. That is why the greater home of the film must necessarily lie in Europe as the cradle of the oldest civilisation. Pantomime, the oldest expression of the art of acting in the world, is now the newest, with avenues opening out before it of which even Shakespeare never dreamt.

It is my conviction that the day is not far distant when pictures will be made in the exact locale in which the author has written the story. The "lath and plaster, papier-mâché, movie village" will be consigned to the limbo of a forgotten past.

**FIRST VACANT FRONT PAGE**

**FEB. 11 1922.**

(£6 10s. and cost of block.)

*WRITE OR 'PHONE*

**NOW.**

# MUSIC AND THE ARTISTE

*by* EDWARD D. ROBERTS

IT is an indisputable fact that the true artiste is emotional, and, as music plays on the emotions, it may be taken for granted that he is inspired by it.

In the British studio the atmosphere and surroundings are not always congenial to a temperamental artiste. The cameraman shouts instructions to the electricians; the director, more often than not, shouts at his artistes; the carpenters bang and whistle (which is calculated to show the stage manager they really are working!), and the arcs and Westminsters hiss like so many disgruntled rattlesnakes.

And then—on goes the artiste to enact an emotional scene which teams with sobstuff! Even then the shooting is frequently punctuated with a growl from the direction of the directorial stool.

On the other hand, we will assume that the director, well knowing his artiste to be emotional, has engaged a few musicians, who are carefully obscured behind the "set."

Very well. The 'script demands that the artiste has to reflect on the error of his "naughty" ways: his manly frame shakes with emotion—he chokes, tears well in his eyes—he staggers into a chair and buries his face in his hands.

Would not the strains of Schumann's "Nachtstück" or something equally pathetic help him on his way a bit?

Several American companies have adopted this method of extracting every ounce of emotion from their artistes with success; and I believe that Eddie Polo actually takes a "fold-up" harmonium with him on exteriors!

When Sir John Martin-Harvey was playing in the film version of "The Broken Melody" down at Elstree the melody was played continuously during the shooting of the very heavy interiors.

Now, what is your opinion?

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# "STAR WORSHIP"

## TWO LETTERS ON LAST WEEK'S "FOCUS"

*by* PATRICK L. MANNOCK

(*Hepworth*)

You declare editorially, in reference to Stewart Rome's well-known view, that writing stories for stars is wrong in principle. Why? No one hates abject star-worship more than I do, but

(1) Are there no deservedly great popular screen artistes?

(2) Don't we all like seeing these personalities in suitable stories, and isn't it as rough on them as it is on us when they don't get them?

(3) Isn't it heartbreaking for scenario departments to scour fiction and drama to fit exactly a valuable personality?

(4) Haven't some of the greatest plays been written for stage actors?

(5) Are there not many stories which could never be done justice to except by superb interpretations of character by exceptional people who are actually completing the author's work?

The answer to all the above questions, I assert, is "Yes."

I believe strongly in photoplays without stars; but I also want to see clever and attractive personalities (there are not too many of them) provided with the most suitable material from those best qualified to furnish it.

*by* BROOKSBANK WALTON

(*Artiste*)

I read with considerable interest your paragraphs dealing with this subject, and fully agree with the purport thereof, and I have no doubt that there are many really experienced and accomplished members of the profession who will be pleased to learn that the "single-star" tradition is on the wane.

In support of your suggestion of "All-good Casts," might I offer as an example the tremendous success and constant revivals of the Gilbert and Sullivan operas. It is generally admitted that the secret of their popularity is due largely to the fact that each, with its eight or ten good, and more or less equal, parts, all invariably well cast, are more entertaining than the constant entrance and exit of the same two over-worked stars in the more recent musical comedies.

I had the pleasure of seeing a film this week (American, of course) illustrative of this more equitable casting method, and, furthermore, if taken in conjunction with its companion film in the same program, the two offer a striking example which amply justifies the criticisms of the "fair-minded crowd" referred to in M. Montagu's letter—"What U.S. Thinks of Us."

The two films I refer to are respectively "While New York Sleeps" and "The Great Day." The former is composed of three distinct episodes, each dealing with a vastly different phase of New York night life. There were four practically equal parts in each episode, and same four artistes—more or less unknown to the British picturegoer—each rendered a most versatile and enthralling performance throughout.

Then, after this, I sat through the typical "All theatre star cast" British film, in which the parts had all obviously been cast according to the various self-advertised stage artistes' ability to attract box-office returns, and so, of course, the result, in my humble opinion, was "hopelessly unsuitable types," "insipid acting," "lack of pep," and "upper classes uncouthly portrayed," in fact, nearly everything our American confrères accuse us of.

Now there is no denying the fact that the British film producing companies have at their disposal, and in every branch of the profession, the most resourceful and best brains, talent and material in the world, but until ability, suitability and experience are recognised and utilised in preference to the prevailing "star worship," then we must accept such home truths as those contained in the criticisms of the "fair-minded American crowd" with as good grace as possible.

# THE K.C.S. AS A TRADE UNION

George Woods-Taylor replies to M. P. Prout's article, "Trade Union No. 1796," in our December 3 issue. Mr. Woods-Taylor is at present in India, therefore the delay.

"As one of the group that helped to form the K.C.S. in 1918, I may say that at that time there was no idea of forming the society into a Trade Union. As a matter of fact several members resigned in the early days because it was not a Trade Union.

The Society had been in existence well over a year before a resolution put at a general meeting decided in favour of forming it into a Trade Union. This was partly done for self-protection. We had to be first in the field, otherwise a composite society would have been registered, and again, under the Friendly Society Act, the safeguard of the finance of the society is assured to its members.

Several would-be cameramen think they have a grievance against the K.C.S., and that this society prevents them becoming Knights of the Handle. Nothing of the sort; the society's rules provide for probationary members who have spent two years in kinematograph dark-rooms.

Does any society—medical, law, architects, journalists, etc.—teach members their profession or admit them until fully qualified? No! They have to go through a preliminary training as student, apprentice or articled clerk with some firm, and if they qualify at their exams. they are admitted as members of the society.

When I left England last October a good many of our members had been out of a berth for months. Would it be fair to them to take in student members, teach them their craft, and have them to compete against in any vacancy that might occur?

There is no idea of boycott as far as the K.C.S. is concerned to anyone who "makes good." I have several friends who are absolutely first-class cameramen, but are not, I regret to say, members of the K.C.S. Still, I am sure all members of the society appreciate the high-class work they turn out.

Rodier Heath has got to start at the bottom of the ladder, and not expect an elevator to get him to the top rung in the minimum of time."

# FLORENCE TURNER

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"GERALD SCALES,"

.. IN ..

*"The Old Wives' Tale."*

(DENISON CLIFT Production)

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# DARK ROOM DEFECTS

## *by* KENNETH GORDON

At the meetings of the K.C.S. the laboratory work has been proved to be the main stumbling block to British photographic quality. The majority of British producing organisations consider money spent in the dark rooms utter waste.

I do not think that the Trade understand the full value of photographic quality, especially in the negative. How many cameramen have seen their best effort or the consistency of their quality spoilt by bad development?

We know for a fact that negative emulsion has been more or less a failure in this country owing to chemical impurities in the water; yet, there is a firm that uses distilled water in the making of its developing solutions, and few, if any, filter their solutions before use. The first process is necessary to remove impurities, and their detrimental chemical action on the developer; and the latter to remove undissolved crystals and their spot-giving propensities.

Again, how often is a stale or overworked bath used; one that has had a bucket or two taken out every morning and boiled up to heat the bath, because no heating arrangements are fitted to the tank? Freshened up now and again with half-a-bucket of soda? Into this inactive chemical mess the valuable negative is placed. I do not blame the Trade developing houses for this, because I know they have tried to do their best; for they must live, and have found that prices must be cut to obtain orders.

Does one find the special developers in use the pyro or glycerine used with such good results in America, or a slow and fast developer, with which to treat the different classes of negative?

The negative side of laboratory work can never become automatic; it is as great an art as that of producing and camera work. The first-class negative developer is one of the Trade's best friends. When one realises that exceilent productions costing thousands of pounds may be entrusted to an inexperienced boy, with inferior materials, for development, there seems small chance of capturing the world's markets, or attaining consistent first-class photographic quality in British productions.

# YOUR CORNER

## LETTERS TO THE EDITOR.

Freda Kay's reiteration of the general knowledge, to be culled from the daily Press, *re* "so-called" kinema schools and their "fee-snatching" proclivities, is hardly an answer to my query. My reference was to those without the prefix "so-called." I believe I mentioned a knowledge of at least one genuine studio and successful graduates therefrom.

I will not contend Miss Kay's assertion that most are unsuitable, but neither will I cede the point that all are. Neither are all artistes and agents of that opinion.

So once again I state that the kinema school is still an unexplored source and worthy of exploration, as more than one agent agrees. The others, being men of perception, must have another reason for damning wholesale all schools and all pupils.—*A. E. V. (Caplan).*

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "*The Glorious Adventure*"

Stoll. Starring Lady Diana Manners, Gerald Lawrence, Victor McLaglan, Cecil Humphries and William Luff.

Considered purely as a photoplay, "The Glorious Adventure" would be of little consequence. Apart from the "curiosity value" of its titled star, it is not more than an average program picture. The action has been slowed down, no doubt for the purposes of the colour process, and the screen effect of the colour is more red and green than natural.

As a novelty the picture is interesting, though it demonstrates that colour on the screen has a long way to go before it becomes a real advantage to a photoplay. Some of the still life pictures were very beautiful, but the general effect, especially in interiors, is rather a handicap than otherwise, and a few shots devoid of colour, save the moonlight effects, were rather a relief.

Nothing in the acting calls for much comment, but that is mainly because of the lack of opportunity. The characters are puppets and have no chance to make themselves live. William Luff, Victor McLaglan and Cecil Humphries do as well as the limitations of their parts permit, and there are bright flashes from Fred and Haidee Wright.

On the whole one is left with a feeling that it is a pity that such great expectations have produced so little result.

SUMMARY.

DIRECTION.—Uneven.

LEADS.—Uninspired.

SUPPORT.—Good in parts.

LITERARY.—Impossible to judge, owing to obvious cutting.

PHOTOGRAPHY.—Slow; effective in parts.

LIGHTING.—Most of the interiors are too dark.

SETTING.—Lavish and spectacular.

EXTERIORS.—Well chosen on the whole; some very beautiful.

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# TRADE SHOW GUIDE

Considerable interest has been evinced in

"SINISTER STREET,"

George Beranger's first English production, which he made for the Ideal at Elstree.

Beranger wrote the scenario with the co-operation of A. G. Walton.

John Stuart plays juvenile lead.

Maudie Dunham and Amy Verity play feminine leads.

A. G. Poulton, Molly Adair and C. Tilson-Chowne are all in the cast, of which there is no particular star.

The photography is by William Shenton.

TRADE SHOW: Shaftesbury Pavilion, Monday, January 23, at 11.30 a.m.

From Holland comes another Granger-Binger subject:

"CIRCUS JIM,"

a film directed by B. E. Doxat-Pratt and Adelqui Millar.

Evelyn Brent, Adelqui Millar and Norman Doxat-Pratt are in the cast.

TRADE SHOW: West End Cinema, on Tuesday, January 24, at 11.15 a.m.

A Welsh Pearson production is an event in the profession, therefore the show of

"MORD EM'LY"

should be well attended by a critical and exacting audience.

The scenario is by Eliot Stannard, and the production by George Pearson.

Rex Davis, Elsie Crewen, E. Sorley and Mrs. Herbert Willis are in the cast.

The photography is by E. Lauste.

TRADE SHOW: Alhambra, on Friday, January 27, at 3 p.m.

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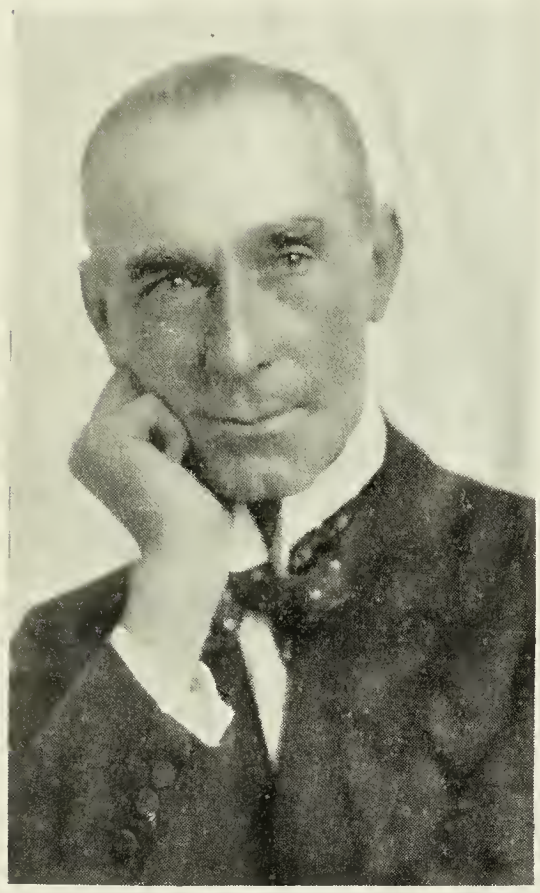

THOMAS W. WATTS.

**Particulars as to whose career will be found in the adjoining column.**

# THOS. W. WATTS

## ACTOR AND PRODUCER

Thomas W. Watts first came before the public when he wrote and produced the spectacle "Rome under Cæsar," in which upwards of 3,000 artistes took part. The following year he was appointed entertainments manager at Earl's Court, which position he held for three seasons. He was responsible for the Wild West and the French and Italian Exhibitions.

There is no branch of the entertainment profession that he has not figured in, from circus clown, cariety artist, legitimate stage, to director of entertainments at the International Exhibition Companies. Possibly there is no organiser with so varied and distinguished a career.

As an athlete, although not actually creating records, he was second in many record-breaking contests, and as a gentleman rider he rode a number of winners. His most notable and sensational win was when he beat Carnival in a mile and a half race on his wonderful little half-bred mare Sarah, the odds being three to one on Carnival. As a boxer and fencer he carried off many valuable trophies.

For the last sixteen years he has devoted his energies to the production of films and Continental carnivals. The following are a few of his recent productions:—"Somewhere in France," "Abide with Me," "The Toilers," "Father O'Flynn," and "Ye Banks and Braes."

He is about, under the auspices of the International Producers' Federation (of which he is the managing director), to make an all-British national super production, in fact an English "Birth of a Nation."

He has even given up an invitation to assist in the organisation in the Battle of Flowers at Nice this coming spring that he may give the whole of his energies to this stupendous undertaking.

Kind and persuasive, he is able to get the very best out of his artistes. A true friend but a very keen opponent. To see him at work in the studio, unassuming, yet full of nervous energy, the artiste to his finger tips, it would be difficult to recognise him as the keen follower of the East Sussex Foxhounds, which is his one and only diversion from business.—

(ADVT.)


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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constanee Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Thirteenth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title)
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Five-reel feature.
STAGE: Cutting and Assembling.

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FILM: Not titled.
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Three-reel Comedy.
STAGE: Seheduled.

**Big Four Famous Productions.**
ADDRESS: Gaumont Studios, 59, Lime Grove, Shepherd's Bush, W.12.
FILM: "Potter's Clay."
DIRECTOR: Grenville Taylor.
STAR: Ellen Terry.
SCENARIST: Langford Reed.
CAMERAMAN: Robert Dykes.
STAGE: Cutting and Assembling.

**Bertram Phillips.**
ADDRESS: Thornton House, Thornton Road, Clapham, S.W.
FILM: "Topsy Turvey."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
SCENARIST: Frank Miller.
CAMERAMAN: Percy Anthony.
TYPE: Domestie Drama.
STAGE: Completed.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmaurice.
STAGE: Cutting and Assembling.

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FILM: "Perpetua Mary."
DIRECTOR: John Robertson
STAGE: Cutting and Assembling.

**Gaumont Film Co.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: Not titled.
DIRECTOR: Will Kellino.
STARS: David Hawthorne and Flora Le Breton
CAMERAMAN: A. St. Brown.
TYPE: Drama.
STAGE: Fifth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Starting.

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FILM: "The Lion's Skin."
STAGE: Scheduled.

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FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.

**Kenneth Graeme Film Syndicate**
ADDRESS: 2-3, Ceeil Court, W.C. 2
FILM: "The Hypnotist."
DIRECTOR: Kenneth Graeme.
CAMERAMAN: Perey King.
STAGE: Seheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Bentley's Conseience."
DIRECTOR: Dennison Clift.
STAR: Robert Lorraine.
CAMERAMAN: Geoffrey Barkas.
STAGE: Completed.

---

FILM: "The Lonely Lady of Grosvenor Square."
DIRECTOR: Frank Crane.

---

FILM: "The Little Mother."
DIRECTOR: A. V. Bramble.
STAR: Florence Turner.
TYPE: Drama.

---

FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
TYPE: Comedy.
STAGE: Starting.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTOR: H. B. Parkinson, W. C. Rowden and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: Starting new series shortly.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
TYPE: Two-reel Comedy.

**Parkstone Productions.**
STUDIO: Lytham.
FILM: Series of Comedies.
STAR: Harry Low.
DIRECTOR: Dave Aylott.
CAMERAMAN: Walter Buckstone.

**Raleigh King Productions.**
STUDIO: Watcombe Hall, Torquay
FILM: "An Island Romanee."
DIRECTOR: Humberstone Wright.
STAR: Dora Henwood.
CAMERAMAN: Arthur Smith.
STAGE: Seeond week.

**Seal.**
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Sixth week.

**Solar Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Chrispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Starting.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Tenth Episode.

**Thompson Productions.**
FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss
STARS: Stewart Rome and Joan Morgan.
STAGE: Cutting and Assembling.

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FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: First week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
B. & J. FILM PRODUCTIONS, Market Place, Brentford, Middlesex. 'Phone: Ealing 2048.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.
BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. 'Phone: Finchley 1297.
BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland., London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.
HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.
HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.
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IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 52—— Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.
ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.
J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048
KENNETH GRAEME FILM SYNDICATE, 3-5, Cecil Court, Charing Cross Road, London, W.C. 2. 'Phone: Regent 4475.
LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.
MASTER FILMS, Weir House, Broom Road. Teddington. 'Phone: Kingston 1617.
MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.
PROGRESS FILM CO., The Beach, Shorcham-by-Sea, Sussex. 'Phone: Shoreham 19.
RALEIGH KING PRODUCTIONS, Watcombe Hall, Torquay
REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.
SCREENPLAYS. LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.
SEAL PRODUCTIONS, 181, Wardour Street, London, W.1. 'Phone: Regent 4329.
STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.
SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903—— Success Films, Liverpool.
THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.
TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.
VIOLET HOPSON PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.
WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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The MOTION PICTURE Studio

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## What the Press said of Bulfinch in "The Glorious Adventure."

*MORNING POST*, 17.1.22.
"The best performance was Mr. Victor McLaglen's Bulfinch."

*DAILY NEWS*, 17.1.22.
"The best acting was done by Mr. Victor McLaglen as Bulfinch."

*MANCHESTER GUARDIAN*, 17.1.22.
"Mr. McLaglen is the force."

*EVENING STANDARD*, 17.1.22.
"Chief honours go to Mr. Victor McLaglen, who is very effective as the felon."

*BIOSCOPE*, 19.1.22.
"The outstanding performance of the film is, perhaps, that of Victor McLaglen as the ugly ruffian Bulfinch."

*EVENING NEWS*, 17.1.22.
"Acting honours go, however, to the boxer, Victor McLaglen, who gave a haunting picture of the bestial prisoner."

*STAR*, 17.1.22.
"There is one outstanding performance—that of Victor McLaglen as the criminal Bulfinch . . . the diabolical malignity of his expressions and mannerisms, his whole make-up and conception of this part, stamp him as a new power in the film world."

*DAILY MAIL*, 17.1.22.
"But the honours of the performance fall to Lady Diana and to Mr. Victor McLaglen as her husband Bulfinch, whose acting and facial expressions are masterly."

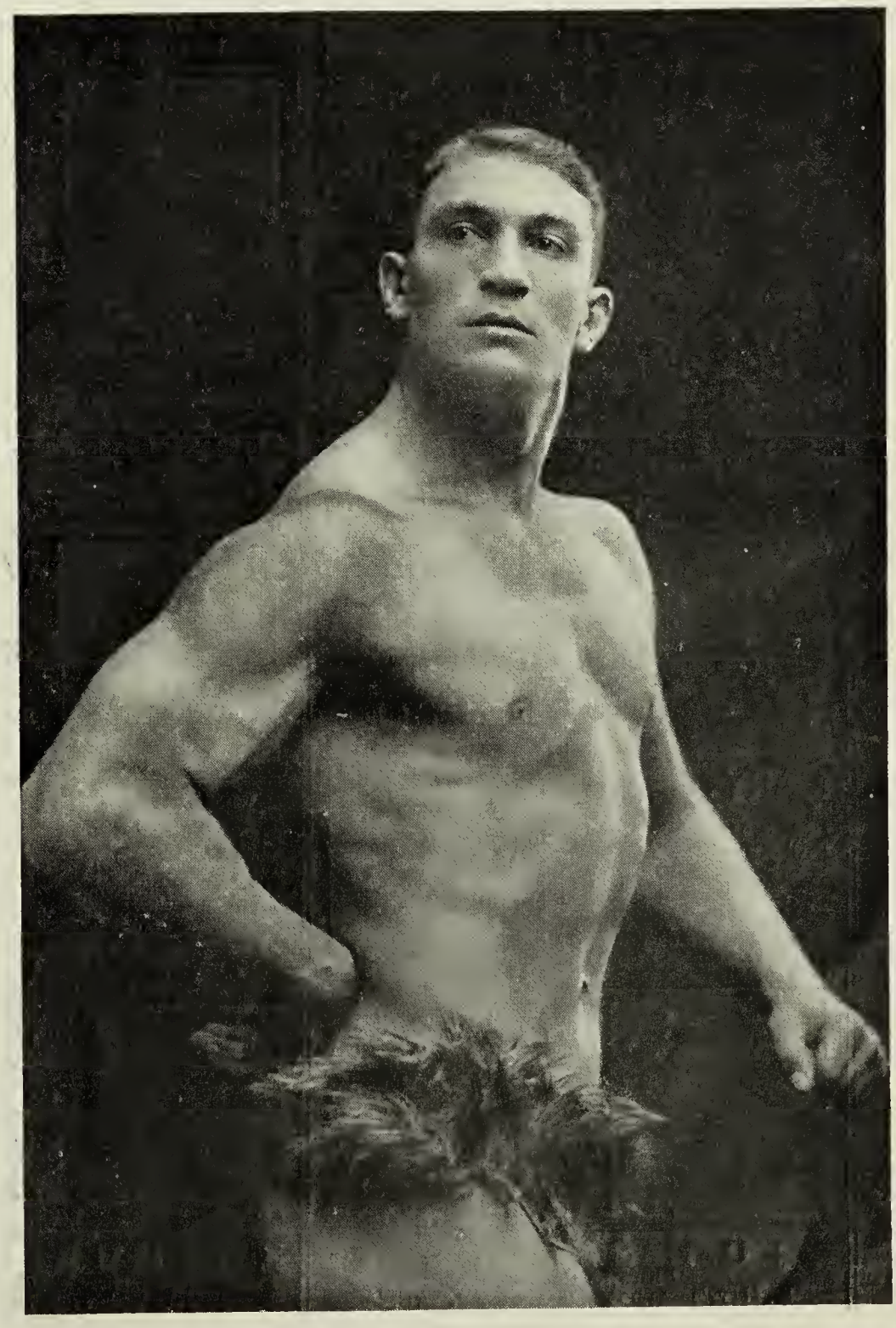
*REFEREE*, 23.1.22.
"The acting honours fall to Victor McLaglen, the boxer, who is making a greater success, I understand, in film-acting than he achieved in the ring. He is helped, to a considerable extent, by his physiognomy—it can't possibly be all make-up—in fact, the greater part of the time it is 'expression-acting,' if I may coin the word, which grips the audience and awakens in their hearts memories of the time when they believed in pirates. I should like to see Stevenson's 'Treasure Island,' with Victor McLaglen as the pirate chief."

*FILM RENTER*, 21.1.22.
"Acting honours in the production are carried off by Victor McLaglen, who enacts the part of Bulfinch . . . in the most convincing manner. Mr. McLaglen gave a magnificent rendition of his part, and scored a triumphant success. He is so head and shoulders above all others that when he is on the film the rest of the cast pale by comparison . . . whilst the whole of his acting throughout does not contain a single flaw."

# VICTOR McLAGLEN

## The Brute (Bulfinch) in "The Glorious Adventure."

*(Just Signed Long-term Contract with Welsh Pearson.)*



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*SEE PHOTO. NEXT WEEK.*

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Vol. 1. No. 34

# Getting the Focus

Telegrams— Southernwood, Rand, London.
Telephone— Gerrard 9870.

Jan. 28, 1922

*Sealing its Destiny.*

FOR weeks past we have, in our columns, sponsored and fostered the club idea. Last Sunday that idea was realised. We do not go out of our way to claim the credit: what we have done was what any journal that has the real interest of its readers at heart would do. Now that we have presided at its birth, we can leave the sturdy, struggling child to the tender mercies of the family of Club members. With the assistance of the members of the various Committees we have started the Club along the pathway of its life. That done, our chief work, so far as the Club is concerned, is ended. With a detached view we can watch its progress, and can safeguard its interests and can protect its welfare and can contribute to its success. But its destiny has passed from our hands and from the hands of the Formation Committee to the hands of each member. Each member must work for it, and do all that is humanly possible to ensure the smooth running of its wheels. In withdrawing from that degree of personal energy with which we have worked for the Club in the past, we desire to place on record our sincere thanks to every member who has in some way or another (not large or small, because all the labours have been large) lent a hand to the huge task. The results justify the outlay of energy.

* * *

¶ Nothing
Is perfect.
Neither You
Nor Us
Nor the Club.

¶ Much
Has yet to be done.

¶ A few
Have so far
Done it all.

¶ Suggest,
Don't blame.
Because
You could not have done
Any better.

*A Desperate Move.*

ENTERPRISE and initiative deserve every encouragement, but when it is at the expense of others, it ceases to be commendable. One of the smaller Trade papers is running a competition offering prizes amounting in all to £500 for six original scenarios; the main condition being that "the full copyright in each MS., including the film rights," must be assigned to that journal on a printed form. What we protest against most strongly is the intention of forcing competitors to assign copyright and film rights to the paper or to anyone else on the off-chance of securing a prize. The paper states that "in the case of manuscripts not deemed worthy of a prize this assignment will be waived." But the editor of the paper must know that it is not sufficient to waive the assignment. There must be a legal transfer of copyright.

* * *

*Pertinent Questions.*

A FEW matters that the paper does not attempt to clarify are: Who are the judges? When and where will the winners be declared? What provision is there for the return of unsuccessful MSS.? (This is important in view of the fact that the paper is to hold the copyrights and should not be allowed to hold copyrights or MSS. indefinitely.) Which producing company will film the scenario?

* * *

*Making a Profit.*

AND does the paper seriously imagine that the first prize of £250 is adequate remuneration for the sale of all rights, including film, dramatic, serial, book, translation, and all other rights included in the word "copyright"? We would not have thought that anyone would have been quite so barefaced in a "clutching-hand" stunt. But worse follows: six reliable and worthwhile scenarios are to be sold outright for £500—an author or scenarist is to surrender a good property for £25. Nor is there any guarantee that the six winning scenarios will be made into films. Surely the terms of this competition are suggestive of what is known in the money-lending business as taking unconscionable profit?

* * *

*Law of Copyright.*

BY the way, while dealing with the subject of scenarios, it may be opportune to mention, for the benefit of those who do not grasp the meaning of the word that "copyright" embraces, according to the *Author*, not only film rights, but dramatic rights, book rights, serial rights, translation rights. Under the latter heading, of course, we mean translation rights in the dramatic work or in the book production. The film has no translation rights, as through the pictures it speaks to all the world. But the scenario may easily be written into a story, and the story might have valuable translation rights. It is essential that an author should merely grant a licence for the production of his work for a limited time, and have an assurance that his work is put on the market by a definite date, retaining to himself the reversion of his property. What one film actor may desire to act to-day, another film actor of equal renown may desire to act ten or fifteen years hence, creating a fresh market.

* * *

*The Strength of Unity.*

IF it were possible—or wise—to publish the catalogue of complaints that film artistes pour into editorial ears, there would be some bulky volumes involved. As a matter of strict fact, the lot of the film artiste is no better, but considerably worse in many respects, than that of his prototype on the stage. And the exasperating part about it is that he is impotent in the face of his injustices. He cannot help himself. No one else can help him. There is only one hope for the oppressed: united organisation. That is the hope for the kinema artiste: a co-operative movement. A crying need of studioland is the Kinema Artistes' Federation. And the day is not far distant when the K.A.F. will be fighting the artistes battles for them.

# IN SEARCH OF PICTURES

## Being the Adventures of Adrian Brunel in France and Morocco

*(These extracts from the diary are reproduced by the courtesy of Solar Services, of which firm Mr. Brunel is a partner.)*

January 2:

We got to Paris. I am certain of that. It all comes back to me now. Well—not all; that is too much to expect, but, roughly, 20,000 of the occurrences which happened to us during our 24 hours in Paris.

We arrived in Paris at seven o'clock in the morning, and already most of the cafés were open. It seemed as we drove to our hotel that if one took the total of all the public-houses, restaurants and teashops in London and then quadrupled the number, one would obtain something of the effect of the way Paris is peppered with cafés.

Our only trouble on leaving the station was that we had to leave our case of film stock. We had quite a pleasant little Soviet meeting on the subject, but after three-quarters of an hour's discussion we found ourselves out-voted.

Sir Percy Sykes had arranged to come up from Bordeaux to meet us, and was overdue when we arrived at our hotel. Although I asked for him in French and English, they pretended not to understand me. There were four assistant magistrates seated in the reception-room, and they looked at each other in perplexity. I repeated the name, and explained that we had all booked rooms.

January 8. Rabat, Morocco:

I pick up the story of our twenty-four hours in Paris just as I arrive again in French territory, after having motored for fifteen hours through the sand of Spanish Morocco to the political capital of French Morocco. This is a coincidence, for I was just about to mention our visit to see the much-talked-of French film, "L'Atlantide," which, I am told, was photographed in Morocco.

**FIRST VACANT FRONT PAGE**

**MARCH 4, 1922.**

(£6 10s. and cost of block.)

*WRITE OR 'PHONE*

**NOW.**

My experiences since seeing the film ten days ago have been so like a serial film that my recollection of what has gone before is not as clear as if I had written a review immediately after seeing the pictures.

"L'Atlantide" is certainly an interesting film. Although it is unquestionably French, it is the nearest approach to the International film that the Americans are said to aim at. There are many signs of American influence, but it lacks a quality which most good American pictures have—or rather, its director lacks a quality—and that is the ability to be ruthless in cutting. One could not help feeling that the thought of cutting out so many beautiful scenes was so distressing to the director and his advisers, that they decided to leave in so much that the film began to pall in places.

January 12:

Another visit we paid while in Paris was to Debris, the famous French kine. camera manufacturer, our principal camera being a Debris. I wanted a number of masks cut to my own designs, and which I had unfortunately been unable to find anyone to do in London. Debris immediately accepted my order, had it put in hand at once, and arranged for the masks to be sent to me in Morocco in instalments, as they were completed, by aeroplane. For this serial service I had only to pay five francs per instalment.

**A FEW OF FRYER and RODGER'S CLIENTS:**

SILVIA DOUGLAS

LEADS.

Ideal, Samuelson, Stolls, Broadwest, B. & C

MAJOR ERIC LANCASTER

Character and Professional

Height, 6 ft. 3 in.

FLORENCE SHEE

GRAND DAME

ANN MARSHALL-KING

Vamps, etc.

"The Sport of Kings," Gaumont, Stoll, Welsh Pearson, Geo. Clarke Screen Plays, etc.

MARY CECIL

Mothers, Grand dames, etc.

MALCOM TODD

MANLY JUVENILE LEADS

*Photo by Underwood & Underwood.*

EVE DEBENHAM

Stolls, Ideal, Gaumont, etc.

PEGGY MILLER

Characters, etc.

(Mrs. Nobody in Sinister Street—Ideal)

DAVID GREY

18a, BRIXTON ROAD, S.W.

'Phone: Brixton 2372

*See Photo*

*NEXT WEEK*

**12, BROAD COURT, BOW STREET, W.C.** (Regent 3282.)

# High Lights

## Intimate Studio Gossip

Hearty congratulations to Harley Knoles, managing director and director of productions of the Alliance Film Co., Ltd., who has taken unto himself a wife. The bride is an American lady, Rosina Henley Morgan. Mr. and Mrs. Knoles, who have been the recipients of a large number of congratulations, will take up their residence at Reigate, Surrey.

* * *

Stewart Rome writes to say that during the few weeks interval between the Thompson production of "Dicky Monteith" and his next film, "The Reeping," under the Hardy management, he has been having a holiday in Norfolk where he managed to get in a good amount of riding. He has just signed to play opposite Violet Hopson in three of her forthcoming productions in March.

* * *

Let me correct, on behalf of Hardy Steerman, an erroneous statement made in our last issue which was to the effect that Mr. Steerman had been booked through Jay's agency to play for Kenelm Foss. Mr. Steerman has certainly been playing for Foss, but Sid Jay did not negotiate the booking. Mr. Steerman has now been asked through Zeitlie's Agency to play in the Ideal production, "The Lovely Lady of Grosvenor Square," under the direction of Frank Crane.

* * *

Was glad to meet Gertrude McCoy yesterday on her return from Holland where she has been playing lead for Granger-Binger in "Thou Shalt Not." Miss McCoy is a veritable globe-trotter these days, but I am hoping that she will remain in London for a while now.

* * *

During the last few days I paid a visit to the Walthamstow studios and saw Kenelm Foss at work on "A Romance of Old Baghdad," in which Manora Thew returns to studio life. As this production is a tale of the East, Foss is having the whole of the Walthamstow Studio transformed into an Eastern palace, which process entails a great amount of work. In fact, it is estimated that the principal set will take longer to erect and furnish than any yet utilised in a British film studio

* * *

There was a big scene down at the Alliance last week in which more than 200 people took part. One lady super was very busy telling everyone that her father had spent over one thousand pounds on her film education —that was not so bad, but I think her other remarks were rather amusing. Just after the minuet dance, in which she was one of the two hundred dancers, she rushed over to a friend. "My dear," she said, "my partner was a most terrible dancer—I shall be so nervous at the Trade show!"

* * *

Fred Le Roy Granville and Peggy Hyland have arrived in England, and preparations will be made immediately for them to commence work here. Since leaving England a few months ago, Mr. Granville has been working with Universal in America. His assistant, Mr. Wells, has been in this country some time now, and has been making all arrangements for him.

**A HINT**

There will be NO Reprint of the 1922

**Kine Year Book**

If you have not already ordered your copy from this office——————

**GET BUSY**

* * *

J. B. Davidson is casting a new production, which is a screen version of a well-known book. Arthur Rooke will direct and the exteriors will be shot at Torquay. The picture, I believe, is quite a departure from the recognised Davidson film, as it does not contain any sporting element whatsoever.

* * *

Victor McLaglen is indeed a lucky man. He has just booked up till April, 1923, at a salary which I can guarantee very few film artistes in England are making. A great deal of his success McLaglen attributes to advertising. A few months ago he decided to insert an advertisement in the STUDIO, and afterwards he made up his mind to start getting publicity in every paper. He engaged a publicity agent, started to advertise, and since then he has never looked back.

* * *

From the club billiard-room a certain cameraman stood gazing at the huge illuminated globe on top of the Coliseum, which changes colours every few minutes. "That must be the place where they tint those films," he observed, and noticing the many colours, added, "I bet they've got 'The Glorious Adventure' up there."

* * *

At the club the other night I met H. B. Parkinson, of Master Films, who tells me that he has commenced work on a new series of song pictures. The new pictures are screen versions of all this year's latest songs. One of the other song pictures, when shown at the Globe, Acton, was encored and had to be shown again. This, Mr. Parkinson believes, is the first time on record that a film has been encored.

* * *

Olaf Hytten is at it again! He has transferred his villainies to the Teddington Studios where he has been a drunken husband and wife beater all through a picture called "Angels." Hytten has always been chosen for wife beating parts.

* * *

The latest well-known figure in society to be attracted by the lure of the screen is Dayang Muda of Sarawak (Mrs. Bertram Brooke) daughter of the late Sir Walter Palmer, one of the founders of the famous firm of Huntley and Palmer, and sister-in-law to the Maharajah of Sarawak. This lady is one of the directors of Big Four Famous Productions, the latest British film producing company, which is now at work on "Potter's Clay," the big film written round the personality of Miss Ellen Terry. Another director is C. Eric Smith, who, following thrilling experiences at sea during the war, was for some time the acting British naval attache at Christiania.

Megaphone

# ACCORDING TO CLIFT

At the monthly lecture of the Stoll Picture House Club last week, the gathering was entertained by a paper which Denison Clift read on "The Difference between English and American Films."

Mr. Clift detailed what he described as the actual germ of the idea of kinematography. Senator Stanford, he said, who was intensely interested in horse-racing, had one particular animal of whose wonderful action he was anxious to keep a perpetual record. He therefore arranged on the course a series of 70 or 80 cameras, each of which made an exposure as the passing horse broke a thread attached to the shutter.

This version of the earliest attempt to photograph motion brought, in the subsequent discussion, a correction on a point of fact from the Editor of this journal, who was able to quote to Mr. Clift chapter and verse for the Friese-Greene patents, dating from 1883, which were, without any doubt, the earliest attempts to record movement photographically, using cameras, projectors, and celluloid film which did not differ in any fundamental principle from those at present in use.

Since the lecturer came to Europe a year ago, he had seen the French, the Italian, the German, and the Dutch studios, and he gave an interesting estimate of the relative values. The three necessary elements he demanded were dramatic power, imagination, and, above all sincerity. Hence the importance of the director himself presiding over the cutting, which was far from a simple process. Every person engaged in it should have an eye for the dramatic effect of the whole.

The quality of imagination was equally vital. It was essential not to show everything, but to leave to the audience the opportunity of building up and completing a picture for themselves. One of the greatest faults, not only in American pictures, but also in British ones, was that many of the people at the heads of producing organisations gave the audiences credit for no intelligence at all. They wanted to write everything down to a low level, and people now found that pictures were below their level.

As to sincerity, unless a person tried to take his work seriously and felt the inspiration of the story, he was a failure. "Only what you put into it will the public get out of it." The only thing an audience cared about a picture was whether it was good or bad.

There were three reasons, he thought, which were against the British Director. The first was the lack of technique, the second was the failure to spend enough money on the adequate presentation of a picture, and the third was the innate conservatism of the heads of producing organisations. The strength of Britain lay in keeping its own atmosphere in pictures and refusing to ape the Americans, except, perhaps, in technical matters.

Kathleen Mason, who has organised this series of lectures, then threw the matter open for discussion, and some interesting points of view were submitted.

# SONGS ON KINE SUBJECTS

## MORE MAXIMS OF HAFIZ

### (*A long way after Kipling*)

*by* HUGH E. WRIGHT

IF it be pleasant to look on, made in the English mart,
Then the Exhibitor murmurs; "It's pretty, but is it Art?"
If it be made in America, artless in word and deed,
"Book it *en bloc* at once!" he cries. "It's just what the public need."

*God! How I hate these Trade Shows! Yet though my heart is vext,*
*And I was rotten in this one—p'raps I'll be good in the next.*

Friend, though the Critics are gracious—reflect. Is it all for you?
The Past was conceived by the Author, and the Camera helped you through.

Are you a Star in the Heavens? Lonely, and cold are they.
Better to join the Kinema Club, and mix with the Milky Way.

Lo, a Director died! In the Highest Heaven I sought him.
For once—just once—he had worked for Art, and not for the money it brought him.

Lo, a Director lived! In the Lowest Hell I found him,
Wandering, lost in a plotless Film, with his Missus's "close-ups" round him.

If he be young and guileless, bragging of untold wealth,
Longing to start Productions, for the sake of Art, and his health
Fleece him! But fleece him gently. Remember how sheep are made.
For though your gain is the Cash He'll lose, your Credit belongs to the Trade.

# AIDS TO SCREEN ACTING

*by* KATHLEEN VAUGHAN

In the dressing-room we discussed the question: "What are the best aids to screen acting?"

A flippant flapper friend, who does not act for the pictures, promptly exclaimed that the most inspiring accessory to her mind was a nice young man to play "opposite" her!

Needless to say, we laughed, but there is something in what she said; a sympathetic *vis-a-vis* is a great help towards good work for the screen. One does not, however, choose with whom one will act, and naturally, it occasionally happens, through no fault on either side, that leading players are temperamentally unsuited to act together, and this is pretty sure to show in their work.

It seems a soulless thing to worry about, but one very practical aid to good acting is a comfortable dressing-room—comfortable and warm. Grease-paint does not keep noses warm or prevent one's flesh from going "goosey." It is not easy to fan oneself and pretend that warm southern breezes are causing you a delicious languor when every instinct urges you to stamp around and do arm-flapping exercises.

Often from an arctic dressing-room one dashes to a draughty studio, where for one hour out of three, maybe, work is done close under blazing arc-lights. For the moment, you are in the tropics. You do not require to be temperamental for such violent changes of atmosphere; what one really needs is a physique of cast-iron.

To come at last, however, to something temperamental, something that will create emotion and aid its expression; in my opinion, there is only one such aid—it is music.

If suitable music could be played in the studio whilst one is attempting to portray joys or sorrows one may never have actually experienced, it would, I am convinced, help the artiste very materially. Some directors have already realised this fact, and music is one of the aids to screen acting that the thoughtful director makes full use of.

Pretty dresses, successful make-up, and a good meal, help towards a general feeling of well-being; but it is, of course, possible to act in rags—I have done it in "The Prince and the Beggar Maid"; and often one's make-up has to be more uncomfortable than beautiful, and often a meal is missed in the excitement of the shoot, but none of these things will spoil one's acting.

The three aids I first mentioned—widely different as they are—do prove almost indispensable if the best the artiste is capable of is to be brought out.

# Where they are and what they are doing

Gladys Jennings is in France playing lead with a French producing company.

Jan Mus has a fine part in the new Granger-Binger subject "Thou Shalt Not."

Geoffrey Barkas is photographing "The Lonely Lady of Grosvenor Square" for Ideal.

Madge Stuart will go to Chamonix to play in the new Stoll production "Running Water."

Miles Mander left for Morocco on Wednesday to join the Solar Company working out there.

Gibb McLaughlin is playing an important part in "The Bohemian Girl" at the Alliance Studio.

Judd Green will shortly be seen in one of the Sherlock Holmes episodes, now being made at Stoll's.

George Cailiga is appearing in a leading rôle in a film now being made by a French company in Paris.

Mercy Hatton is to play at Elstree with Ideal in Tom Bentley's latest production, "A Master of Crafts."

Paul de Groot appears in a leading rôle in "Thou Shalt Not," now being made for Granger-Binger at Haarlem.

Aubrey Fitzgerald plays a leading part in "The Stockbroker's Clerk," another Sherlock Holmes episode (Stoll).

Stewart Rome is now playing lead with Hardy, and will shortly be starting work in Violet Hopson Productions.

Maurice Elvey will direct "The Shadowy Third," for Stoll, after he has completed "Running Water" for that firm.

Captain Kettle, the music-hall artiste, has secured the part of Captain Kettle with the Captain Kettle company (Jay's Booking).

Olaf Hytten has been playing the stockbroker's clerk in the Sherlock Holmes episode "The Stockbroker's Clerk" (Stoll).

William Shaw is back from Naples, where he has been appearing in a number of exteriors for Seal's new film, "Meg's Children."

Leal Douglas arrives back in England next week. She has been staying at Marseilles, after having finished work in a picture made in East Africa.

Alice Moffat, who played in "The Purple Mask," was working at Stoll the other day in "The Sixth Napoleon," a Sherlock Holmes episode.

Fred Raynham plays Neligan in "The Black Peter," one of the new series of Sherlock Holmes pictures, which are being made at Cricklewood for Stoll.

Lyn Harding is leaving for America to appear in a film over there.

Gerald Ames will commence work on a new Hepworth production.

Eric Albury returned to London from Germany three days ago.

Silvano Balboni is responsible for the photography of "Meg's Children" for Seal.

A. V. Bramble has nearly finished directing "The Little Mother" for Ideal.

Thomas Bentley is now busy at Ideal directing "A Master of Craft."

## KINEMA SHOTS—No. 2. THE ARTISTE

*by* MAJOR H. HODGSON BENTLEY

HE was out of employment—drawing no dole,
A qualified engineer, something in coal.
He met an old Army pal, natty and neat,
With cigar and smart patents encasing his feet,
Strolling along in a manner sublime,
To where unemployed Thespians pass by their time,
Midst strange popping noises and gurgles and sighs,
And rumours of splendid shops straight from the skies.

HE dragged our pet engineer into the din,
As he lifted his glass he thought he looked thin.
(The engineer fellow, I mean, not the beer,
That's been quite thin now for many a year.)
"Laddie, you're out of work—can't find a job?
What about earning a quid and a bob?
Your height is all right, and you've got a film face,
Come round to Roma—he'll get you a place."

* * *

HE got his first crowd job, working at Stoll's,
An interesting business and cleaner than coals.
He's working in crowds now, a guinea a day—
He sees plenty of life—not very much pay.

A MONTH passes by, and they give him a part—
It's not much, it's true, but he takes it to heart:
He's working small parts now—that's two quid a day,
He's still seeing lots of life—not lots of pay.

ONE morning he's wanted because he's a type.
He asks a big figure—he thinks the time's ripe.
He funks it a bit—asks a tenner a day,
He hears a few home-truths, but gets it next day.

HE'S quite a big star now, he's quite *a la mode*,
He's forgotten the Thespian who showed him the road.
But so we go on at a guinea a day,
With plenty of life—not very much pay

Basil Emmott will photograph Captain Calvert's new super-production for Gaumont.

Florence Turner has nearly completed her part in "The Little Mother," a new Ideal production.

Captain Calvert will be starting in a month's time the direction of his big super-Gaumont production.

Charles Ashton has completed his contract with Artistic Films, for whom he has been playing in "Sam's Boy."

Flora Le Breton has completed work at Gaumont's studio, where she has been playing in a new production as yet untitled.

Bert Wynne arrived back from Naples last Monday. He has been filming the exteriors of "Meg's Children" for Seal.

Joan Griffith has returned from Italy, where she has been playing in "Meg's Children" for Seal.

Thelma Murray has been at Cricklewood playing a leading part in the latest Sherlock Holmes episode.

Elisabeth Brandt is leaving for Sweden to negotiate the Swedish rights of "The Night Hawk," the new International Artists.

Gertrude McCoy, having finished her work in "Thou Shalt Not" with Granger-Binger, is again back at 180, Sutherland Avenue, Maida Vale, W.

# AN ARTISTES' IMPRESSIONS

*by* SARA FRANCIS

Sunday last, opening day of the Kinema Club, will undoubtedly number amongst the happiest events which I have had the opportunity to witness, and one that I am sure never to forget. It brought back to me many dear memories of days gone by, though not so far distant.

In the brilliant gathering of members and their guests, it gave me great pleasure to notice several well-known artistes, who, may I be permitted to say, bore a striking resemblance to certain of the great Continental celebrities. Thus, lifting the dim veil of the past, when, some years ago. I used to spend many happy evenings at the Cercle Artistique in Paris, I could almost imagine seeing standing right in front of me a living picture of the great French tragedian Paul Mounet, of "Bells" and "Othello" fame, whose double was almost perfect.

Likewise, a few paces farther, in earnest talk with Florence Turner, full of charm and expression, and so alike to my former partner of the "Deux Orpelines" stood a gentleman whose elegant stature and clean cut features positively reminded me of André Brule, the French "Arsene Lupin," another great favourite with the English audiences.

Were it not for the lack of space, I might mention many others whose presence completed my illusion, and thus unknowingly contributed to the pleasure of that charming evening.

Now, reverting to more positive facts, I must first do honour to Mr. Ridgwell, who, in the course of his speech, expressed many kindly and generous thoughts for the artistes' cause. I more especially refer to the scheme for the establishment of a Sick and Benevolent Fund. This is a great idea, with a much needed purpose, and it should be the duty of us all to help Mr. Ridgwell's efforts by the closest co-operation.

I also ask special permission to record my personal appreciation of the great success which the Hon. Secretary has achieved in the matter of organisation of this Club, which, although in its infancy, promises to become a very great thing. I share the view already expressed that for him to accomplish such a task when already engaged in the editorial duties of the STUDIO, must have necessarily meant an enormous amount of labour, and imposed a tremendous strain upon his energy. It was a very ambitious scheme indeed, the realisation of which may be justly considered as a crowning success for Mr. Allighan and his colleagues of the Executive Committee.

We have now at last a club where, unlike those on the Continent or elsewhere, those engaged in the production of motion pictures may be brought together in a spirit of close friendship and co-operation, thus serving a double purpose: social and professional. This very idea will ensure the ultimate and absolute success of the Kinema Club—*our club*.

# CLUB CLATTER

*by* CLATTERBOX

If there had been turnstiles at 9, Great Newport Street on Sunday last they would have recorded an attendance of nearly 600 people. The crush was a fine augury for the future; and even those with a stand-up seat in the general lounge and those with a sit-down seat on the stairs were good-humoured and good-natured enough to overlook the little inconveniences and join in the jollity of the evening.

* * *

We were all very pleased to see Florence Turner at the Club and glad to know that she is a fellow-member. Miss Turner's cheery smile and merry jest ought to be one of the features of Club life.

* * *

Several of the heads of producing concerns were on the Club premises during the week. I ran into Jeffrey Bernerd (Stoll), S. Rowson (Ideal) and H. B. Parkinson (Masters) all on the same evening

* * *

By the way, it is not generally known that Geoffrey Benstead almost came level to John Mannock on the scoring board at the billiard match on Sunday. He was eight behind.

* * *

I believe the secretary is looking for the person corpulent enough and strong enough to be responsible for sitting in one of the big lounges heavily enough to smash the leg. I wonder who it could have been?

* * *

Congratulations are to be heard on all sides with reference to the catering service at the Club. The food supplied is excellent thanks to the expert French chef who comes to the Club with years of experience at the Carlton Hotel and other big places.

One Section of the crowded General Lounge on the Club's Opening Night

# "No. 9, GREAT NEWPORT STREET, W.C.2."

## ENTHUSIASTIC OPENING OF THE KINEMA CLUB

After many months of waiting, the Kinema Club has at last been opened, and the British film producing profession has made another big stride forward. Since Sunday's opening, messages of congratulation have been pouring in from all sides, and every message has spoken of the very successful opening.

Long before the set time of opening, crowds of artistes, directors, cameramen, scenarists and others tried to squeeze into the general lounge where the opening ceremony was performed. Congestion was inevitable, but everyone took it in the most good natured manner possible.

A. E. Newbould, M.P., declared the Club open, and Frank A. Tilley, the chairman, in his opening remarks, said that one of the chief reasons why the idea of the club originated was that there were some who thought that it would be a means of real co-operation between all sides of the British producing Industry.

He pointed out that by the co-operation of a handful of enthusiasts the Club had been launched. If so small a number could achieve such a result, then the co-operation of every member would open up wonderful possibilities in British production.

A. E. Newbould spoke of the early days of the Industry, when everyone was just a learner. Things had advanced since then and the Profession was now a highly technical business. The Club he regarded as another step forward. Such an institution had long been wanted. The people in the profession would now have the opportunity of getting together and exchanging ideas and could improve British films to a great extent.

It was no use one British firm turning out good pictures, every firm had to do it, otherwise the producing business in England would die away. He concluded his remarks by wishing the Club every success.

George Ridgwell called the previous meeting the christening, this one he characterised as the confirmation. At last a club had been formed and now that it had been opened he wanted the members to be pleased with it.

Speaking of the Kinema Club production, which will be made every year, he estimated that £10,000 profit would be made and that it could be used as a benevolent fund and for improving the Club premises.

J. Stuart Blackton said that he found, on looking in the dictionary, that a club was a stick or piece of wood, with one end thicker than the other and used for striking with. The other definition of club was a number of persons banded together for some common purpose.

He had seen many clubs come and go in America, now he did not think there was a single Kinema Club in existence in the States. He could not explain why these clubs had failed, unless they had got hold of the wrong definition in the dictionary.

In order to make the club a success it was necessary to have officers; it was the members' duty to support their officers. He wanted the members to think big, for it was only by thinking big that anyone would achieve anything. "Think Big," was a slogan that the Kinema Club should adopt, then its success would be assured.

Rex Davis proposed a vote of thanks to all those who had given a hand in establishing the Club.

Over five hundred people were present on Sunday, although the fog was so thick that trams and 'buses had to be stopped. The musical entertainment was a very attractive one and many well-known people gave their services. Dancing went on till twelve o'clock. Geoffrey Benstead and John Mannock, the billiard expert, opened the billiard table.

THE KINEMA CLUB
*9, Great Newport Street, W.C 2*

Separate Quarters for Ladies.
General Lounge for Ladies and Gentlemen.
Private Lounge for Men.
Bar : Billiards : Cards : Chess, etc.

GENERAL DINING ROOM
*Luncheons 12-30 to 2-30.*
*Tea 4 p.m. to 5-30. Dinners 6-30 to 8-30. After-Theatre Suppers 10-30 to 12.*

Excellent Menus by an Expert French Chef.

*Membership open to those engaged in the production of British Films.*

Write to the HON. GENERAL SECRETARY

The Club premises are situated at 9, Great Newport Street, London, W.C., and are open daily from 10.30 a.m. to 12 midnight. Lunches can be had between 12 and 2.30 every day; from 4 till 5.30, tea is served, and from 6.30 to 8.30 à la carte dinners can be obtained. After-theatre suppers are also to be served during the evening.

On the first floor, where the lunches are served, there is also the general lounge for both ladies and gentlemen. The gentlemen have a comfortable lounge and bar on the second floor.

Ladies' card rooms, writing rooms, dressing rooms and lounge occupy the third floor.

The kitchen, billiard room and card room are situated on the fourth floor.

That the Club will be a success is certain. The premises have been well patronised by members ever since the opening. Lunch-time is particularly popular. The dining room between twelve and three is a picture of animation.

## FROM THE SECRETARY'S OFFICE

Sincere thanks to all those who so loyally assisted me to make the Opening Function the enormous success it was. What has resulted is due to the co-operation and enthusiastic service of every member of every committee, and to make distinctions would be as odious as to make comparisons. And the fact that during the whole of that strenuous Sunday I never heard one growl is proof of the capacities of the Club members for organisation.

And now that the Club is opened the work of the Formation Committee and myself ends. Our function was to form the Club. We have done it. Our work may evidence its own defects, but it is our best. And now that it is opened it is for the *members* to run their own Club. They must control its destinies. They must work for it. If there are duties to be performed the members must get busy and do them.

I am making arrangements for the finishing touches to be put here, there and everywhere about the Club, and extra furniture, rugs and seating for the billiard room has been ordered, so that within a month the whole service of the Club will be in smooth running order.

So far as catering is concerned, we have arranged for an *à la carte* menu to be introduced for dinner, instead of the *table d'hôte* service. The half-crown luncheons are highly popular, and when certain improvements in that service have been introduced extra tables will be brought into use.

During the next few days the bar will be shifted from the men's lounge to the Secretary's room, and the Secretary will be moved to another part of the building. The effect of this will be to keep the men's lounge quiet and restful for smoking, reading and writing.

I am very anxious that members should feel at liberty to send in suggestions for the improvement of the Club and its service. These will always be given full consideration.

On Sunday several sat down to supper without paying. I am relying on their honesty and sense of fairness to forward the cost in to me, so that I can settle with the caterers. Members who have not yet paid their subscriptions are doing a grave disservice to the Club. E. G. A.

To Producers & Artistes

Freeman's Film Artistes' Agency is at your disposal. My motto is "QUALITY."

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# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## CAMERAMEN AND THE CLUB

With the opening of the Kinema Club comes a new era in the history of the British film Industry. The club has long been needed, and it is only after many weeks of hard work on the part of the committees that the club has eventually been opened. While it will certainly prove itself a boon and a blessing to the whole Industry, the cameraman will particularly appreciate the opportunity of having somewhere to go, some place where he can have food in comfort, where he can meet fellow cameramen and where he can rest.

The cameramen have long advocated a club, such as the one now formed, but no great notice was taken of the schemes submitted by the Kine-Cameramen's Society. About a year ago one was nearly formed, but lack of interest in it resulted in the scheme falling through.

To the cameramen, the club will become one of the essentials of life. Any spare time he has can now be spent in the club. He can meet his friends there, lunch there; in fact there are a hundred and one uses to which he can put it.

Little wonder that a large number of cameramen have become members. The idea seems to have got round, however, that Topical men are not admitted. That idea is wrong. There are quite a number of Topical men already members, because they have seen the advantages the club offers.

Then there are others who say that they are not wanted in the club and that if they did join they would be treated with scant respect. Such men have evidently a very poor idea of themselves as cameramen.

The cameramen already in the club have found that they are as welcome as anyone else. According to the reasoning of some cameramen, the artiste could bring up the same argument and say that they are not wanted by the cameramen in the club.

There is no snobbishness in the club and the cameraman knows, as well as anyone else, that such statements are absolutely unfounded.

The other cameramen in the club will be the first to admit that cameramen are well treated and always welcome.

## STUDENT MEMBERS

I have received a letter from Rodier Heath, in reply to the George Woods-Taylor article published last week:—

George Woods-Taylor, in his reply to M. P. Prout's article which appeared in your December 3 issue, states that no society admits members until they are fully qualified. Quite so. But some societies do admit those who are far from proficient as "student" members. This is done in order that the beginner may benefit by the lectures which are held, and by the technical library which the society usually possess.

It is just when a person is commencing the study of any subject that such help is most useful. In my first letter I mentioned one such society; I believe there are several others.

How Mr. Woods-Taylor got the impression that I wish to reach the top via the elevator I am unable to say; surely becoming a student member of any society is starting at the bottom. He seems to take it for granted that I wish to avoid dark-room work; such is not the case. I have tried to get into the photographic department of various producing firms in any capacity, but without success. Is not the crux of the whole matter summed up in that paragraph of Mr. Woods-Taylor's letter in which he asks if it would be fair for the K.C.S. to help student members who might later compete against the present members?

The K.C.S. has decided that such a course would be most unfair!

## COLOUR PROCESS

A well-known cameraman, who should know, declares that millions of dollars and many years of time have been expended in research looking to the perfection of a practical motion camera which should photograph in natural colours without "fringe," distortion, refraction and absorption, says the *American Cinematograph*.

Whether motion photography in colours is entirely desirable for photoplays or not is a subject for another story, but it will not be questioned that for scenics, scientific and educational subjects, colour photography is not only desirable, but, in the treatment of many subjects, necessary.

It has remained for a Los Angeles cameraman to solve the problem of colour photography, and to produce a camera that will take two negatives simultaneously through a single lens, making them exact duplicates and eliminating, as aforesaid, all fringe, distortion, refraction and absorption, and at the same time get 100 per cent. more light on each negative.

The mechanical design of the camera is not at all radical; on the other hand, there is simplicity in every detail, the camera embodying new applications of well-known mechanical principles.

One unique feature is the design of the shutter which enable a 20 per cent. greater opening than is possible in the ordinary shutter.

## CAMERAMEN AT WORK

I am sorry to hear that George Ploughman, a well-known member of the K.C.S., has had both his legs broken and one arm smashed, through going over a cliff in a motor. Ploughman has been out in the Congo with an expedition, and he is now in hospital, where, according to his letter, he is being well looked after.

* * *

Charlie Heath has been to and from Ireland four times in the last fortnight. He has been filming for Topical. The latest issue of the "Topical Budget" contains some night-snow scenes taken with the now famous "Potted Sunshine." The new lamps give a steady light, last a minute, and have a blue instead of yellow flare.

* * *

Leslie Eveliegh is starting work on his second Davidson film, which will be a screen adaption of a well-known book. He will film the exteriors at Torquay.

* * *

A certain Topical cameraman was sent to film a well-known man's baby daughter. The man in question was an ardent amateur photographer, and took up a great deal of time in setting the tripod for the cameraman. In a sarcastic tone, the cameraman asked the gentleman what exposure he would give the film. This was the amazing reply, "Stop down to sixteen and give it a second's exposure." Lucky he was not wanting to film a five-reeler.

* * *

Basil Emmott is filming the next Gaumont production, which Capt. Calvert is making. It is a big super-film, which should contain plenty of scope for Emmott's abilities as a photographer.

* * *

One of Pathé's cameramen was sent up to Buxton last week to film snow scenes. It was raining hard when he arrived, and the snow had thawed. On arriving back in London he found a telegram which said that the snow had started again, and once more the town lay beneath its spotless mantle. The remarks of the cameraman are not recorded, but under much less provocation cameramen can be wonderfully expressive.

* * *

Some cameramen may sympathise and think of the time when they experienced the same. It was during the filming of a certain big event. One cameraman with a Moy, after the procession had passed, was seen fumbling about inside the camera. Another cameraman went to investigate and, if possible, to lend a hand. It transpired that the cameraman with the Moy had inserted the handle in the wrong hole, and while the procession had been passing he had been reversing.

* * *

Alfred Moses has just received a letter from America which says, "Dear Mr. Moses: You may remember me and you may not. I met you ten years ago with the Thanhauser Company out here. It was only through seeing your advertisement in THE MOTION PICTURE STUDIO that I knew you were in England, and was able to find your address." Speaks for itself! "TRIPOD."

# YOUR CORNER

## LETTERS TO THE EDITOR.

### FILM WORK IN GERMANY.

I have been in Germany now for about a month on a business matter, and during this time have visited in Berlin, Dresden, Frankfort and Hamburg some of the picture houses. The films now shown are practically all German productions. The chief reason, of course, is that with the exchange, the very low rate of the mark, they cannot buy foreign films.

In the main I find the German films deal with sensational stories—well done from the point of backgrounds and mountings generally, but technically they are very faulty. Photography and lighting is bad.

The film production and trade generally appears to be flourishing, for new production and trading companies are daily being formed.

There are Kinema Artistes' Clubs and also a Kinema Artistes' Association, similar to the Actors' Organisation. The actors—of course, from the speaking stage mostly—are very badly made up.—ERIC H. ALBURY.

### "STAR WORSHIP."

I read with much interest the letter from Brooksbank Walton, published in your last issue, on the subject of 'Star Worship,' in which he mentions the recent American criticism, part of which is that our men lack 'pep.'

It is unfortunately true that we have to admit the justice of this criticism in a great many cases, but in doing so we should at once seek out the causes of our failing.

In my own humble opinion, one of the root causes is to be found in the reluctance of directors to test the ability of the more or less untried artiste. Why not let us be original for once, get out of our groove, and tap fresh sources for talent?

I suggest that this could be conveniently done by producing companies' representatives meeting together at regular intervals, when likely aspirants could be submitted to a fair test. Criticism need not necessarily be indulged in, but subsequent negotiations would be carried on between the company so desiring and the artiste.

How often do we find, in all departments of service, sterling qualities wasted for want of opportunity? And yet one of the greatest difficulties of the artiste to-day is to get into touch with the director.

Directors should keep in mind the truth of the saying: "There are just as good fish in the sea as ever yet were caught."—VICTOR COMPTON.

The letter of Freda Kaye, in your issue of January 14, might be more effective if

(1) We were convinced that she indited it herself.

(2) It did not unfortunately overlook facts.

Has Miss Kaye forgotten—others besides myself have not—the course of lessons which she had about eighteen months ago at a certain Training College for Kinema Artistes? Has she forgotten that it is largely to those same lessons that she owes her present success?

I do not write to papers usually, but I do love fair play; and, when I remember that Freda Kaye was a student *with me*, and that we both (with many others who seek to hide the fact) obtained our technical knowledge at the school, it makes me angry to read such inspired nonsense.

Why be ashamed of an experience to which no shame attaches?—V. M. M.

# DIRECTOR AND AUTHOR

*by* GEOFFREY H. MALINS, O.B.E.

The position of the author in the studio—the author whose published works are the basis upon which films are produced—is one which, as, Rafael Sabatini says in his article in the MOTION PICTURE STUDIO of January 7, should be defined. He, at all events, has a right to expect, so far as its literary form is concerned, some permanence for his works, and he "depends," I agree, "for his livelihood upon cumulative popularity which will maintain the circulation of the books he may have written throughout his career." Mr. Sabatini is a distinguished writer, a first-class craftsman—if one may be permitted to use this term—and one who, moreover, takes the films seriously, and happily a big interest in his work. If an author be capable of adapting his own work for the screen, it is well that he should do so.

I have in my mind the statements of more than one distinguished author that the scenarist—I prefer to call him a film-wright—has made a better story for the film than the author did for the novel-reading public.

The novelist depends upon his imaginative powers for the creation of his characters. The breath of their life is language, and their strength is the strength of the language which creates them. The characters of Dickens lived because he used language so powerful, so vivid, that the imagination of the reader was quickened and his intelligence interpreted the novelist's own ideas. Even with all his gift of description and word-painting, the Dickens characters would not have lived in the minds of the people as they have done, but for the creative and artistic genius of men like Cruickshank and Fred Barnard. It is the men who draw pictures of characters who make them real to the ordinary man and woman not gifted with strong imagination or a highly trained intelligence that can build a structure from words.

The fiction-writer must always depend upon the intelligence of his readers to interpret his meanings and his descriptions. The best sellers in the world of fiction are not the men with the best literary style, but the men who write in flesh and blood terms, who visualise every character in language that begets in the mind of the readers beings who are as real to them as the people they see and meet every day.

The film director is the creator of fact—the converter of fiction into fact. His characters are real flesh and blood, and although he can only show shadows on the screen, each shadow must have a personality that stands out clearly and distinctly, pulsating with life, and capable oi rousing emotions that are beyond those whfch mere language can arouse.

Hence it sometimes happens—it almost always does so when the author, unlike Mr. Sabatini, omits to co-operate in the creation of his characters into the living characters of the screen—that the imaginative work of novelists will not stand the screen creative process; and the director, who is every bit as much an artist as the novelist, is compelled to create a character which sometimes only faintly resembles that of the novelist's brain.

It is only by blending the imaginative powers of the novelist with the practical visualisation of the director that one gets the right perspective and succeeds in making alive on the screen the creation of the novelist, which depends upon the varying degrees of his power, and of the intelligence of his readers.

I entirely agree with Mr. Sabatini that the established author who writes specially for the screen must "be assured that what he writes for the screen shall go upon the screen, and not what someone else thinks he should have written; not someone else's garbled interpretation of what he has actually written, or someone else's improvisations upon themes which he has laboured to perfect." That is exactly what Mr. Sabatini obtains for himself—as he is entitled to do—but even then, as his practice has been, he must leave to the director (having reached harmony with him in the script) the actual film creation.

By the double visualisation and co-operation of author and director—the one from the literary point of view and the other from the production end—the clearest definition is obtained, and the blunders of which he complains are not then possible. The results of this combination have proved a great success.

But supposing the director is left to his own devices. He may see, as he often does, that imagination has outstripped fact. He is not able to join with the author and create with his co-operation a character, a story, and a sequence which will bear the mark of reality. The production must depend upon his artistic perceptions and upon the experience he possesses of film characterisation, which is, after all, the directors' business.

A director may be a craftsman, but he must also be an artist. He must be capable of creating. No man can successfully direct a picture unless he has—before he takes the floor of the studio—visualised the story, created in his mind the atmosphere, and lived the characters as clearly in his mind as if he saw them drawn by an artist.

Nothing on the screen that does not live on it is of any value. To create life on the screen is the directors' business. To make it live in the book is the author's business.

Author, Director, and Artiste form the trinity upon which successful production is founded. A trinity is essential to success, and my experience goes to show that this is impossible unless it has been secured before the producer takes the floor.

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## WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOKE, EVA: 7, Treborough House Gt. Woodstock Rd., W.1. Mayfair 871

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St, Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A. Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

LLEWELLYN EVA: 39, Gloucester Gdns., W. 2. Park 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond. Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

VIBART, HENRY: 24, Cleveland Road Barnes, S.W.13.

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# "ALICE IN FILMLAND"

*by* HUGH E. WRIGHT.

Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in serial form, one of Hugh's literary effusions.

CHAPTER VI.

The old man dreamily moved towards the door, but paused, with his hand on the latch:

"They are putting you on five reels, aren't they?"

"I believe so," said Alice, rather surprised.

The old man looked at the floor, and shuffled, as though he were ashamed of something. "I wonder if you'd mind putting in a word for me," he said hurriedly, in a low tone. "It's a shame to ask you, but really—I'd do anything anything. The mock turtle—or some end of a Jabberwock——"

Alice's eyes filled with tears. She took his old hand in her two small ones. "If they'll let me," she said. "If they'll let me—oh, I'll make them let me—and if you wouldn't mind, I'd like you to be my White Knight. You are the White Knight to me . . . *sans peur et sans reproche*! Will you?"

The old Actor bent down and kissed her hand. Then he turned and went out without a word. When Alice looked at her hand, there were two big drops on it. They might almost have been tears, too, only, of course, a grown man doesn't cry, does he?

Alice hadn't been alone a minute before the Director came in.

"Now, if we're all ready, we've got to get a move on," he said briskly.

"Oh, must we?" said Alice; she felt nervously in her pocket for the fourpence. She had heard her father say how expensive moving was.

"Well, I guess America never got a masterpiece without moving some," he replied, with a satisfied smile.

"I suppose they moved them from England and the Continent," said Alice innocently.

"I guess America can make her own masterpieces," said the Director, suspiciously. "We invented Democracy; we've got red blood in our veins. You know what Democracy is?"

"Isn't it what marries our aristocracy to get blue blood into its veins?" asked Alice.

"I can't stand here arguing with you, Kid, we got to get to work." He beckoned imperiously to Alice, and she followed him through the open door.

She found herself back in the big room she had originally started in. Almost as soon as she entered, a group caught her eye. It consisted of Bill—the Lizard—lying on the floor with a bandage round his head, while a party of men round him were trying to revive him in various ways.

"I must have kicked him harder than I thought," said Alice to herself, "if he's still as bad as all that. I do hope he won't recognise me."

The Director led her up to the round little Comedian. "Take her to your room and get her made up, there's a good boy," he said.

The Comedian grinned amiably at Alice, and led her to a little room. Telling her to sit down, he plastered her face with yellow grease, and then started making up her eyes with a black liner.

"Keep 'em open, I shan't hurt you!" he said cheerily, and promptly stuck it in the corner of her eye and hurt her very much.

(*To be continued.*)

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Associated Exhibitors.

STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

### Alliance.

ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constanee Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romanee.
STAGE: Fourteenth week.

### Artistic.

ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title)
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Five-reel feature.
STAGE: Cutting and Assembling.

---

FILM: Not titled.
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
STAGE: Seheduled.

### Big Four Famous Productions.

ADDRESS: Gaumont Studios, 59, Lime Grove, Shepherd's Bush, W.12.
FILM: "Potter's Clay."
DIRECTOR: Grenville Taylor.
STAR: Ellen Terry.
SCENARIST: Langford Reed.
CAMERAMAN: Robert Dykes.
STAGE: Cutting and Assembling.

### Famous Players-Lasky

ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmauriee.
STAGE: Cutting and Assembling.

---

FILM: "Perpetua Mary."
DIRECTOR: John Robertson
STAGE: Completed.

### Gaumont Film Co.

STUDIO: Lime Grove, Shepherd's Bnsh, W.12.
FILM: Not titled.
DIRECTOR: Will Kellino.
STARS: David Hawthorne and Flora Le Breton
CAMERAMAN: A. St. Brown.
TYPE: Drama.
STAGE: Cutting and Assembling.

### Hardy.

ADDRESS: 13. Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Starting.

FILM: "The Lion's Skin."
STAGE: Seheduled.

---

FILM: "Bardeleys, the Magnificent."
STAGE: Seheduled.

### Kenneth Graeme Film Syndicate

ADDRESS: 2–3, Ceeil Court, W.C. 2
FILM: "The Hypnotist."
DIRECTOR: Kenneth Graeme.
CAMERAMAN: Perey King.
STAGE: Seheduled.

### Ideal.

ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendriek.
STAGE MANAGER: F. G. Knott.
FILM: "The Lonely Lady of Grosvenor Square."
DIRECTOR: Frank Crane.
CAMERAMAN: Geoffrey Barkas.
STAGE: First week.

---

FILM: "The Little Mother."
DIRECTOR: A. V. Bramble.
STAR: Florence Turner.
TYPE: Drama.
STAGE: Fifth week.

---

FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
CAMERAMAN: Wm. Shenta.
TYPE: Comedy.
STAGE: First week.

### Masters.

ADDRESS: Weir House, Broom Road, Teddington.
FILM: Song-story Pictures.
DIRECTOR: H. B. Parkinson, W. C. Rowden and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: One a week.

### Milo Films

ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
TYPE: Two-reel Comedy.

### Raleigh King Productions.

STUDIO: Watcombe Hall, Torquay.
FILM: "An Island Romance."
DIRECTOR: Humberstone Wright.
STAR: Dora Henwood.
CAMERAMAN: Arthur Smith.
STAGE: Completed.

### Seal.

ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwiek Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Seventh week.

### Solar Films.

ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Chrispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: First week.

### Stoll.

ADDRESS: Temple Road, Crieklewood
STUDIO MANAGER: J. Grossman
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Eleventh Episode.
FILM: "Running Water."
DIRECTOR: Mauriee Elvey.
STAGE: Seheduled.

### Thompson Productions.

FILM: "Dicky Monteith."
DIRECTOR: Kenelm Foss
STARS: Stewart Rome and Joan Morgan.
STAGE: Completed.

---

FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE. Second week.

### Zodiac Films.

ADDRESS: Kingsbury Studios.
FILM: Title not announced.
STAR: Walter Forde.
DIRECTOR: Walter Forde and Joe Bamberger.
CAMERAMAN: Harold Bastick.
TYPE: Two reel comedy.
STAGE: First week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

AEROFILMS, LTD., The London Aerodrome, Hendon, London, N.W.9. 'Phone: Kingsbury 120——Arfilodro, Hyde, London.
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SCREENPLAYS. LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.
SEAL PRODUCTIONS. 181, Wardour Street, London, W.1. 'Phone: Regent 4329.
STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Crieklewood, N.W.2. Willesden 3293——Stollpie, Criekle, London.
SUCCESS FILMS, LTD., Strand Street, Liverpool. 'Phone: Central 1903——Success Films, Liverpool.
THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.
TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Publie Hall, Paignton, S. Devon.
VIOLET HOPSON PRODUCTIONS: Prinee's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswiek 574.
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# The MOTION PICTURE Studio

Vol. I.—No. 35 Saturday, February 4, 1922. FOURPENCE

GERTRUDE McCOY and LEWIS WILLOUGHBY
*Starring in "Thou Shalt Not."*

# "THOU SHALT NOT"

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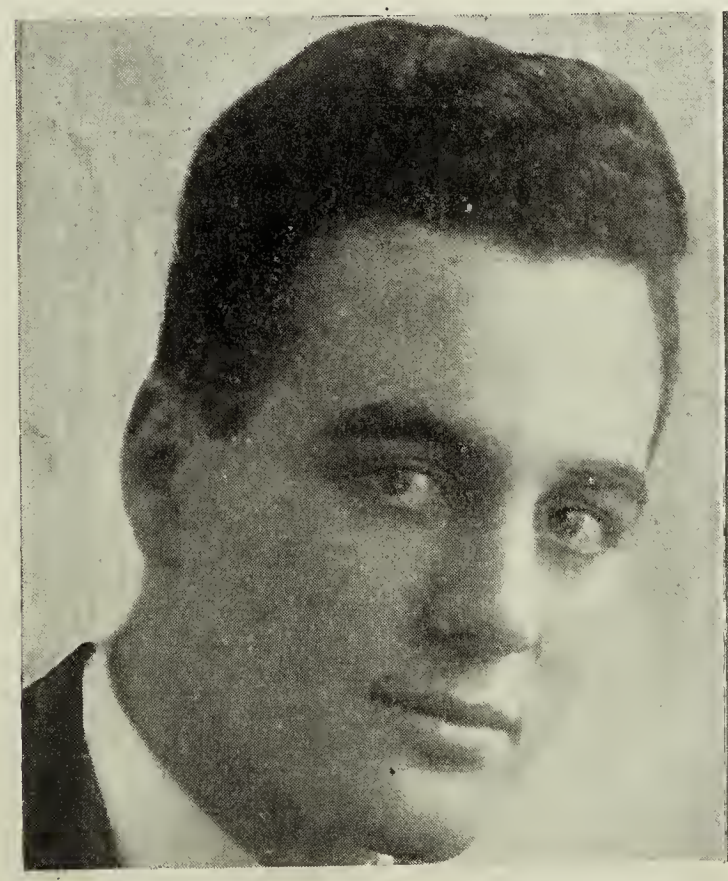

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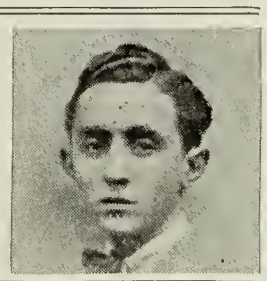

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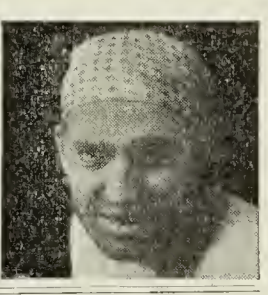

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# FRYER and RODGER'S PAGE.

***All communications to Max Roma, 12, Broad Court, Bow Street, W.C. Regent 3281.***

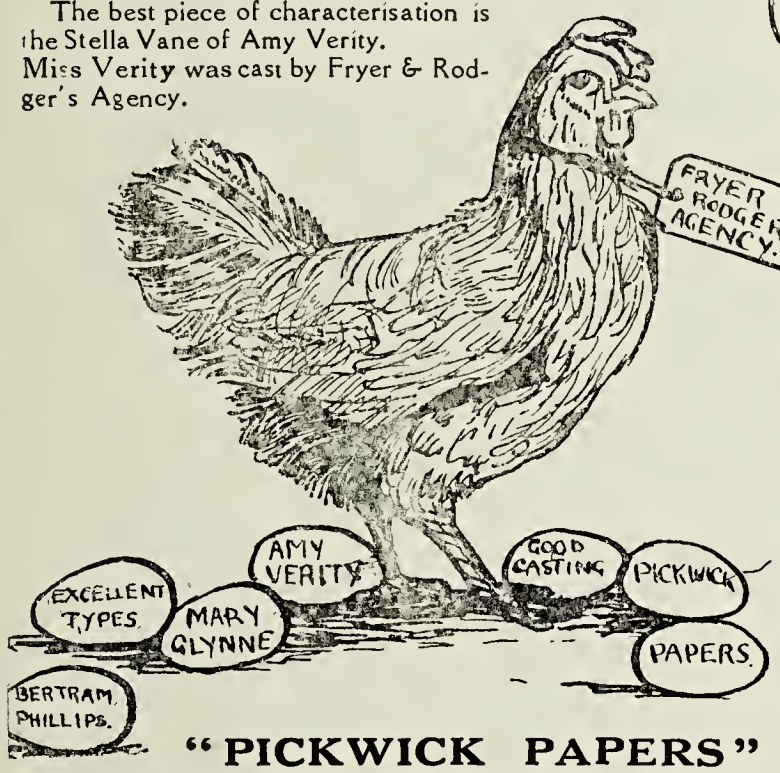
## "SINISTER STREET."

*"Kine, Weekly".*

As a production. however, the film lacks interest and dramatic tension due to faulty casting.

. . . . . .

The best piece of characterisation is the Stella Vane of Amy Verity.
Miss Verity was cast by Fryer & Rodger's Agency.




## "PICKWICK PAPERS"

was cast almost entirely by Max Roma, of Fryer and Rodger's Agency.

***"The Cock Croweth BUT the HEN Delivereth the GOODS."***

## "Pickwick Papers."

"The characters are very faithful portraits of those in the book and are not in anyway distorted or burlesqued. The shade of their author could not take possible exception to them."—*KINE. WEEKLY.*

"The most striking thing about the film is the amazing array of Dickensian types. No two characters are alike . . . it takes avery clever man to find and cast the types." — *MOTION PICTURE STUDIO.*

"I am prepared to wager that Pickwick lovers will go to see it again for the sake of the truly wonderful types portrayed in the picture."—*EVENING NEWS.*

. . . . . the members of the company . . . were so judiciously chosen that physically they managed to appear the waking images of the original illustrations."—*DAILY HERALD.*

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Height, 6 ft. 3 in.

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STOLL'S, IDEAL, GAUMONT, etc.

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VAMPS, etc.
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THIS SPACE RESERVED FOR

## DAVID GREY

*The Press on*

# HUMPTY

*in*

## "The Glorious Adventure"

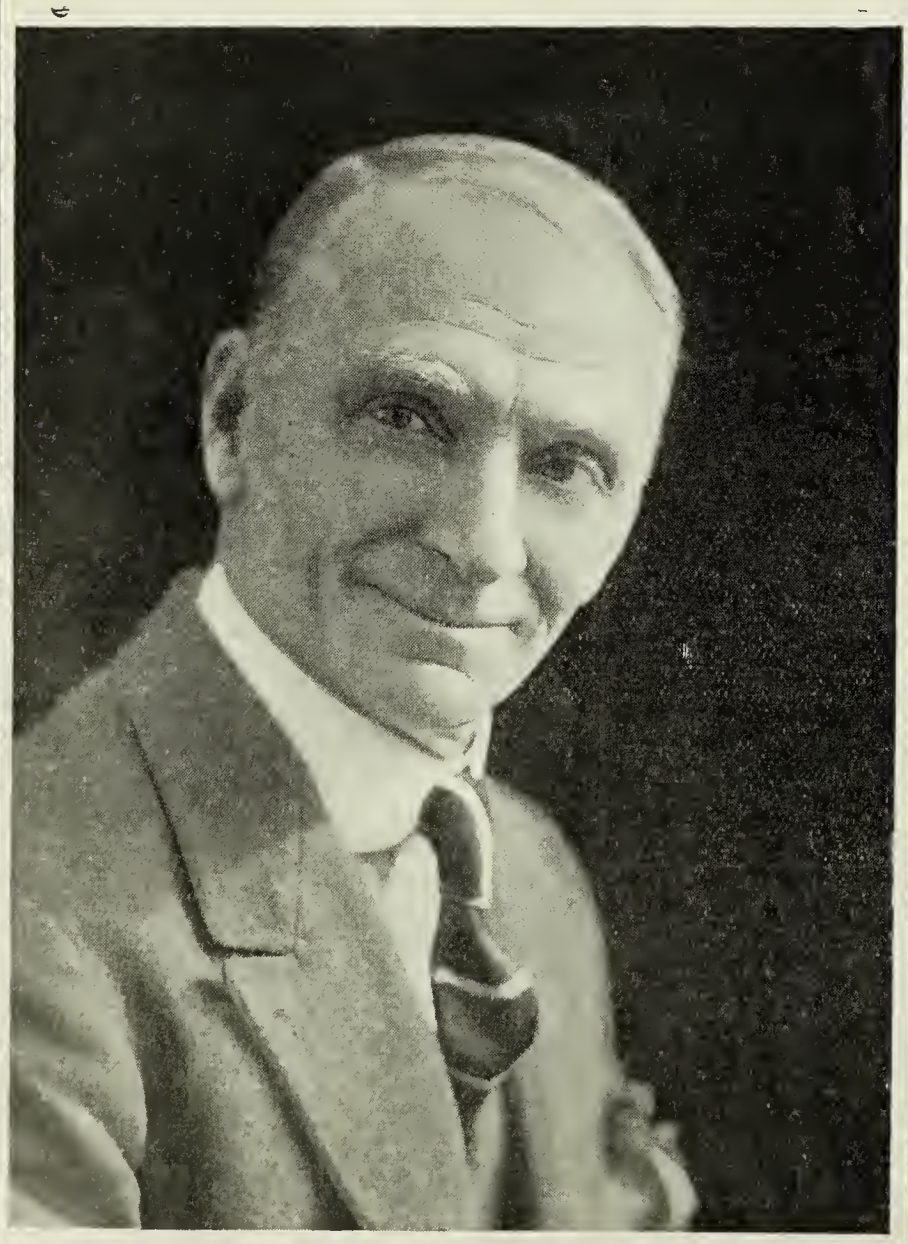
### Played by Fred Wright

*EVENING STANDARD, 17.1.22.*
"Chief honours go to . . . Fred Wright whose performance as a half-witted cripple is an outstanding part of the picture."

*KINEMATOGRAPH WEEKLY, 19.1.22.*
"There is one excellent piece of characterisation that stands out from the mediocrity of talent. As Humpty, the half-wit, Fred Wright is vivid, alive, and achieves a piece of real acting."

*STAR, 17.1.22.*
"Fred Wright's Humpty was one of the best things done."

*EVENING NEWS, 17.1.22.*
" . . . some of the subsidiary characters are so good that one would like to see more of them. In this respect one may specially mention . . Fred Wright as a half-witted hunchback."



**Fred Wright——Humpty in "The Glorious Adventure."**

FLORA LE BRETON

as she appears as

"ROSEMARY"

in

"THE GLORIOUS ADVENTURE"

Editorial and Advertisement Offices 92, Long Acre, London, W.C.2.

Vol. 1. No. 35

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Feb. 4, 1922

*This Period of Depression.*

THOSE who have known the British motion picture industry the longest are the most emphatic in asserting that there has never before been such a period of depression as has obtained during the past three months. Fortunately for all, there are unmistakable signs that the sun is about to rise and chase away the gloom of night with the radiance of its presence. And this fact justifies us in reviewing the dying period of depression and not so much draw deductions as ascertain actual causes. It is to be feared that the Industry will not stand another such period, and if it is to avoid this dread possibility it must seek to discover the poison in the wells. And to do so some hard knocks must be given and received, but there will be no stooping to personalities.

* * *

*The Old and the New.*

THAT, as a matter of fact, is one of the causes of the insecurity of the industry: a religious regard for persons instead of a dedication of all the passions and powers of all the persons for the aggregate good of the whole industry. To be brutally candid, the industry got into the hands of the wrong kind of people, and now that the new and the right type of person is acquiring greater control so the industry becomes more sound proportionately. The old type was blatantly crude, soullessly inartistic and emphatically unintelligent. They were unintelligent enough seriously to believe (or energetically to pretend to believe) that the industry depended upon them instead of them on the industry. These kinema captains dominated and domineered. Their control was a curse and their blessing a blight. Inherently inartistic as they were, they regarded films in terms of box office receipts, never as works of art. And above everything, beneath everything, and including everything was their never-ending belief in their own all-importance to the industry.

¶ THIS YEAR
Is going to be a boom year
For British Productions.

¶ NEXT YEAR
The results will show
In the Markets
Of the world.

¶ NOW
What are you doing
To improve the position
Of your own business?

¶ NEVER
Have you had so great
An opportunity.
What are you doing with it?

*Art or Artfulness.*

THIS type of kinema captain was prepared to sacrifice everything and everybody on the altar of their own sordid commercialism. And the full blast of their monstrous attitude is being felt now. Artistic people and wealthy financiers have been scared off by these kinema captains, and the industry kept on such a low plane that the *English Review* allows Gordon Craig to say in its columns that "all that it (the kinema) touches it smears." He asserts that "it glorifies the lowest in the terms of the highest," and that it is a fatal investment for all that is best in contemporary life. Gordon Craig offers four pages of print, some of which is inane, some insane; but a little is sound commonsense. And he has recognised that the old kinema captains have blighted the great art of film-drama by their soullessness and blatant commercialism.

* * *

*Materialistic Altruism.*

BUT there is a progressive movement apparent. The old type is giving place to men with artistic, selfless mentalities. Men who are intelligent enough to see that the prosperity and welfare of all engaged in film production is bound up in the industry, and as the industry expands, advances and progresses, so do the individual fortunes of those who are associated with that industry. There is obviously only one method by which the fortunes and futures of those engaged in the industry will be assured, and that is a readiness on the part of the individual to work, scheme and agitate, not for the good of the individual but for the good of the whole industry. It may sound altruistic, but it is really an elemental of materialism to assert that each individual must practice a system of self-abnegation: "I will be anything or I will be nothing so long as the whole industry gains." In that way only will the individual gain.

* * *

*Thinking Big.*

IN the past, too, there has been a marked and lamentable absence of true leadership and statesmanship. J. Stuart Blackton, in his speech at the opening of the Kinema Club, made an oblique reference to this when he said "Let the Club and the motion picture industry take for its motto 'Think Big.'" One of the faults of the past, which has also been one of the causes of the depression of the present, has been a mental pettiness. Cheeseparing policies in productions and in outlook have been the order. Scrappiness and thinness have become the governing code. The whole industry has been run in a small way—any village general shop could outshine some studios in point of organisation and administration. And as there is always an affinity of spirit among types, so the small-minds of the industry have attracted other small-minds. The result is that—with notable exceptions—the industry has got into the hands of these folks, and their short-sightedness and lack of vision or genuine enterprise has left its mark on all that is done in British Studioland.

* * *

*The Good Year.*

THIS journal has repeatedly asserted that a good time is coming and that 1922 is going to be the best year yet for the British motion picture industry, and people have laughed and pointed to the present period of depression and marked us down as fatouus optimists. But we're not. We're not optimists, fatuous or otherwise. We have merely read the signs of the times.

# LINKING THE STUDIOS WITH THE PUBLIC

*by* TOM TERRISS *(New York)*

It seems to me that if the director and exhibitor could be better affiliated, many of the prejudices that exist on the part of the exhibitor would be eliminated. Personally, I make it a habit to go around amongst many of my exhibitor friends and, over a cigar, argue these very points, and many a valuable hint have I thus obtained.

The exhibitor is in a position to view pictures from a different angle to that of the director. Although I may in certain situations see something that appeals to me as artistically beautiful; yet, in many others, more commonplace and homely, an exhibitor will turn to me and say: "Ah! That is the kind of thing that always goes over with my audience." I have tried to remember this, and in coming upon a similar situation have worked it up to a greater extent than I would before have deemed advisable.

I think (perhaps I am somewhat prejudiced in saying so) that the independent director will be the big factor of the future. On the whole, it is impossible to turn out human pictures in a vast factory such as the big companies are to-day controlling. Such pictures must invariably bear the trade mark, "Machine made." This cannot be otherwise. A man's individuality is completely lost by his surroundings, and the most human-made picture, after it has passed through the various processes deemed advisable and subjected to the petty and insignificant alterations of the man in the office, must, by necessity, become mostly mechanical.

The man who has the greatest opportunity is the man who makes his own independent productions without hindrance. He can choose his own theme, select his own cast, take his own time, cut, edit and supervise his own production, and place it upon the market. His very own: the captain of his soul

He can truthfully say: "I alone made it," or "I alone killed it." He can rise or fall by the merit of his own work.

In comparison with a man who makes pictures for a complex organisation, with its many pitfalls, the independent director is the one who has the greatest opportunity to rise.

I have many a time sat in a theatre with an exhibitor watching a director's work upon the screen, and have heard the remark made: "Why did he do that?" or "Why didn't he do this?" It has been impossible for me to explain to my friend the reason: but down in my heart, in nine cases out of ten, I know the reason. The fault lies in what has been done to the picture *after it has left the director's hands.*

I ask you, how is it possible for men who think of nothing but combines and monetary conditions to appreciate the psychology which a director may be endeavouring to subtly introduce into the characters which live upon the screen?

Hampered and hedged round by the almost impossible conditions which exist, it is a marvel to me that, in spite of so many obstacles, so many good pictures ever see the light of day.

I have only one complaint to make against the exhibitor, and that is: Why the extraordinary antipathy, in the majority of cases, to giving the director the credit which should be his due? I know it for a fact that, in order to save footage, a house manager has deliberately eliminated from the film the words "Directed by . . ."

In order to save footage, mark you, such elimination being, perhaps four seconds of time. This is not fair or just!

Heaven knows, the director has very little credit as it is. In many cases he takes a man or woman utterly incapable of any emotion—of any histrionic ability, endeavours to teach them to depict faithfully and truthfully scenes of life, and then sometimes he is also compelled to teach that same person every gesture, every facial expression, every move that he or she may make upon the screen.

Sometimes he will make of a plain-faced woman or man a Venus or an Adonis, as the case may be, and the public will say: "Wonderful! Isn't he (or she) marvellous? How I do love that star." But the man who has made this possible is eliminated for the want of space of a few seconds. The man whose brain has seen the possibilities of the production; who has constructed, developed and made possible a brilliant piece of work. Such a man is not allowed that few poor seconds of courtesy and public acknowledgment that recognition demands. Is this fair upon the part of the exhibitor?

Is it really not detrimental to the exhibitor in the long run? If a director is fortunate enough to place upon the screen a very worthy picture—and, perhaps, a masterpiece—is it not an asset to the exhibitor? If a certain picture becomes a great success, why not give the director who has made it possible the credit due to him. *Make the director of such a picture known.*

Another picture will grow under his skilful management. The director's name is mentioned. Instantly the public will recognise the merit of the production, and will say: "Oh, yes, I remember he directed such and such a picture. That was wonderful. We will go to see this one." Does not the director have much to do with the box-office receipts? I think he has.

I do not believe that the day of the star is doomed, but I do believe that only the biggest and best stars will remain. It will be the "survival of the fittest." The day of the mediocre and lesser star will in a short space of time pass away.

The day will come when the exhibitor will book his picture by the name of *the director*, the same as the publisher sells his books by the name of *the author*.

For instance, take the theatres. Twenty years ago—yes, even ten years ago—nine of ten plays were advertised and exploited under the name of the star. To-day it is nearly the reverse. So it will be in pictures. The theatres now mention the name of the author and the producer. Very soon pictures will feature the names of the director and the author in blazing electric lights.

An exhibitor who merely exploits the name of the star is really cutting his own throat. Stars get the high salaries; pictures cost more money and the exhibitor has to pay.

But, like everything else, I am sure that eventually the motion picture business will find its own level. Good stories, good, well-made productions, with the trade mark of a good director's name, will in the end bring more money to an exhibitor and be more pleasing to the public than high-priced, fanciful productions, whose only merit is an expensive star with a liberal amount of close-ups.

# THE FILM ARTISTES' WORST ENEMY

Film artistes have much to contend with in their weary tramp along the pathway to stardom; the question that we have set some representative artistes is: "Who or What is the Worst Enemy?" And we intend to publish their replies in this and subsequent issues. In the meantime others are invited to contribute their opinion.

*by* DAVID GREY

Once upon a time there was a girl named Alys, spoken of by her friends, such as were not in the Profession, as a "Rising Young Artiste."

Many days work had she as a useful Small-part Artiste, for she was endowed with both the looks and the talent. And there came a day when she had "done something," for every British company of note.

With this proudly uppermost in her thoughts she interviewed a Director of her early acquaintance, who saw in her just what he had been looking for. But she, not being aware of this, was overjoyed to accept an "important engagement" at the figure which he named, together with the additional attraction of the valuable publicity which she might secure as a result thereof. She therefore acquired the services of a Publicity Expert, and, giving him a free hand, besides many photographs of herself in the costume of the period which the production represented, for the plot was some two hundred years of age and still going strong, she soon was known far and wide, with her picture in every periodical in the country.

And the Directors of the Kingdom saw, and made a note of, the Trade Show, when they could see this "New Star in our Midst."

The Great Day arrived and passed, and it was known that she had made good. The Directors saying each to his Casting Manager, such of them, that is, who filled not both offices themselves, "Behold, this wench is the very type for the role. Note well against the day when we ourselves may have just cause to 'do' a costume play, for she is the very thing."

And the Reviewers waxed eloquent, saying that the Character "fitted her quite well," and suchlike enthusiastic expressions.

So after a little while had passed in which she allowed herself to enjoy the fruits of her labour, she raised her salary and straightway sought employ. But now she found herself countered at every turn, for the gods of the studio having seen her deport well in one particular part could not picture her in any but a similar one; for they had her "fixed."

Thenceforth her "jobs" were confined to "similar ones," and they were few and far between. Until she found herself getting less of the needful than she had weedled before Her Great Work . . . .

So all Rising Young Artistes—and there are many now that the Day of the British Picture is dawning; many who to-day unknown, will rise by their own perseverance and industry to the top of the tree—treat the Specialised Part with care, for it may be no sheep but only a skin covering a very wolfish adversary indeed. To be in the category of TYPE makes the upward path infinitely more rough and sometimes impossible, as in the case of Alys, who eventually gave it up and returned to her home in Nottingham, where she became plain "Alice, where's them dishes?" As it was in the beginning.

# High Lights

## Intimate Studio Gossip

In announcing, in our last issue, the marriage of Harley Knoles and Rosina Henley, I never made known all the facts connected with the event, but reserved the most interesting fact for this week. The first news of the marriage was published last week; but the marriage took place on September 16 last year, and was kept secret till now!

* * *

Chatting to Walter West at the Club during the week, I gathered that his latest Violet Hopson production is now finished, and he is busy on plans for another three productions, which he will produce in March.

* * *

Guy Newall, who returned from his visit to the United States only a few weeks ago, now announmnces the title of the next item on the George Clark production program. It takes the form of an adaptation of Alfred Ollivant's novel "Boy Woodburn," and Ivy Duke will star as the heroine. The company leaves for the country early next week, and in order to make the locations coincide exactly with the descriptions in the book, a very fine old farm-house has been purchased and is being re-built in accordance with the farm described in the novel, around which the romance of "Boy Woodburn" takes place.

* * *

As the story deals with racing, the stables attached to the farm house have been specially stocked with thoroughbreds, and a very fine Argentine pony, which Guy Newall brought back with him from the United States specially for the film, will be the leading equine actor in the production. The lighting will be supplied by a lorry, specially designed and equipped to facilitate the filming of actual interiors.

* * *

With the completion of the scenario upon which he is now engaged, Eliot Stannard will have exactly twenty film plays to his credit, since he wrote his first "The Mystery of the Hansom Cab" for Ideal Films in 1915. One just completed, "The Master of Craft," by W. W. Jacobs, is now being made by Thomas Bentley, who has been having a rough time aboard a schooner during the past few days in directing a jolly crew of film comedians; another, "Mord Em'ly," the first of Pett Ridge's stories to be filmed, directed by George Pearson, was trade shown at the Alhambra last Friday afternoon. The filming of this story was, Mr. Stannard says, due to his accidental purchase and reading of the book, in which he saw screen possibilities. He took it to George Pearson and enthused him with the idea, and then brought about the meeting between Pett Ridge and Mr. Pearson, which resulted in the decision of Welsh-Pearson to film the story and to engage Mr. Stannard to write the scenario, which Pett Ridge said was quite a work of genius.

* * *

One of my visitors this week was Gertrude McCoy, who has just arrived back from Holland where she has been playing lead in "Thou Shalt Not" for Binger. She will now commence work with C. Aubrey Smith in "The Temptation of Carlton Earl," which Wilfred Noy is to direct for Aubrey Smith Theatres, Ltd., at the Stoll Studio. Miss McCoy is one of the most accomplished artistes we have in this country, and it is my hope that the future will see her gracing more of our studio activities.

* * *

After a fairly lengthy absence from this country Cecil M. Hepworth and Alma Taylor have returned. He tells me that he does not "for the moment" contemplate producing pictures in America. So now we know!

* * *

An organisation known as the Faculty of Arts has decided to grant diplomas and medals for British films of outstanding merit. The aim of the Faculty, which has a sister organisation in the States, is, I am told, to develop the arts and crafts of the country as a national asset. Its address is 4, Spring Street. Paddington, W.C.2.

* * *

Of all the psychological problems commend me to George Pearson. Here is a man with a string of successful productions to his name, recognised as a film genius, and with his popularity among all who know or have heard of him firmly established. And yet, at the conclusion of the Trade show of "Mord Em'ly," with everybody crowding round and complimenting him, and with congratulations showering in on him, I found him in the throes of pessimism and depression. "The most awful period in a man's life," he remarked, "are the five minutes after his picture has been Trade shown." While inclined to agree, yet I do feel that Mr. Pearson has nothing to reproach himself for. His work is of highest merit. He is a great man—but then, of course, truly great men are never satisfied with their work. Hence Mr. Pearson's discontent.

* * *

C. Tilson-Chowne suffered a sad loss during the past few days. News' came, while the festivities of the Club Opening Night were in full swing, of the death of his father. Mr. Chowne, senr., had suffered from paralysis for some time, and succumbed to his third stroke on January 22. Our sympathies to C. Tilson-Chowne in his bereavement.

* * *

Last Friday I was one of the number who crowded the Criterion Roof Garden, and there met a whole host of famous film and stage folk. Everyone was in fancy dress. The presentation of prizes was by Lady Diana Manners. Among those present were Maurice Elvey, Madge Stuart, A. E. W. Mason, Queenie Thomas, Bertram Phillips, Kenelm Foss, Mr. and Mrs. Stuart Blackton, the Hon. Lois Sturt, Alice Crawford, Moyna MacGill, Joan Morgan, Sidney Morgan, Hilda Bayley, Florence Turner, Denison Clift, Leslie Henson and Madge Saunders.

* * *

I learn that R. J. Cullen, of the staff of Famous Players-Lasky British Producers, has received an official notification from the Independence of Montenegro that he has been invested with the Order of Prince Danilo I. "for gracious services rendered to the Montenegrin Government." The order carries with it the privilege of using the title "Chevalier." Mr. Cullen, who has been intimately associated with the British industry since the old London days under George Loane Tucker, recently accompanied Mr. Geoge Fitzmaurice and his company in the capacity of business manager to Italy, where the exteriors were filmed for the great director's forthcoming Paramount Production "The Man from Home."

Megaphone

# ROBBIE BURNS KNEW!

## Rex Davis explains the ordeal of seeing himself as others see him

A CARD came by post. I was invited to the "private Trade performance" at the Belgravia Kinema at 11.15 in the morning. And the card intimated that the film featured (——).

Blank was myself.

There was a touch of spring in the air. I felt more inclined to go into the park than into the kinema, but I could not resist the desire to sit among the exhibitors, their ladies and their ladies' friends upon whose judgment so much depends. So I went and took a seat at the back of the circle.

Sitting near me was a lady whose "toilette" and accent suggested Brixton. She was saying: "This is the first time I've been to one of these shows. I know the manager of our Picture Palace, and he gave me the ticket, but judging by the class of person here I don't think I shall care much about it."

I shuddered and wished the orchestra would begin—then I noticed just in front of me, seated beside an elegant mother, was a very pretty girl. It may have been the touch of spring in the air, but she reminded me of a sprig of apple blossom, and I fell to wondering who had given *her* a ticket.

Taking a furtive glance round, my eyes fell with a tremor on the gentlemen of the Press seated near by, one of whom at the moment was leaning across talking to another scribe. What were they going to write?

Once again I shuddered and wished the orchestra would begin. At that moment the heroine, the girl who played "opposite" me in the film, floated in, accompanied by her substance young man, whilst her shadow young man, with a stump of pencil, a piece of paper with a column headed "Dont's," was preparing to sit in judgment on himself.

The two snuggled into their seats, the lights were considerate enough to go out, the orchestra began, and I realised with a catch in the breath and a dreadful sinking downstairs that I was going to be one of those "tae see oorsels as ithers see us," and I made a rapid calculation as to how long it was before I appeared.

To every one of my Trade shows always comes an unwavering supporter—my old nurse, ever so Irish, ever so proud of it, and ever so blind to my imperfections. No matter how severe those grim gentlemen of the Press are, she always contrives to cover the plumage of her goose with a swan's down mantle, but she doesn't sit with me now, for once in a scene where I was severely rough-handled by villains, her indignation was so righteous that she nearly got ejected for creating a disturbance. So I knew she would not disappoint me, and she didn't, for as I came on she applauded louder, an example which a few sitting near kindly followed.

This was not going to be so bad.

And so again I found myself in two places at the same time; and the mumming and the mouthing and the mimicking had begun. It seemed to me, with a maximum of endeavour I was obtaining a minimum of effect, and my "Don'ts" column began to fill with notes of things to be averted—future production.

Then came my love scene.

I thought it passably pretty: an attractive little leafy glade, with a brook, and the sun working overtime; and then quite suddenly out of the darkness I heard the voice of Miss Apple Blossom softly murmuring, "Mumsie, I'm sure those two must really care for each other ——."

Oh! for the romance of Apple Blossom. Had she but known that less than half a bow shot away, under the kindly cloak of darkness, one of the two was snuggling close to that substance which could never be changed for the shadow. And so with a half-sigh for the pink-and-white dreams of apple blossom I addressed myself again to my overcrowded "Don'ts" column.

It needed very little instinct to tell me two brother artistes were in confabulation close by: "Why ever did they cast him for the part—not a bit like it—not the type. Now, when I was playing in ——"

Mercifully the orchestra, which all the time had been delightful, broke into a delicious refrain. What would Trade shows, or anything else, be without music? Anyway, it soothed my savage breast.

Looking back at the screen, I felt what a difficult job ours is. There is no second bite at the cherry; what's done cannot be undone; there it is, down in black and white—generally, I felt, as evidence against one—but there is no accommodating little piece of india rubber at the end of the pencil to eradicate the mistakes.

I leant back, and a voice unmistakably from the slopes of Israel was saying, "Vell, if I make you an offer of a hundred down, vot'll you do?"

"Count it!" was the chosen racial ready retort, and for the first time during the proceedings I smiled.

As the picture ended I wished I'd done this, or not done that. Up went the lights, and fragments of conversation, like chaff in the wind, floated by:

"How d'ye like it?" "Not half bad; got a winner, I think." "What do you think of the leads?"

I pushed on and passed the director surrounded by a host of congratulating friends, and I suppose all was well with his world. I felt glad, for he is an excellent fellow. At the doors there was a congestion, and again I was an unwilling eavesdropper. A very up-to-date damsel was saying to another advanced amazon: "I know, dear, you'll scream at me, but give me a priceless Punch and Judy show."

To this her companion cooed: "I know, dear; or a jolly old murder trial." And I wished, how I wished, I'd heard Miss Apple Blossom telling her elegant mumsie what *she* preferred.

I stumbled out into the crisp, bright sunshine, but I'd neither crispness, brightness, nor sunshine. London, in a kaleidoscopic way, was hurrying by to lunch, but I didn't feel hungry, and pulled up at the corner of the street, and wondered if I'd better give up film acting and go in for breeding rabbits, when suddenly I was clutched vigorously by the arm; there was my ever so Irish nurse, and—oh, oh—she was covering me with the swan's down mantle.

# ON OUR FRONT COVER

A strong dramatic story is unfolded in the new picture in course of production at the Haarlem studios, and the question arises as to what lengths a mother is justified in going to save her child from a terrible fate. "Thou Shalt Not" shows the yearning of the childless mother; the love that can spring up even for an adopted child, which has been nurtured and cared for from babyhood. Gertrude McCoy plays the dramatic role of the mother in "Thou Shalt Not," and to save her child even stoops to murder the man who would take her away—a degraded, drunken specimen of manhood, but the child's real father. But Fate steps in, and the finale is as dramatic as it is surprising. Gertrude McCoy has some strong moments with her film husband (Paul d'Groot) and with her life-long friend (played by Hugh Willoughby), the biggest scene of all, however, being with Jan Mus, a famous Dutch artiste, who plays the drink-sodden father of the child. "Thou Shalt Not" will shortly be presented to the British Trade by Maurice Binger, and is being directed by George Beranger.

The dramatic feminine lead in "Thou Shalt Not" is played by beautiful Gertrude McCoy, who has had an extraordinarily varied experience in film studios all over the globe. One of Miss McCoy's earliest recollections is made up of the old Biograph days, and it was the great D. W. Griffith who "made up" her face for her first screen appearance. Another interesting memory is that of playing co-star with Mary Pickford in "The Peach Basket Hat."

Born in Georgia, Gertrude McCoy left her home at a very early age, with bad stage fever, but soon found her way to the "movies," which she has never left since. Tall, with blue eyes and fair hair, she is an imposing figure. She played for Biograph, Edison, Famous-Players, Pathé and Gaumont in America, and for Broadwest ("Christine Johnstone" and British Actors' ("Burnt In").

Recently she took a trip to South Africa, where she played lead in "Sam's Kid"; now she is enjoying a stay in tulip town playing an emotional role in which her long and varied experience should stand her in good stead. Gertrude McCoy is the wife of Duncan McRae, the well-known film director.

Zoe Palmer, one of the youngest and prettiest of our leading juveniles, is back in Holland once more, playing the ingenue lead in the new production from the Hollandia Studios, "Thou Shalt Not." In one novel scene she appears to a Chinaman in a dream, as a beauteous Chinese maiden, wearing an ancient and valuable Eastern robe, and further undergoes the thrilling experience of being kidnapped by Chinamen in Limehouse.

Although still in her early 'teens, Zoe is quite an experienced little film lady, and will be remembered as the attractive heroine in "The Black Tulip" and in various roles in "The Other Person," "Walls of Prejudice," numerous Gaumont Comedies, a series of Song Pictures for Masters and in "Meg's Children" for Seal.

She has just become engaged to be married to Arthur Wilson, a young naval officer, but tells us that she is not giving up her screen work after her marriage, which will not take place for some time.

Lewis Willoughby is considered one of the finest dramatic actors of the British screen, and has gained much of his experience in American studios, although a Britisher. A fine, handsome presence, he is equally at home in straight or character roles.

# Where they are and what they are doing

Arthur Rooke is directing the new Davidson film.

George Calliga is back in England, after spending a few weeks in Paris.

Fred Le Roy Granville arrived in London last Tuesday afternoon from America.

Malcolm Tod is playing lead in the new Davidson film which is just being started.

Herbert Langley plays in "The Wonderful Story," which Graham Cutts is directing.

John Gliddon is directing a new picture called "The Lark's Gate" for International Artistes.

Leslie Eveliegh is turning for Davidson on the new production being made at that studio.

Guy Newall is starting work at once on "Boy Woodburn," a new George Clarke production.

Constance Worth is playing in the new Davidson production being made at Walthamstow.

Dennison Clift attended the dinner given by Jack Binmore at the Picture Playhouse, Guildford, last Thursday.

Victor McLaglen has just signed a contract to appear in "A Sailor Tramp," the new Welsh-Pearson production.

Captain Kettle left for the Canary Islands last week to play lead in "The Adventures of Capt. Kettle" for Capt. Kettle Films.

Florence Turner was the guest of honour at a dinner given by Jack Binmore, of the Picture Playhouse, Guildford, last Thursday evening.

Peggy Hyland returned from America to England this week. She will appear in a new production, which Fred Le Roy Granville will direct.

W. Courtenay Rowden has left Master Films, for whom he directed a number of the "Song Pictures" and "Tense Moments with Great Authors."

Elisabeth Brandt left for Sweden this week to arrange the sale of the Swedish rights of "The Night Hawk," the first production of the International Artists.

Col. English will appear in one of the leading parts in the new picture being made by John Gliddon for International, called "The Lark's Gate."

Cameron Carr, who has been long associated with Broadwest, has been engaged to play heavy in the new George Clarke production, "Boy Woodburn," which is now being made.

Flora Le Breton has completed work with Gaumont in the new Will Kellino production.

Stephen Wing played a small part in "The Bohemian Girl" at the Alliance studio last week.

Tony Fraser was working down at the Alliance studio last week in "The Bohemian Girl"

Gladys Jennings has arrived back in England after spending a few weeks on the Continent.

Ivy Duke is playing heroine in the new George Clarke production now being made, and called "Boy Woodburn."

Merrick Milton has gone to the Canary Islands to direct the filming of "The Adventures of Capt. Kettle" for Capt. Kettle Films.

Olaf Hytten has just finished work at the Master Film studios, where he has been playing in the new song series, and also in the Graham Cutts' production.

Nina Grugeon has been engaged by Max Roma, of Fryer and Rodgers, to play second lead in the new Capt. Kettle film. Mlle. Grugeon was first introduced to British films by Max Freeman.

## AN ALLIANCE ALLIANCE

A few days ago a charming scene was enacted at the Alliance Studios, at St. Margaret's-on-Thames, and made an occasion for much congratulation. Harley Knoles, as we announced in our last issue, has just become married to Rosina Henley (a niece of the famous English poet—W. E. Henley), and his colleagues at the studios and head office presented the happy pair with a heavy silver salver to mark the event.

N. Walker made the presentation, and testified to the staff's best wishes and heartiest congratulations. The salver was engraved as follows:—

> To Mr. and Mrs. Harley Knoles,
> on the occasion of their marriage,
> as a token of esteem and respect,
> from their associates in Alliance
> Film Corporation, Limited.

Leo. F. Johnstone, the Secretary of Alliance Film Corporation, Ltd., in presenting a floral tribute to Mrs. Knoles, said that her husband was known for the careful consideration he gave to casting his plays, and, in selecting Miss Henley for the rôle of Mrs. Knoles, he was more than maintaining his reputation.

Harley Knoles, on rising to reply, was received with much applause. He desired to thank the staff for the gift, and also for their loyalty and co-operation in the work of the studios, and he was proud to call them friends. Without their help in the various departments, the acknowledged success they had achieved would not have been possible. They were a combined and happy staff to work with, enthusiastic to score bigger successes every time.

Dorothy Fane has been playing for Ideal at Elstree.

A. Wheldon is turning on "The Little Mother" for Ideal.

William Shenton is photographing for Thomas Bentley at Ideal.

Bramlins cast "Mord Em'ly," with the exception of the two leads.

Betty Farquhar has been playing in a Walter Forde comedy for Zodiac.

John Stuart is playing in "The Little Mother," a new Ideal production.

Thomas Canning has been playing in "The Man from Home" for Lasky.

Dick Webb has been playing in the new series of Master Film Song Pictures.

Betty Balfour is to star in "Wee MacGregor's Sweetheart" (Welsh-Pearson).

Frank Crane is directing "The Lonely Lady of Grosvenor Square" for Ideal.

Mercy Hatton has been playing an important part in "The Little Mother" for Ideal.

Harry Worth has been working in a film which Joseph Best, B.Sc., has been making.

Jack Houghton is photographing "Levity and Laity" for the Union Company of Liverpool.

Will Kellino has just completed his new Gaumont film, which has not yet been titled.

Kathleen Vaughan is playing the American girl in "The Man From Home" (F.P.-Lasky).

William Drury is directing a comedy called "Levity and Laity" at the studio of the Union Film Co., 2, Strand, Liverpool.

Rex Davis, having completed his part in "Mord Em'ly" for Welsh-Pearson, is now on the free list, and is open to accept offers.

Isobel Jeans plays in "The Greek Interpreter," one of the new Sherlock Holmes stories being made for Stoll at Cricklewood.

Martin Thornton has been engaged to direct Victor McLaglen in the next Welsh-Pearson production, called "A Sailor Tramp."

Lydia Hayward wrote the scenarios of the new Artistic films, "A Will and a Way" and "Sam's Boy," both of which are W. W. Jacob's stories.

George Pearson is now collaborating with J. J. Bell, the author of "Wee MacGregor," in a Welsh-Pearson screen story to be called "Wee MacGregor's Sweetheart."

*New Feature.*

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## CUTTING THE COST

THERE is a move to cut down the wages being paid to studio cameramen. This is slowly but surely becoming more evident. Already one firm has started to cut, and it is only with the greatest difficulty that it is succeeding in getting down the present wage.

It is all very well to start wage cutting at this time of the year when there is a great deal of unemployment, but later on, when production firms start getting busy again, those who cut the wages will find themselves losing the better cameramen.

Cameramen are beginning to wake up to the danger of this wage-cutting business, and so strongly are the cameramen banded together that they can, without strikes or such like, assert their rights and safeguard their positions.

Good cameramen refuse the lower wages because they realise that if they can stay out against it long enough they are bound to get the salary they demand. A firm which engages a cameraman because he is cheap, will surely find out its folly before many weeks are past.

It will realise then the difference that a cameraman can make to a film; it will realise that the cameraman is the man upon whom the success of a picture depends; that he can make or mar a film. Then they will be only too glad to get the other man back at a higher wage.

The cameraman who is willing to sell his work cheaply can never be regarded by his employer with the same satisfaction that the employer derives from a man who puts a higher value on his work. It is only human for a man to think that because he has purchased something cheaply that it cannot be of much value. Therefore, the man who goes around undercutting his fellow-cameramen will begin to be regarded by the employers as a bad photographer and will lose many friends in the Trade.

The cameramen can combat this menace by banding together. There should be no attempt to undercut each other, for not only do such tactics do harm to themselves, but every cameraman in the business will suffer in the long run. To a fair reduction no one objects, but the reductions at present suggested are out of all proportion with the fall in the cost of living.

The cameramen have it in their own hands. If they go about it in the right way they will win through. If they let the drastic cuts be made, then there will be other cuts to follow, and the name that it has taken the cameramen years to built up will be lost and once more they will become mechanics—mere handle turners.

## K.C.S. OFFICIAL NEWS

AN interesting lecture takes plaee at the K.C.S., on Wednesday next. P. Dennis, one of the newest members, will speak on the subjects of toning and laboratory practiee. Mr. Dennis is an expert in dark room work, so that his talk should be of particular interest.

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It is always pleasing to see new members joining the soeiety. During the last few weeks there has been quite a number of eameramen joining up and the meetings are becoming well attended.

---

It was decided at the last meeting that in future the cameramen should address each other as Brother. It was suggested that the constant use of the word would perhaps have the effect of getting a spirit of brotherhood into the Soeiety. Auto suggestion could work wonders and by using the word "brother" they would come to regard each other as such. Only one objection was raised, by a member who suggested that the word would merely become a figure of speeeh and would not help matters any.

---

A letter from the K.C.S. is to be sent to George Ploughman, sympathising with him in the accident he recently met with.

## EVENT OF THE WEEK

SELDOM has a cameraman been up against more obstacles than Kenneth Gordon was last Friday night. The Criterion gave a faney dress ball to well-known film stars and Gordon was sent along to film it for Pathé's.

With the aid of two Sunlight arcs and some banks of mercury vapour the revelry was filmed. Gordon had all his work cut out to get photos of many of the impromptu ineidents that occurred.

Then the big snow fight provided him with more exeitement than he required. Some people present seemed to take particular care to see that the snowballs fell on or around the camera and so, with snowballs—artifieial ones—erashing around Gordon bravely cranked away.

Leslie Henson proved one of Gordon's most elusive victims, and it was only by stalking Henson round about that Gordon could get a pictorial record of his activities.

The revelry eontinued until a very late hour, but it gave Gordon plenty of opportunities for getting a lot of intimate photographs of famous film stars at play. Seldom, if ever, has there been such an array of stars in one pieture, and I doubt if there will ever again be such an all-star east shown on the film, that is, at least, not until the first Kinema Club production is made.

## CAMERAMEN AT WORK

Last week a flashlight photograph of the Kinema Club opening was published on one of the other pages of this paper. Alfred Moses, of Stoll, is responsible for it. As a result of his endeavours with the flash-powder on the opening night he has now got a very badly burned hand. The night of the opening was, it will be remembered, a very foggy one—so Mr. Moses' photograph is quite good considering the fog that was in the room at the time.

* * *

Charlie Heath was filming a hunt in Ireland last week. He photographed the start of the hunt and then set out in a car until he came upon the stag swimming up a stream, to make the hounds lose the scent. Heath had his camera out and actually got a photograph of the stag being chased, he having found it long before the hounds. When the hounds did arrive they were unable to pick up the scent, and, being within 200 yards of their kennels, they returned home and refused to budge out again.

* * *

A letter from George Ploughman states that he is now a litle bit better after his smash-up in the Belgium Congo. Letters should be addressed to him c/o Lecture Films, 4. Bloomsbury Place, W.C.1.

* * *

A. Kingston, who is still working on the photographing of sound, has a talking picture in his possession, recently taken, of Sir Ernest Shackleton making a speech. It should prove valuable to Kingston.

* * *

A St. Brown, Will Kellino's cameraman, is an expert billiard player. Last wek at the club he was in particularly good form, and I saw him make a number of very big breaks. He has just finished turning on the latest Gaumont production, the title of which is being announced shortly.

* * *

T. Scales has returned from Egypt. where he has secured a number of scoops for the Pathé Gazette. Scales has been doing a lot of travelling lately, having made one trip to America and back, another to Egypt, and a few other places too numerous to mention.

* * *

Will somebody assist a number of worried cameramen—why they should worry I do not know. They entered into an argument the other night about the De Brie camera, and not one of the eight men there could tell how many oil-holes there are in a De Brie; some say nine, some say less, but nobody seems to know the exact number.

* * *

There should be plenty of work for cameramen when Princess Mary is married on February 28. The topical firms are all making elaborate preparations for the event. And they will, no doubt, require a number of extra men on the job.

* * *

I have just seen the first issue of a new house organ being issued by the Topical Budget. One of the most amusing items in the issue is a cartoon showing Topical men at work. There are also a number of other cartoons, photographs and articles, which all make interesting reading matter.

# NOT "THE TYPE"

## *by* MAISIE MARCELLE

You awaken in the morning
Feeling ready for the day;
You've powdered, scented, and appear
In very best array;
Then start your rounds by calling on
The famous Sidney Jay.

You gallop up the creaking stairs:
When he sees you appear
He murmurs: "No, you're not the type,
I'm very sorry, dear.
We wanted dark girls yesterday;
Now, why were you not here?"

So, cheerily you turn to go,
As if you did not care.
"I'll go along to Walthamstow,
Perhaps they'll want me there."
When you inquire you're gently told
They only need a bear.

You wander on, in sheer disgust,
And then a pal you meet.
She says they want someone like you
Along at Rupert Street.
"You're sure to get the part, my dear,
You're looking awfully sweet."

At last you reach the office door,
And murmur timidly:
"Miss Got-Thebird has told me
You want someone just like me."
A man yells out: "You're just too late,
We close from two to three."

"But listen, miss," he whispers,
About to start a chat;
"I hear they're needing crowds along
At number twenty flat."
You call at number twenty, where
You're told you're much too fat.

To try to get a "heavy" part
You seriously begin.
The doorkeeper says solemnly:
"I cannot let you in.
The lady must weigh fifteen stone;
I fear you're much too thin."

When home, at last, you start to sup
On Gorgonzola ripe,
A little beer, your heart to cheer,
And onions à la tripe.
In bed, upstairs, you say your prayers:
"PLEASE, GOD, MAKE ME THE TYPE."


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—⊠—

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Write to the HON. GENERAL SECRETARY


# CLUB CLATTER

## *by* CLATTERBOX

The worst instance of club clatter was heard last week, when the lift broke and smashed four dozen plates!

* * *

And what everybody is wanting to know is exactly what unutterable (and unprintable) words were accounted for by George Ridgwell's purple face when he was called from a game of bridge to argue a lady member into recognising the rule that her child could not be admitted to the Club.

* * *

The Executive Committee has received a rude shock to its paternal pride. It had persuaded itself that there was nothing in London that could compete for attractiveness with the Club. Last week Phillip Hewland set out from his home for the Club. There was a breakdown on the tube. He got out and walked. *En route* he passed a church. The organ was playing. The choir was singing hymns. Evidently unable to withstand the attraction Phillip entered. And there he remained. The Club saw him not, that night!

* * *

During the week the Club has been visited by several prominent people, including our Vice-President, Colonel H. C. Bromhead, who lunched here with Reginald Bromhead and Bernard Bromhead. Other visitors included Major Bell (F.P.-Lasky) and Walter West.

* * *

The General Secretary asks me to announce to-night (Saturday) there will be a Club dance for members only. The dance will commence at 8.30 p.m. and end at 12.0 a.m. and will be preceded by a special à la carte dance-dinner served at 6.30 p.m., at the usual prices. There will be no charge for admission to the dancing, the music for which will be supplied by a jazz band.

* * *

To-morrow (Sunday) evening at 8.30 an informal concert is being organised by Harry Worth and the Entertainments Committee. This will be held immediately after dinner in the general lounge, and an excellent musical program is being arranged. Members are urged to attend these functions, as they have been arranged with the idea of providing members with appropriate entertainment in their own Club.

* * *

For the month of February a comprehensive syllabus has been arranged by the Entertainments Committee, of which Rex Davis is a capable chairman. On each Saturday a dance will be held; particulars of the dances on February 11, 18 and 25 will be announced later. On Sunday, February 12, a whist drive is being arranged and another on Sunday, February 26. At present there will only be accommodation for 48 players, and those desirous of joining at the tables should hand their names to the Secretary at once. The tickets for the whist drive are 2s. 6d. each, and the prizes (in cash) will be proportionate to the amount subscribed. On Sunday, February 19, another concert will be held. Members should keep Saturdays and Sundays open for the purpose of spending jolly evenings.

* * *

By the time these words appear in print Membership Cards and Books of Rules will have been sent off to all members, who are instructed to make themselves conversant with the rules, as ignorance will not be accepted as an excuse for breaches. Particularly is the attention of members drawn to Rule ix. par. (e), in which it is made a penal offence for any member to approach a director for the purpose of soliciting an engagement.

* * *

I have heard considerable discussion among the members on the lounges as to the ladies' rooms on the third floor. Some want them thrown open to men members and others desire them kept as they are. It will be interesting to watch developments.

## BRIGHTER LONDON

By FREDA KAYE.

Some folks say London is so dull,
One might as well reside in Hull.
This statement may be true or not,
It can't apply to us—we've got
Our Club.

On Sundays we would once have said:
There's nothing doing, we'll stay in bed.
But now we rise, nor heed the skies,
And haste along to where Time flies—
Our Club.

In converse gay we sit all day;
The evenings brightened up with play.
Oh! London's anything but dull:
I'll bet they wish they had in Hull
Our Club.


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## WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOKE, EVA: 7, Treborough House Gt. Woodstock Rd., W.1. Mayfair 871

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St. Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A. Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN EVA: 39, Gloucester Gdns., W. 2. Park 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK, 53, Coldharbour Lane, Camberwell. S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY: 24, eveland Road Barnes, S.W.13.

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.

*Extra lines*, 1s. per insertion.

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "Mord Em'ly."

Welsh-Pearson—Starring Betty Balfour and Rex Davis—Directed by George Pearson—Scenario by Eliot Stannard—Photography by Emile Lauste.

ALL engaged on this production have combined to make the best British film of the week. It makes a fit mate to those other products of the same stable, although there are defects which tend to mar the production and detract from its possible excellence.

* * *

George Pearson again reveals himself as an artiste. His direction obtains from his players the best that is within them.. Certain isolated incidents are wonderful pieces of screencraft. The fight scene has been excellently staged and the crowd well handled; but the introduction of Betty Balfour into every scene throughout the production is sometimes at the expense of the continuity.

* * *

Certainly Betty Balfour is a comedienne of the most refined type, but her too frequent appearances tend to overweight the play. Her movements and manner are excellent for the type of work, but her facial expressions are not delicately mobile enough to depict those soul-emotions so necessary to a stirring drama of East End life.

Rex Davis scores a great hit, despite the fact that his opportunities are not of the best. He is an athlete and an actor; these two qualities he combines to great effect.

Elise Craven fails in her part, but Edward Sorley submits an excellent performance.

* * *

Pett Ridge's novel ought to have made a better scenario than it appears to have done. In the process of conversion from book to script the drama has been reduced to a minimum, and in its place a somewhat belaboured character study is offered.

The technical properties of the production—lighting, sets and photography—are beyond reproach. Emile Lauste has done his best work with production; he stands revealed as a kine-cameraman of the highest rank.

SUMMARY.

DIRECTION: Artistic and good.
LEADS: Very good.
SUPPORTS: Excellently cast and played.
LITERARY: Defective.
INTERIORS: Adequate.
EXTERIORS: Well chosen
LIGHTING: Commendable.
PHOTOGRAPHY: Highest quality.

### "Sinister Street."

Ideal—Featuring Maudie Dunham, Amy Verity and John Stuart—Directed by George Beranger—Scenario by George Beranger and A. O. Walton—Photography by William Shenton.

GEORGE BERANGER and A. O. Walton were given an exceedingly difficult task when they were told to adap "Sinister Street" to th screen. The film bears only a very slight resemblance to the original story, for it would be impossible to have made a film of it otherwise.

* * *

For the most part the acting is bad and exaggerated, but this seems to be more the director's fault than the artistes'.

John Stuart has been badly handled with the result that he is very unnatural. He gives promise, however, of better work, if given a proper opportunity.

Amy Verity gives the best piece of characterisation; a highly successful screen career is assured for her. Maudie Dunham is lifeless.

* * *

The best has been made of the scenario, but "Sinister Street" is a difficult book to translate to the screen. The situations have not been well explained and the sub-titles have been too liberally handed out.

* * *

William Shenton can be depended upon to get good photographic results. Those who see his work in this film will not be disappointed in him.

SUMMARY.

DIRECTION.—Uneven.
LEADS.—Of average quality, with Amy Verity outstanding.
SUPPORTS.—Adequate.
LITERARY.—Continuity and scenario are both up to standard.
PHOTOGRAPHY.—Good.
LIGHTING.—Good.
EXTERIORS.—Good.

### "Tense Moments with Great Authors."

Masters—Featuring well-known stage stars—Directed by George Wynne, W. Courtenay Rowden and H. B. Parkinson—Photographed by Theodore Thumwood.

MASTERS has put out another series of novel films, which will become as popular as the Song series. Each picture has been well directed and gives no impression of haste or incompleteness.

* * *

Lyn Harding gives a fine performance as Svengali, Hilda Moore is excellent as Sapho, Ivan Berlyn's acting as Fagan is beyond reproach, and Ethel Irving in "La Tosca" gives another wonderful exhibition of histrionic ability.

* * *

The scenarios have been well written and the story is cleverly worked up to the big scene.

There is not, as might be expected, a too abundant use of sub-titles.

* * *

The photography and lighting, by Theodore Thumwood, is of a very high standard.

SUMMARY.

DIRECTION.—First-rate.
LEADS.—Excellent.
SUPPORTS.—Of a high standard.
LITERARY.—Scenarios well written.
INTERIORS.—Adequate.
EXTERIORS.—Adequate.
LIGHTING.—Very good.
PHOTOGRAPHY.—Admirable.

## TRADE SHOW GUIDE

The first Hepworth production to be Trade shown this year is

"SIMPLE SIMON."

The story is an original one, by W. Courtenay Rowden and Henry Edwards.

Henry Edwards is also responsible for the direction.

The cast includes Henry Edwards, Chrissie White, Mary Dibley, Henry Vibart and E. C. Matthews.

TRADE SHOW: New Gallery Kinema, Regent Street, on Thursday, February 9, at 11 a.m.

"THE HOUSE OF PERIL."

Kenelm Foss is responsible for the direction. Fay Compton plays lead in a cast which includes A. B. Imeson, Thomas Canning, Roy Travers, Madeline Seymour, Flora Le Breton, Irene Tripod.

TRADE SHOW: Shaftesbury Pavilion, Shaftesbury Avenue, on Thursday, February 9, at 11 a.m.

# "ALICE IN FILMLAND"

*by* HUGH E. WRIGHT.

Hugh E. Wright, in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we are able to reproduce, in serial form, one of Hugh's literary effusions.

CHAPTER VI.

"Now a little powder, and you're absolutely the real thing," he went on, powdering her face with a very dirty powder puff.

"Wasn't I the real thing before?" asked Alice, when she had got sufficient powder out of her mouth to use it for speaking with.

"Nothing like it!" said the little Comedian. "And I'll give you a tip; if you want to be a success on the kinema, be natural. Come along!" And he trotted her out to the Director again.

Then—as Alice said to her sister afterwards—everything seemed to happen all at once, backwards, with long waits between the bits.

The Director made her do all the things she'd ever done in Wonderland, all in the wrong order, and whenever she began to be interested in a bit, he told her to "fade out." Every time she was natural, he told her to act, and every time she acted, he said, "For God's sake be natural!" It seemed to go on for months and months. She came out of rooms, weeks before she had gone into them; she got up from the table before she had sat down at it; and all the time the little Comedian hovered round her, giving her bits of advice.

"Always remember what you wear," he said once.

"How can I?" said Alice, almost in tears. "I believe I've even forgotten who I am!"

And the waiting! The dreadful, dismal, deadly waiting between the bits! They waited for the sun to come out, and when it came out, there wasn't any film in the camera, so they waited for it to go in again; they waited for the Director; they waited for the Cameraman; they waited for everything and everybody. Once they actually waited for Alice, who had been forgotten in a corner somewhere. They must have waited a long time, Alice thought, for when they did find her, the Director had learned a whole lot of new words Alice had never even heard before.

And the Director altered so. Once he'd seemed quite friendly, Alice thought, but later, when she asked him why "Iris" didn't come, when he kept on calling for her, he snapped her up and said: "Oh, for the Lord's sake mind your own business. If everybody minded their own business in this world, we'd get on quicker."

"If Christopher Columbus had minded his own business," said Alice, "you'd never have been discovered. And I wish he had, so there!"

However, there is an end to everything, and one day the Director came to her and said: "That's the last bit. All we've got to do now is to cut you and join you up, and then I reckon we got the World's masterpiece."

Alice went back to her little room—she had a room of her own now—with a sense of relief. Of course, being cut and joined up sounded painful, but in this queer world things often weren't so bad as they sounded, and she was getting quite philosophical.

As she went into her room, she saw a bottle on the table facing her. She picked it up curiously. On the label were the words, "DRINK ME!" in capital letters.

Of course, with Alice's experience in Wonderland and Filmland, there was only one thing to be done. She did it.

*(To be continued.)*

# "HOW ARTISTES SPOIL THEMSELVES"

Referring to the article by Max Roma in the Club Number under the above heading, Stephen Wing, an artiste, writes:—

"From friends representative of all sections of the profession I have gathered that an agent steps without his province in administering a rebuke to those upon whom his livelihood ostensibly depends. When a person generalises it is difficult to refute these aspersions without calling down the old adage about the cap that fits.

"Nevertheless, we think that office notices are preferable to journalistic jaunts.

"Another remedy in the agent's hands is a polite, but firm, request that these displays of bad form be not indulged in. It may require a little more nerve to administer the rebuke direct, but it would be more manly than sheltering behind a literary effort which casts a slur on all artistes.

"It is as well to look at a subject from all points of view before dashing into print. And in all probability Mr. Roma had no desire to give offence."

Schoolmaster Roma chastises the Artiste-Scholar

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Associated Exhibitors.**
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constanee Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Fifteenth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Five-reel feature.
STAGE: Cutting and Assembling.

---

FILM: "A Will and a Way."
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
STAGE: Seheduled.

**Big Four Famous Productions.**
ADDRESS: Gaumont Studios, 59, Limo Grove, Shepherd's Bush, W.12.
FILM: "Potter's Clay."
DIRECTOR: Grenville Taylor.
STAR: Ellen Terry.
SCENARIST: Langford Reed.
CAMERAMAN: Robert Dykes.
STAGE: Completed.

**Captain Kettle Films**
ADDRESS: 64, Curzon Street, W.1.
FILM: "The Adventures of Captain Kettle."
DIRECTOR: Merriek Milton.
STAR: Captain Kettle.
TYPE: Drama.
STAGE Starting.

**Davidsons**
FILM: Not announeed.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveliegh.
STAGE: First week.

**Famous Players-Lasky**
ADDRESS: Poole Street, Islington.
STUDIO MANAGER: Major C. A. Bell, O.B.E.
FILM: "The Man from Home."
DIRECTOR: George Fitzmauriee.
STAGE: Cutting and Assembling.

**Gaumont Film Co.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: Not titled.
DIRECTOR: Will Kellino.
STARS: David Hawthorne and Flora Le Breton
CAMERAMAN: A. St. Brown.
TYPE: Drama.
STAGE: Cutting and Assembling.

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
CAMERAMAN: Basil Emmott.
TYPE: Super produetion.
STAGE: Casting shortly.

**Hardy.**
ADDRESS: 13. Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Starting.

---

FILM: "The Lion's Skin."
STAGE: Scheduled.

---

FILM: "Bardeleys, the Magnifieent."
STAGE: Seheduled.

**Kenneth Graeme Film Syndicate**
ADDRESS: 2-3, Ceeil Court, W.C. 2.
FILM: "The Hypnotist."
DIRECTOR: Kenneth Graeme.
CAMERAMAN: Perey King.
STAGE: Seheduled.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Lonely Lady of Grosvenor Square."
DIRECTOR: Frank Crane.
CAMERAMAN: Geoffrey Barkas.
STAGE: Seeond week.

---

FILM: "The Little Mother."
DIRECTOR: A. V. Bramble.
STAR: Florenee Turner.
TYPE: Drama.
STAGE: Seventh week.

---

FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
CAMERAMAN: Wm. Shenton.
TYPE: Comedy.
STAGE: Third week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Modern Song-story Pictures.
DIRECTOR: H. B. Parkinson and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: One a week.

**Milo Films**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
TYPE: Two-reel Comedy.

**Seal.**
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STAR: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Drama
STAGE: Cutting and assembling.

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GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
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TYPE: Oriental Drama.
STAGE: Seeond week.

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STUDIO MANAGER: J. Grossman.
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Eleventh Episode.

---

FILM: "Running Water."
DIRECTOR: Mauriee Elvey.
STAGE: Seheduled.

**Thompson Productions.**
FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Third week.

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*The Motion Picture Studio, February 11, 1922.*

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Vol. I.—No. 36 Saturday, February 11, 1922. FOURPENCE

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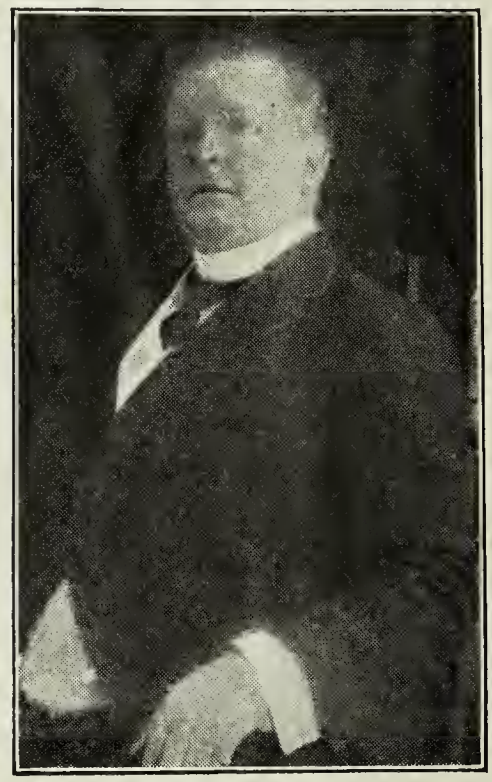

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## WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

BEGG, A. GORDON: 197A, Latchmere Road S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOKE, EVA: 7, Treborough House Gt. Woodstock Rd., W.1. Mayfair 871

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CANNING, THOMAS: 24, Gt. Quebec St. Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

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LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

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LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

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Vol. 1. No. 36

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Feb. 11, 1922

*William Desmond Taylor.*

WITH the special significance for the conditions in Los Angeles which the murder of William Desmond Taylor has, we are not concerned. It is the loss of an Englishman who was an outstanding figure in production which we deplore. Taylor was by birth Irish, by education English, and by temperament international. Still a young man—for he was only forty-five at the time of his death—Taylor had had a life more full than is granted to most men. When he was barely nineteen he took to the stage in face of family opposition, and played in "The Private Secretary." He was young when he went to Canada, and there seems to have been everything—business man, gold-miner, backwoodsman, traveller. His screen career began with Ince, and he worked later for Vitagraph, Favourite Players, Morosco, Pallas (for whom he directed "The Parson of Panamint," amongst other pictures), Fox (where he directed "The Tale of Two Cities"), and Artcraft, in which he was Mary Pickford's director, and produced "How Could You, Jean?" and "Captain Kidd, Junr." He joined the Canadian Air Force during the war, and, coming to this side, saw service in France up to the Armistice. It was about May, 1919, when he returned to America and joined Famous Players, directing "Huckleberry Finn" and other films. He was the president of the M.P.D.A., and had directed at some time or another most of the stars. The names of Betty Compson, Ethel Clayton, Agnes Ayres, Elsie Ferguson, Constance Talmadge, Vivian Martin, Louise Huff, and Mary Pickford come to mind offhand. He had a strange career, and he was a likeable man, and, though the ghouls who are raking over the ashes of his dead past may find ugly things, let us remember of him one thing and forget the rest—his art.

* * *

*More Production.*

IF only half the current rumours are true, there will be a lot more picture making in the near future than there has been in the recent past. Guy Newall has begun, Donald Crisp is credited with intentions, the Robertsons likewise, Samuelson is declared to be starting again, all the regular producing organisations will soon be again at work, and there are stories of new developments and expanded finance. So long as the tendency is upwards to bigger ideas, better pictures and broader minds, there is no reason why this country should not be definitely put on the map as a maker of world-pictures. There is a way in which it can be done, a way which is both simple and hard. It is by making pictures for the world instead of only for the home market. It is the difference between true economics and false economy.

* * *

*Anglo-Saxonism.*

IN the past a tradition has arisen which has revealed itself in the thoughtless remark: "When you make films, make them with an appeal to the American public." The idea being that for a production to sell in America it must possess definite and distinct Americanese. This is a half-truth. The whole truth is this: British, Americans and Colonials are all of

¶ GOOD PICTURES
Are essential
If production is to progress
In this Country.

¶ GOOD ART
Is an essential
To good pictures.

¶ GOOD BUSINESS
Methods must support
The Art.

¶ GOOD RESULTS
Achieve themselves
If both the Art
And the business
Is good.

the Anglo-Saxon race, and have identical likes and dislikes. There is no very pronounced difference between the British and American preferences and prejudices; therefore there is no necessity to make films with a distinctive American or distinctive British or distinctive Colonial appeal. Wherever the Anglo-Saxon race is (and this means 80 per cent. of the world's film markets) there is the same humanity, there are the same deep inherent emotions and sentiment. To capture the whole Anglo-Saxon market, film-producing units must appeal straight to the heart of the typical Anglo-Saxon. And the typical Anglo-Saxon prefers, in his entertainment, a little excitement, a little thrill, a little romance, but a great deal of real-life human interest. True, the American is a trifle more superficial in his emotions—they are more readily stirred and his sentiment more easily agitated—than the stolid, solid Britisher, but it can be taken as an established fact that the simple sentiments of the human heart are the same wherever the English tongue is spoken. Producing units need to make high-quality films that will overcome the criticism of the most captious Britisher, and he will find that such films will also please the critical American.

* * *

*"Open Arms" and a Closed Mind.*

THERE is, as some people in the studios may be aware, an organisation in America called the Selznick Company. It produces pictures. Sometimes they are rather good pictures. It also produces other things. For example, Myron Selznick was recently over here on a visit and looked after by Louis Brock. And it is a pity that Brock did not go on looking after little Selznick when he got back to the States, if only to save him opening his mouth so wide, that he put both feet and half his body in it. According to the *M.P. World*, a reputable American trade paper, Myron says that England is an impossible place in which to produce pictures, and that there are not locations or scenes which lend themselves particularly to the making of pictures. Of course, we haven't any Barbary Coast or Bowery, nor even a Los Angeles—thank Heaven!—but even this poor little island has a few beauty spots. But maybe they don't measure up to Myron's æsthetic taste.

* * *

*And From Them . . . !*

MYRON says, too, that there's a lot of feeling here against America, and especially against American films. No, little one, the feeling, such as it is, is against *bad* films, wherever they come from. Of course, as most films come from the United States, that country gets the biggest share of knocks. But that's the price of empire, Myron. Another thing he says is that as we cannot outdo America, we are anxious to see someone else do so, and that in consequence our producers are welcoming German films with open arms. Really, Myron must be a queer dog. If he objects to being so described, we withdraw the dog, because he'll grow. In passing, we wonder just how many British pictures he has seen, how many British directors he has talked to, and—well, generally, what he knows about it, anyway.

# "A GOD IN PAIN"

## Henderson Bland Champions the Cause of Kinemas

M. Diaghileff, in the *Observer* of January 29, had some hard things to say about the kinema. M. Diaghileff comes along and tells me that he thinks it is beyond contempt and that it is "threatened, like the Tango and other fashions, with perishing!"

But is it perishing? I venture to think not. It is slumbering on its strong right arm, and I believe that it will wake like a god in pain and throw off the vulgar and absurd shackles that encumber it to-day. It will rise to rank with an art so important as the Russian Ballet.

Tolstoy in his wonderful book, "What is Art?" quotes over a hundred definitions of art from the greatest writers, and none of them quite agree, so I will not attempt a definition. Talking of the routine of the kinema, M. Diaghileff says:—"It was necessary to have Titans like Wagner, Debussy and Moussorgsky to devote their lives to fighting against this theatrical routine. And with the present condition of the kinema I cannot calculate the dimensions of the Titans whom it would be necessary to engage for a similar combat."

Let us invite such Titans as M. Diaghileff, Leon Bakst, and Eugene Goossens into the arena to help us out of the morass into which we have fallen. Think of the thousands spent on certain productions and then think of the results. Any fool can see that they are not works of art—can see that they are hopelessly inartistic. M. Diaghileff has two ugly flings at two recently exhibited films. One I did not see, the other I saw in the company of a well-known dramatist who knows both the French and English drama, and we both agreed that the scene "where a lady floats on a block of ice" was one of the most stupendous things ever seen in a theatre. The story of the film is an old, old story, but so for that matter is the story of "The Sleeping Princess," with perhaps a little more age to its credit. It is the handling of the story that matters. M. Diaghileff knows that as well as Shakespeare knew it when he was handling some of his sorry plots.

M. Diaghileff says:—"The kinema should be a great medium for artistic propaganda." Quite so, but why drag in propaganda? What might not D. W. Griffith working in co-operation with such men as M. Diaghileff and Leon Bakst accomplish? M. Diaghileff says:—"Unless the kinema becomes a work of art it must die of anæmia, and for it to become a work of art it must follow the laws which have governed all art. It might enrol in its behalf artistes who alone can create works of art. I know from personal experience that all great artistes are attracted to the kinema."

I know that, too, because I have talked the matter over with several of them, but what inducement is there held out to them to make it possible to enlist their services?

M. Diaghileff goes on to say:—"At the present moment every actor who fails in his profession becomes a kinema performer. Nowhere is it understood that it is essential for the kinema to have a technique at least equivalent to that of a great dancer. To make a beautiful gesture on the screen involves, if anything, rather more artistic responsibility than to dance a pirouette on the stage. But at the present time there is this distinction: the dancer has studied his pirouette for ten years or more, whereas the kinema performer had not even thought of his gesture."

I thank M. Diaghileff for having said this; it is a very great compliment to the kinema, and every film artiste who takes his or her work seriously should be grateful to him for having said it. I should like to see that sentence written in letters of gold in every studio.

Perhaps I may be pardoned for giving the history of a gesture that I used in the rôle of the Christus in the film "From the Manger to the Cross," when playing the scene in the Garden of Gethsemane in Jerusalem. Many years ago I was struck with the following passage in the book entitled "Actors and Acting," by G. H. Lewes. It refers to the acting of Edmund Kean in Act III. in Othello:—"When shall we see again—that Oriental and yet most natural gesture, which even in its naturalness preserved a grand ideal propriety [for example, when his joined uplifted hands, the palms being upwards, were lowered upon his head, as if to keep his poor head from bursting], that exquisitely touching pathos, and that lurid flame of vengeance in his eye?" For years, though I played many Shakespearean parts, I never had one where I thought I could employ this gesture with propriety, but I practised it assiduously and then my great opportunity came. I used it in the agony in the Garden of Gethsemane.

So you see that sometimes a humble "kinema performer" avails himself of the great tradition. I have a feeling that many directors have a contempt for the actors who interpret parts for them. Anyone will do so long as he is the type.

# INTERIOR EXTERIORS

P. M. M. Rogers, who, as a former member of the Star Publicity Co., edited many of the Swedish Biograph and other pictures in this country, has just returned from New York, where he has been working with Cosmopolitan Productions.

What got me more than anything else in the American studio, he says, was the wonderful accuracy with which complete exteriors were built on the floor. Whole streets, with stores, pavements, fire-hydrants, and the like, are constructed to get the exact type of location desired by the director. They are by no means jerry-built affairs of paint and canvas, but solid wooden structures which an army of carpenters and glaziers take days and weeks to erect. One of the most interesting features in one studio I visited was an immense sky-dome. It had been discovered that the usual canvas drop, no matter how tightly stretched, was apt to show wrinkle shadows when under the eagle eye of the camera, and the big structure was put up to eliminate this factor.

Many people probably consider this method of working a mere example of "useless American expense," but when one realises that it is possible to shoot exteriors no matter what the weather outside (and it changes quickly enough in New York), that both artistes and director can work unhampered by the "star-gazing" public, that travelling expenses are eliminated, and that a crowd can work all day instead of only a few hours if the weather breaks—that you can take your scene when you want to, not when you can—then the outlay will be found to be well worth the while.

Naturally, these "interior exteriors" require very careful lighting, as the shadows cast by trees, etc., must be natural but batteries of sunlight arcs played from an overhead gallery aid the customary banks and shoots, giving either brilliant summer or winter's gloom as is desired.

# TOPICALS— HERE AND THERE

Although most of the American studio cameramen are comparatively well known here in England and their methods are spoken of by us all, the American topical man has hitherto been almost unheard of. It remains for Henry Saunders, editor of the "Pathé Gazette," to throw a little light on the methods of the American topical man, as compared with the style of our own topical kine. photographers.

Mr. Saunders has just returned from a six weeks' stay in America, where he has been filming the Washington Conference for his firm. During that time he has associated himself with the topical men of America, and has studied their methods very carefully.

The American topical is almost as important as the feature film in picture house programs. It is issued twice a week, in the same way as ours, but is invariably one thousand feet in length. It contains a great deal of explanatory sub-titles, and, where the cameraman has been unable to secure a picture of an event, a cartoon is shown, with various illustrations and statistics.

The Americans seem to favour the stunt story rather than one with some real news value. They prefer to see a man climbing bridges, or jumping from aeroplanes rather than to have photos of big events.

They do not seem to worry about the events being out of date. The topical over there goes to press at a certain hour, and no matter how important a story is, it must wait until the following issue if it does not come in at the appointed press time. We are more up to date with our topicals in this country. There is, of course, no set time for going to press here. A topical must wait for an important story, and so we find it no uncommon thing to have events showing which happened on the previous day.

The Americans have done away with exclusive rights; such a thing does not exist there. Thus a great deal of rivalry between cameramen and firms is avoided, and the cameraman seems to take a delight in helping to get a good position for his brother cameraman, even if he belongs to the rival firm.

Monthly police passes are issued to all topical cameramen. The Americans have accepted the movies as part of their national life, and a cameraman causes no excitement whatever when he appears in the street. The Government co-operate with the topical firms and see that they are looked after in every possible way.

Cameramen, by reason of their police passes, gain admittance to otherwise inaccessible spots. England might take a hint from the way the American police treat the cameraman. A great deal of time, trouble and worry could be saved if only the English police would supply topical men with more facilities for filming. The Americans have their permits sent to them monthly without even having to apply for them.

As an instance of the co-operation between the Government and American photographer, Sunlight arcs were allowed to illuminate the Washington Conference, for three minutes, while it was actually in session, and the cameramen were admitted to photograph the scene.

Mr. Saunders was wonderfully well received by the Americans, who went to a great deal of trouble to assist him in every possible way.

# High Lights

## Intimate Studio Gossip

Lunched with Fred Le Roy Granville at the Club and was very interested to hear of the excellent proposition with which he has come over. This is nothing less than a signed contract with the W. W. Hodkinson Corporation—one of the leading renting organisations in America—who undertake to handle in America any picture that Mr. Granville makes in England. This strikes me as being a wonderful opportunity for the introduction of good British pictures into America, and as the publication of this paragraph is the first announcement of this proposition there is a "fair field and no favour" for all and any to get in on this excellent opportunity.

* * *

It would be interesting to know exactly how many people in the studios have scrapped "Put and Take" and have turned their sporting proclivities in the direction of "Odds On." This is the latest top game and I have noticed parties playing it at three studios that I visited this week. The top has six sides inscribed with the names of a well-known horse and this part turns independently of the upper portion which bears the odds.

* * *

It is not generally known that Alban Atwood, who was one of the band of "British Actors" at Bushey, is the son of a famous father. During the Tichborne case Dr. Atwood was co-bail with Lord Rivers for the gigantic claimant, and as he himself scaled over 28 stone he was frequently mistaken for the central figure in the case. Alban was leading man in Sir John Hare's company, and also figured prominently in W. S. Penley's production. His heart is still in film work in which he has considerable experience as a player of aristocratic parts.

* * *

At last things are on the move and the producing business is slowly starting on its big offensive, which should be at its height during the summer months. Gaumont has just started a special super film; Davidson started work on a new film last Wednesday; George Clarke has engaged most of the cast for "Boy Woodburn," in which Guy Newall and Ivy Duke are starred; John Gliddon is getting busy for his next production, "The Lark's Gate"; Maurice Elvey and his company have started work at Stolls for Welsh Pearson Martin-Thornton is making final preparations for the new film in which Victor McLaglen is starred; Ideal is busy at Elstree where three directors are working; George Ridgwell is still on the Sherlock Holmes series; Hepworth is busy and Granger-Binger has taken on an extra director. So why worry?

* * *

In order to enable readers to obtain full benefit from the STUDIO, we have arranged for the paper to go to press a little earlier. The latest time, in future, for editorial copy is Wednesday morning, and for advertisements, Wednesday noon. The paper will in future be mailed to subscribers on Friday, and be on their breakfast tables on Saturday. And—remember—the surest plan for obtaining the STUDIO is to send a postal order for five shillings to this office, when it will be sent, post free, for three months.

* * *

The production of "The Further Adventures of Sherlock Holmes" proceeds apace, and George Ridgwell is already filming the thirteenth of the fifteen two-reel episodes. The first of the series to be released will be "The Adventure of Charles Augustus Milverton," on March 27. Eille Norwood should enhance his popularity with the public both by reason of his wonderful personation of Holmes and by reason of his ability, as Holmes, to disguise himself as effectively as ever that hero of detective fiction did—although Eille Norwood has to contend with a difficulty which was utterly unknown to the sleuth of Baker Street, viz., the difficulty of superimposing every disguise he adopts over his make-up as Sherlock, which is almost a disguise (for the accomplished actor) in itself.

* * *

Guy Newall has led rather a crowded existence since his recent return from America, and he looks like having to hustle for some little time to come. For "Boy Woodburn," the George Clark film version of Alfred Olivant's novel, is to be released by Stoll on May 1, and up to last Friday not a single "shot" had been fired at the picture. Having got "Beauty and the Beast" finished for Jeffrey Bernerd in time to be presented at the Alhambra as a very comic curtain-raiser to "The Sign on the Door," however, he has now set to work on "Boy Woodburn," and is confident that he will get this film finished in good time. Fortunately, the picture consists almost entirely of exteriors.

* * *

In the advertisement on Max Roma's page last week, the telephone number was given wrongly. Artistes and directors should make a note that the 'phone number of the Fryer and Rodger Agency is Regent 3282.

* * *

While I am always ready to appreciate enterprise, I really feel that John Gliddon could have found among his British comrades an ingenue for his next International production. Doris Eaton may be clever and ideally suited to the part, but I have an idea that we have just as clever and just as suitable actresses already in this country without the necessity of Gliddon going to America to find Miss Eaton, whom he has brought back with him, and who proceeds to Egypt next week to commence work on the production. Because of the existence of the V.A.F., the variety artistes would not stand such an invasion, but so long as kinema artistes are unorganised I suppose they must grin and bear it.

* * *

Writing last week I referred to George Pearson's discontent with his own work, and stated that great men are never satisfied with their work. This week comes confirmation. Because of the objections made in the *Kinematograph Weekly* and the STUDIO, Mr. Pearson has gone to the very considerable trouble and expense of re-taking the scenes objected to with an artiste in an entirely different make-up. Only a truly great director would make such a frank admission, and George Pearson stands congratulated on his greatness.

* * *

It is good to hear that at least one British film company is kept so continuously active that even Sunday has to be embraced into its working days. The Masters Studio, at Teddington, is busy on its second series of Song Pictures, the first proving such a popular success that the public, like Oliver Twist, is asking for more.

Megaphone

# Where they are and what they are doing

Lewis Waller will appear in Stoll's new feature "Running Water."

Constance Worth has a leading rôle in "A Bachelor's Baby," the new Davidson film.

Doris Eaton is playing in "The Lark's Gate," the new International Artists production.

Adrienne Moncrieff is undergoing her second operation at the Chelsea Hospital for Women.

Haidee Wright is playing an important part in the new Davidson film, "A Bachelor's Baby."

Lawford Davidson is mentioned as one of the leading artistes in "Running Water," the new Stoll film.

A. V. Bramble has had to hold up the production of "The Little Mother," as a result of his accident.

Jack Hobbs appears in a principal part in the new Ideal production "The Lonely Lady of Grosvenor Square."

Adeline Hayden-Coffin is playing the grand dame part in John Gliddon's next production for International Artists.

Julian Royce appears in "Running Water," the new Stoll production, upon which work was started last Thursday.

Tom Reynolds is one of the featured names in the cast announced for "A Bachelor's Baby," the new Davidson film.

Maurice Elvey will take his company to Switzerland to direct the exteriors shots of "Running Water," his next production for Stoll.

Rolf Bennett is the author of the book, "A Bachelor's Boby," which Davidson is making the subject of its next film production.

A. Bromley Davenport is one of the artistes mentioned as playing the leading rôles in the new Stoll subject, "Running Water."

Betty Faire is being featured in "The Lonely Lady of Grosvenor Square," a new film now being made at the Elstree studios of Ideal.

Malcolm Tod commenced work in "A Bachelor's Baby" with Davidsons' last Wednesday. He plays the leading rôle, that of a young naval officer.

P. M. M. Rogers, film editor, scenario writer, and publicity man, has just got back from New York, where he has been working for Cosmopolitan Productions. Although he has several plans on hand, he will be glad to hear from any former clients, as he is eager to get into harness again.

Madge Stuart is starring in "Running Water," the new Stoll production.

John G. Cox will film "Running Water" for Stoll.

Basil Emmott will turn on "Byron" for Gaumont.

Evelyn Brent intends returning to America for a holiday.

Horace Wheedon is photographing "The Little Mother" for Ideal.

Guy Newall is directing the new George Clarke film, "Boy Woodburn."

Leslie Eveleigh is photographing "A Bachelor's Baby" for Davidson.

Ivy Duke plays lead in "Boy Woodburn," the new George Clarke film.

Peggy Hathaway has completed her part in the new Big Four production, "Potters' Clay.

Fred Groves is the star of the new Ideal Production, "Master of Craft," a story of the sea.

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Wyndham Standing intends sailing for the States during next week.

Jose El Kama has been playing for Thompson Productions in "The Romance of Old Bagdad."

Theodore Thumwood is photographing "Trapped by Mormons" for the Frederick White Co.

Sydney Folker is working with a new firm called Quality Films, which will make a number of one-reel subjects.

Cecil Morton York is appearing in the new Frederick White Company's picture, "Trapped by Mormons."

Evelyn Brent plays one of the leads in "Trapped by Mormons," the Frederick White Company's latest offering.

Olive Sloane is appearing in a leading rôle in "Trapped by Mormons," a new subject by the Frederick White Company.

George Ridgwell is directing "The Greek Interpreter," one of the newest Sherlock Holmes' episodes.

Wilfred Noy is directing "The Temptation of Carlton Earle" for C. Aubrey Smith Theatres at the Stoll studios.

Arthur Rooke started work on "A Bachelor's Baby" last Wednesday. He is directing this film for Davidson.

Amy Willard has an important part in "The Temptation of Carlton Earle," which C. Aubrey Smith Theatres is making.

C. Aubrey Smith is playing lead in the new C. Aubrey Smith Theatres' production, "The Temptation of Carlton Earle."

Gertrude McCoy is playing lead opposite C. Aubrey Smith in "The Temptation of Carlton Earle.'

Brooksbank Walton is playing Roubier in "The Temptation of Carlton Earle," now being made at the Stoll studios for C. Aubrey Smith Theatres, Ltd.

Captain Calvert is now casting "Byron," the big super production which he will make for Gaumont. He will be working on the direction of this film for three months.

Frank Miller is responsible for the scenario and story of the new Frederick White picture, Trapped by Mormons."

Lewis Willoughby appears in a leading rôle in the latest production of the Frederick White Company, "Trapped by Mormons."

H. B. Parkinson, of Master Films, is directing a five-reel subject for the Frederick White Company, it is called "Trapped by Mormons."

# POINTS OF VALUE

At a meeting of the Stoll Picture Theatre Club held on February 1, Wyndham Standing and Hugh Croise debated the topic of "What Constitutes a Good Picture?"

Wyndham Standing said the first essential was a good story and moreover a good love story.

Casting a picture is all important. The personalities of the actors must be attractive, for atmosphere is brought in with the first fade-in of the players. Experience has shown that the first fade-in of a character is decisive: its effect is irretrievable. All acting is character acting: there is no such thing as a "straight" part.

The director should take a scenario and regard it as a framework to which he must add his own artistic touches and original ideas.

Hugh Croise, whilst agreeing that good film production calls for a Catholic breadth of vision and a handling in the grand manner. He went on to say that the chief essentials of a good film were mainly simplicity and sincerity of acting: a sense of vision and of right proportion rather than money lavishly spent, luxurious setting· expensive dresses. He agreed, however, that British production was sadly hampered for lack of capital: but in spite of almost insuperable odds Britain is making some of the best films in the world. Although America has the markets to-day and is turning out the most attractive international all-round marketable films, yet it is by no means assured that easy capital and all that goes with it in the shape of first-class studios, technical detail, and apparatus necessarily means good pictures. For the most part it simply means showy pictures.

Turning to America, Hugh Croise said that the one standard of value in the U.S. was dollars. To be successful in America a picture must look costly. The settings and dressing must be elaborate. The type of picture that makes an irresistible appeal to American audiences is the mushy ultra-sentimental story, sprinkled with erring children and weeping mothers.

With regard to women, he agreed that the sophisticated screen "flapper" was peculiarly the product of America, without her counterpart in the world. On the screen this sophisticated type is a success, but while as a producer he might find it advantageous to have at hand girls of 18, capable of portraying the emotions of a woman of 40, as an Englishman he believed that our own more natural women, with their real knowledge, experience and stage technique, have not their superiors in the world.

"We are often told," he continued, "that we should make films for America, but it must be borne in mind that America is a big place and consists of masses not classes. The Americans are not interested in ancient castles, and the bulk of picture patrons glean their knowledge of the English language via an East side New York tenement quarters. Their vocabulary is as limited as their emotions. We can get into the American market just as soon as British capital is forthcoming to allow us to put on our pictures the mark of the dollar, which is the key to success in the United States."

When the meeting was thrown open for questions and discussion several speakers questioned Hugh Croise's views with regard to the American market, taking the view that with so much material at hand that is not only artistic but typically British, our producers should not attempt to imitate the showy productions that Americans can do to perfection. They should rather aim at giving America something different.

# NO FASCINATION IN FILMS

Teddie Gerard, who is (literally) dazzling all beholders in Andre Charlot's new version of "A to Z" at the Prince of Wales' Theatre, has nothing in common with those who divide their time between stage and screen, as she explains in the following special article:—

There is no similarity in the work, and, personally, I do not find a scrap of fascination in acting for the film. It is tedious, full of anti-climax and inverted situations. Such things are amusing enough in burlesque, as Mr. Buchanan does it in the "Green-Eyed Monster" sketch; but I hate the idea of being married and divorced (interior scenes first!), and then going off on my honeymoon with the man who threw me over!

It is hard to feel such situations when so much out of their sequence. Give me the natural spontaneity of the stage every time, where the cause precedes the effect.

The conditions under which a film artiste works, too, are not comparable with the straight-forward schedule of stage rehearsal. The director may summon you from your bed at six in the morning to catch the sunlight and keep you out of it until midnight for his gloaming effects. You are spirited away into the wilderness and possibly stranded there, inadequately clad and ill-provided with those good things which make for a contented mind, and probably do nothing the whole day. It rains, the sun sets and tempers rise. Then everybody looks just right for the death scene, but it is possibly the harassed directors' intention to get on with the "Bohemian revels by night."

For those who do not know the pleasures of the stage, the warming influence of the lights, and the stimulus of applause, and those who for some other reason do not agree with me, picture-making may be a great life, but I prefer the stage—the best is always good enough for me!

TEDDIE GERARD

# THE ARTISTE'S WORST ENEMY

## More Views from Representative Artistes

### *by* IRENEE CRAVEN

As the kinema profession is already overcrowded, I consider it is the vast herd of usurpers that is the genuine artiste's worst enemy. The titled personage seeking new amusement; unemployed typists or kitchen maids; bank clerks or chauffeurs, clamouring for crowds or small parts until something in their line turns up; the dreamy, screen-struck; or—one of the worst kinds, in my opinion—the stage star who, not being content to draw one salary or take their turn at being "out for a few weeks," push themselves into films on the strength of their names.

### *by* MILES MANDER

"The Artiste's Worst Enemy!" What pitfalls for the unwary. Really, Mr. Editor, you have not scanned the difficulties that bristle round the theme of such a treatise. You ask me my views, 'tis true, in sterling faith, and I acknowledge the intended compliment with gratitude born of modesty. In fact, the thought of possible publicity excites the very soul of my ambition, but, on the other hand, discretion screams so loudly that the voice of Truth, its rival, is perforce engulfed in the Babel of that conscience that makes cowards of us all. 'Tis possible, you see, nay probable, that this "worst enemy" of which you speak lurks in some shadowed corner of the studio; the lamps, perhaps, or script, the sets, the cameraman, or (God forgive me) the director!

Who knows this "enemy" is not sometimes our closest friend? Who knows that some of us do not depend on this "grim phantom" for our daily bread? Though starting with a trickling stream of kindly dissertation, our fervent arguments might soon become a torrent of destructive criticism.

Thus is our quandary quite easily discernible. No, no—Sirrah! I thank you, but another subject please, another subject.

### *by* SYDNEY M. FOLKER

Who is the worst enemy of the artistes? That question must give some folk the opportunity for which they have sought for years to have a slap back at someone who has not acted to them in a manner that befits the compleat gentleman.

For myself, I have never given a real thought as who may or who may not be a particular enemy of mine. I had always cherished a fond hope that I was blessed (or cursed) with no such attachment. Had I thought that such a person existed I should have made every endeavour to get on the Selection Committee of the Kinema Club prior to mine enemy's application for membership. I should have then awaited the arrival of his form as a vulture waits for its prey, and when it arrived!

Ha! Ha! I should have delivered the speech of my life. I should have rent his character in twain. My fellow committeemen would have been aghast at my sudden affluence, for I should have poured forth such a flow of adjectives that would have done credit to Old Bill.

# SHOULD STARS SPECIALISE

*by* FRED WRIGHT

The object of every stage producer, film director and artiste is undoubtedly to give the public what it wants. But the problem with which the artiste is continually faced is "What does the public want?" or harder still—"What *will* the public want next time?" Should the artiste, to be a success, concentrate on one type, and specialise in one type of part, or should he cultivate versatility? It is a question that no one has yet been able to answer satisfactorily. The editor's opinion might help some of us to decide.

For instance, during my many theatrical experiences, I have known the audience to be exceedingly enthusiastic over a style of my own which I introduced in a certain production. The management saw that the public liked me and booked me for the next production. I thought out my part on different lines, but they said: "Fred, that's risky!" so I went back to my first style, they then said: "Fred, that's risky."

*And they were right both times.*

Then they suggested—"more of the same thing only different."

*And they were right again.*

If one gives the same, will our dear public sit up and applaud, and say: "Oh! isn't he just nicer than ever?" or lean back and yawn and say: "Good heavens! we've seen him do this before?"

And I get brain fever trying to decide.

For instance, I once played a part where I carried a whip and did a lot of "business" with it. A lady saw me in that, and also in a succeeding part. Meeting me after the latter she said:—"Oh! Mr. Wright, I wish you had cracked a whip!"

Personally, I lean towards the versatility answer to this ever-present question of "what does the public want?" both as regards film and stage work.

If an artiste be an artiste in the true sense of the word, it is not type that counts, but personality, individuality, and talent. Given these, then he should be able to make a success of any part suited to him. Of course I do not mean that Little Tich should make a success in "Hamlet"—that is wide of the mark.

However, I think one finds that save for a very few exceptional cases, the really successful stars of the present day are those who have proved their versatility, and by reason of an attractive personality have "got over," and that they have such a strong following amongst their audiences, that their name is sufficient to attract long queues to the box office.

Take as an example Pauline Frederick. Does it matter to the average picture-goes whether their favourite is appearing in a low character part or as a society woman? I think not. To them she is Pauline Frederick, an artiste who will hold their interest by reason of her talent, no matter in what part she is appearing.

Too often one hears the remark "Yes, he maybe very clever, but if you have seen him in one play, you have seen him in all." This, because he specialises.

There is a great deal of truth in the old saying that "variety is the spice of life," and to-day I should be a very discontented man if I had specialised. From the artiste's point of view, I consider that specialisation hampers progress. All successful people in this world take big risks at sometime in their lives.

Personally, I should contemplate suicide or something equally uninteresting if I thought that, because I play the crazy hunchback in "The Glorious Adventure," that I should be destined for similar parts for the rest of my days. Think how awful it would be to be cast for nothing but crazy or hunchback parts, or to be told one would never wear decent clothes when working before the camera.

I have very keen recollections of those humpty rags, and I unearthed them in the basement of Willie Clarkson's establishment where they had been secreted for æons—probably since the Great Fire, and they smelt and felt worse than horrible! After fitting, Willie had to send me down his pet canary and I bathed in the song bird's water. But think how unsavoury and uncivilised I should feel if I were cast for nothing but raggety roles.

Seriously, it is a great far-reaching question—who can decide it?

# YOUR CORNER

## LETTERS TO THE EDITOR.

### THOSE KINEMA SCHOOLS.

I wish your correspondent "V. M. M." had given his or her name. I was perfectly frank in giving mine, and never sought to conceal the fact that I once attended a kinema school, for six so-called "lessons" only.

I quickly saw through the farce of the teaching, and left. In my initial efforts to find work I was hampered on every side by the mere mention of this school, and any success which I have atttained is entirely due to my own efforts.—FREDA KAYE.

### A PICTUREGOER'S VIEW

I have been reading the article by Tom Terriss—"Linking the Studios with the Public"—in last week's MOTION PICTURE STUDIO, and I have often thought that it would make a picture-play more interesting were a few moments in the introduction devoted to showing a picture of the author and director, instead of just their names.

I think I am stating the opinion of many other picture-goers who want to see the power behind the picture. We want to see the person who wrote the story, the person who visualised the scenes, so that we can form our opinion of him, and say to our neighbour in the theatre—"He looks a clever sort of chap." Or perhaps, recognising the face of a director whose work we have admired before—"Oh, that's Mr. George So-and-So, now we are going to see something good.

Nine people out of every ten have a far readier memory for faces than for names, it's the face that interests them, not the name.

So I, for one, will welcome the time when we shall see not only the director's name but his picture upon the screen, thus giving him the credit which he deserves. A face conveys much, a name very little.—HERBERT C. AARON.

# "ALICE IN FILMLAND"

*by* HUGH E. WRIGHT.

CHAPTER VII.—OPPORTUNITY.

"Curiouser and curiouser!" said Alice, for she got an extraordinary feeling of lightness and importance. Then the elastic of her hat broke with a little snap, and her hat tumbled on to the floor. "My head seems to be swelling, swelling," thought Alice, "and somehow it's rather pleasant."

She looked at the bottle again, and discovered that under the words "DRINK ME!" "Advance Notices" was written in small type.

Just then the Comedian came into the room. "Hallo!" he said amiably. "You've got swelled head!"

"Nothing of the sort," said Alice indignantly.

The little man smiled, and, taking the bottle from her hand, read the label. "Funny! they all do it!" he said enigmatically, and added, "Did it myself once!"

"I don't know how you dare come into my room at all," said Alice. It was curious that she suddenly realised what a vulgar, common little man the Comedian was.

The little man took no notice. "You've got another bottle to drink yet," he murmured.

"Where?" said Alice. "What do you mean?"

"At the end of the table," he answered.

Alice looked; the table semed to stretch out into infinity. "How long it is," she said.

"Only about a month, but it always seems longer at first," said the Comedian.

She walked, and walked—years, it seemed. But eventually, sure enough, she came to the end at last, and just on the edge of the table stood a little bottle. Alice picked it up, and found it was labelled "TRADE SHOW."

"Shall I?" she said to herself.

After a moment's hesitation she drained it.

For a minute or so Alice wondered what was happening. Everything seemed to go round and round at a tremendous pace, leaving her standing in the middle holding on to nothing with both hands. Gradually everything slowed up, and she found that she was standing in a crowded hall, clutching the Comedian's arm.

"I told you you'd have to drink it," he said, smiling down at her. "Feeling nervous?"

"I'm not quite sure," said Alice. "Where am I?"

"This is the Trade Show!" answered the Comedian.

"But what is a Trade Show, exactly?" asked Alice.

"A Trade Show is an Opportunity," he replied.

"What for?" asked Alice again.

"Oh, hundreds of things!" said the little Comedian, vaguely "Hundreds and hundreds. For instance, it's an opportunity for a lot of people of no importance to see a film for nothing; then it's an opportunity for a few people of even less importance to decide privately what the Public want; it's an opportunity for engaged couples to hold hands in the morning; it's an opportunity for the Star's friends to say nasty things about her over lunch; it's an excellent opportunity if you feel sleepy; it's ——"

"I think that will be enough," interrupted Alice, hastily.

*(To be continued.)*

# CLUB NEWS A.

The Editor has received the following letter from Max Freeman, and this is printed together with the reply of the Secretary of the Executive Committee :—

The meeting of " All the Committees " of the Kinema Club held last Friday was instructive in more ways than one. It made abundantly evident

(1) The need for a careful revision of the rules.

(2) That the rules must be framed on broad principles—not on minor considerations.

(3) That whether good, bad, or indifferent, rules, so long as they are rules, should be observed.

(4) That failure in this respect has proved the rock on which many clubs and associations have come to grief.

(5) That the present constitution of the Club is contradictory as the rules do not fit the facts.

(6) That each Sub-Committee should be represented on the Executive Committee in order to secure proper liaison.

(7) That pending the necessary alteration of the rules, this could be arranged by co-option.

(8) That constructive criticism is helpful.

Not yet having had an opportunity to study the rules I write with reserve; but if, as I understand, the rules provide that the Executive Committee shall elect its own officers, then there was no need for the meeting of " All the Committees " for this purpose.

At this meeting it was stated that the Executive " had accepted the resignation of certain officers, but that the confirmation of the larger meeting was required." This is a perfectly understandable position. But in spite of the fact that the full meeting on Friday was specifically convened " for the purpose of electing officers to fill offices on the Executive Committee rendered vacant by resignation," this meeting was informed that it could only nominate and that the Executive would elect.

Now, without expressing any opinion as to which is the correct procedure in this Gilbertian situation, it is obvious that both cannot be. Those who were present at the first general meeting of members of the Club will remember that a certain number of persons (about 45) were elected as the governing body of the Club. (It was suggested at the time that this body should be named the Council, but the suggestion was not adopted.) This number of persons then elected, by ballot, and *from among its own number*, an Executive Committee. The Executive Committee is therefore *a part* of the larger body, and as, according to Euclid, " the whole is greater than its part," the Executive must be subordinate to the full meeting. (I use the term in the absence of a proper designation.) These are the historic facts, which do not agree with the rules—hence the incongruity.

With a view to correcting this difficult state of things I submit the following for the consideration of members.

(A) That the " Full Meeting " of elected members, *i.e.*, the 45, become the Executive.

(B) That the Executive only meet quarterly or when specially convened.

(C) That from the Executive all the Sub-Committees be formed.

(D) That each Sub-Committee shall have its own Chairman and Honorary Secretary, and certain defined powers.

(E) That the unwieldy size of the Executive makes another Sub-Committee desirable.

(F) That a new Sub-Committe known as the " General Pur Finance " Committee, be for

(G) That this Committee consis Chairman and Hon. Secretary Sub-Committee—the officers Executive to be ex-officio mem

(H) That all payments by or on of the Club shall have the auth of the General Purposes an Finance Committee.

(J) That each Sub-Committee shall submit a brief report to the Executive, including a financial statement by the General Purposes and Finance Committee at each quarterly meeting.

(K) That special meetings of the Executive may be convened on the authority of the General Purposes Committee, or at the request of not less than 10 members of the Executive.

(L) The General Purposes and Finance Committee to meet not less than once a month.

If some such procedure as this be adopted the work of the various Committees will be co-ordinated, and thereby assisted, to the benefit of the Club and the members generally.

It is with the single wish to support and develop the Club that I have ventured to put forward these suggestions, which are the result of considerable experience in the framing of rules, in committee work, and in general organisation; and I am confident that they will be received in the spirit in which they are tendered.

Stuart Blackton's excellent slogan, " Think Big," may quite properly be applied where the administration of the Club is concerned.

The Secretary replies :—

In the first place there is no dispute as to the necessity for " a careful revision " of one or two of the rules—this is due to the fact that they were compiled at a rush, and also to the fact that the compilers were neither cherubims nor seraphims, but merely mortals.

(2) The rules are already framed on broad principles; in fact, are based on the constitution of the Green Room, Garrick and Savage Clubs.

(3) and (4) The Executive and other Committees exist for the purpose of seeing that the rules are observed.

(5) Mr. Freeman, like every other member, is fully aware that a new club, like anything else that is new, cannot avoid the imperfections of youth. And it is fairly obvious that the function of a committee is not to make the rules fit the facts, but to make the facts fit the rules.

(6) At present each Sub-Committee is represented on the Executive Committee and there is already "proper liaison"; therefore (7) does not arise.

We welcome constructive criticism, but how can Mr. Freeman criticise the rules before he has seen them?

So far as last Friday's meeting is concerned, the rules did not make it necessary for that meeting to be held; but the Executive Committee considered that, as an act of courtesy to the members of the various Committees, they should be called to accept the resignations of certain of the officers whom they had previously elected.

Mr. Freeman is quite right with respect to his description of the first general meeting, but Euclid proves nothing beyond the already-admitted fact that it " is absurd." The whole was greater than the part, without a doubt, but while admitting that

ing.

## CLU

*by*

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" A the concer artistes appeared. solo), Lily Du Bari Olaf Hytten (stories William Davidson (songs), Henry Do Gayman (songs). K a vote of thanks t Croise for his ab panist, and to Hen ing and chairmans with great applause.

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At the General Co last Friday Frank A. the Chairmanship an Chairman, George R Vice-Chairmanship an Chairman. Ernest G. Hon. Treasurer and Se tive Committee, and is very heavy duties asso agement of the Club. has been appointed MacRae has been elec on the Executive Comi

* *

The House Commit many important matte Chairmanship of Fred the effect of this Commi seen.

* *

The Secretary informs me handing over the management to General Hulke he had completed arrangements for House 'phones from a every room, three National telephones a call box, building of a service-room in the dining-room, transfer of the bar to the office, and of the office to the floor above, and of the kitchen stores to the empty room beside the billiard-room, as well as arrangements for extra furniture, etc. Thus the new manager will find things a little more shipshape than might otherwise be the case.

* * *

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DIR...CTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: First week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
TYPE: Social Drama.
STAGE: Third week
FILM: "The Little Mother."
DIRECTOR: A. V. Bramble.
STAR: Florence Turner.
CAMERAMAN: H. Wheeldon.
TYPE: Dram...
STAGE: Eighth week.
FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
STAR: Fred Groves.
CAMERAMAN: ...m. Shento...
TYPE: Comedy.
STAGE: Fourth week.

**International Artists.**
ADDRESS: 57, Shaftesbury Avenue, ...1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAGE: Casting.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington,
FILM: Modern Story-story Pictures.
DIRECTOR: H. B. Parkinson and Geo. Wynn.
CAMERAMAN: T. ... Thumwood.
STAGE: One a week.

**Milo Films.**
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
TYPE: Two-reel Comedy.

**Seal.**
ADDRESS: 181, Wardour Street.
FILM: "Meg's Children."
DIRECTOR: Bert Wynne.
STARS: Warwick Warde and Joan Griffith.
CAMERAMAN: S. Balboni.
TYPE: Dram...
STAGE: Completed.

**Sol...Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hunt.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Third week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Thirteenth Episode.
FILM: "Running Water."
DIRECTOR: Maurice Elvey.
STAR: Madge Stuart.
CAMERAMAN: J. J. Cox.
STAGE: First week.

**Thompson Productions.**
FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Fourth week.

**Welsh Pearson.**
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Scheduled.

Printed and Published by ODHAMS PRESS Ltd., Long Acre, W.C.2.—February 11, 1922

*The Motion Picture Studio, Feb. 18, 1922.*

*Registered at the G.P.O. as a Newspaper.*

# The MOTION PICTURE Studio

Vol. 1.—No. 37. Saturday, Feb. 18, 1922. FOURPENCE.

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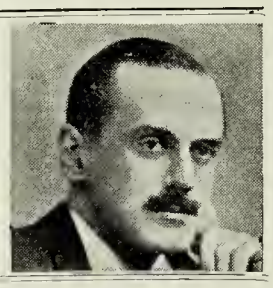

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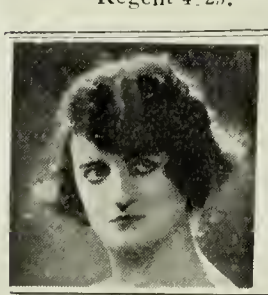

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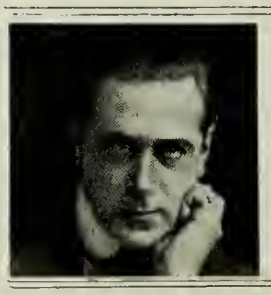

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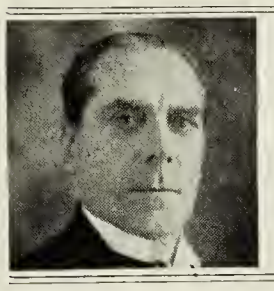

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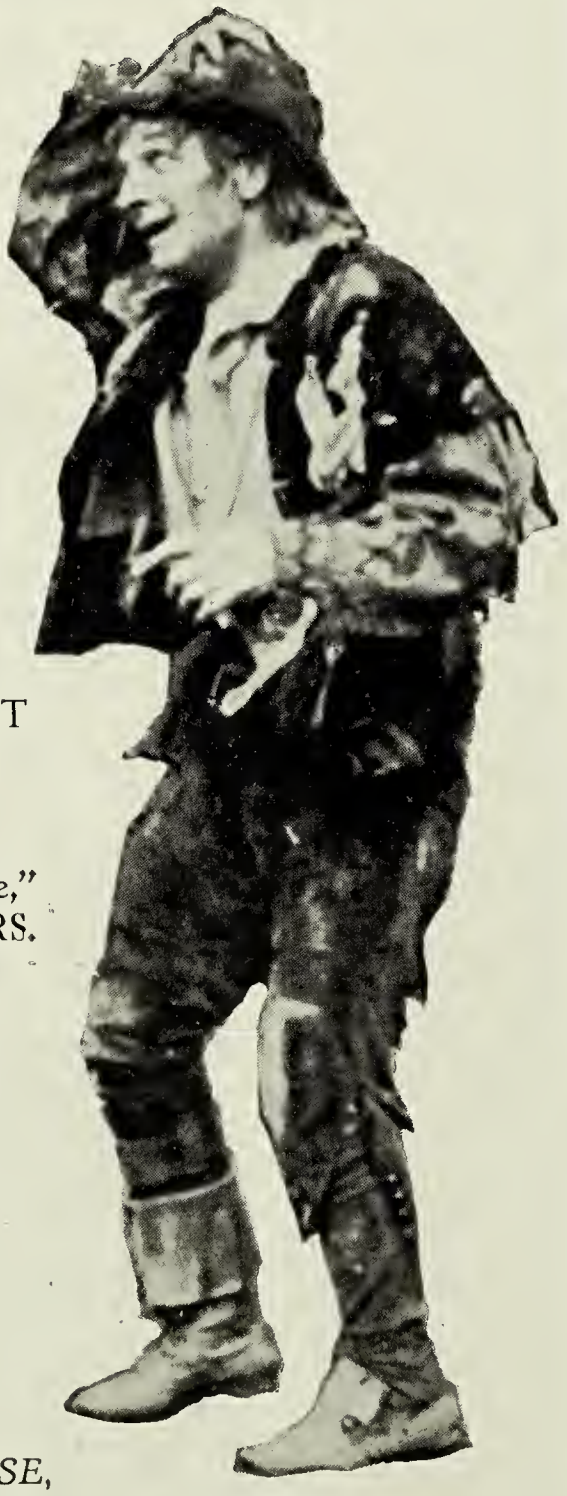

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in

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Editorial and Advertisement Offices 92, Long Acre, London, W.C.2.

Vol. 1. No. 37

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Feb. 18, 1922

*"Beauty of Technique."*

AFTER Gordon Craig's notorious outburst against the kinematograph as a medium of entertainment, it is encouraging to discover that, after all, sanity is the predominating factor in the minds of most people in the theatrical profession. Writing in the *Curtain*, Marion Cran says: "When the kinema arrived among us the brains and hearts of the world were swift to feel its power, and now they are sifting out the beauty of its technique and building up a new standard from what they have learned and admired in it." This is as correct as it is new in expression. There is, undoubtedly, a mental condition of criticism abroad. The public which, because of its novelty, would stand almost anything on the screen, no matter how putrid tripe it might be, is now sitting bolt upright and taking very keen notice. Its critical faculty has been sharpened razor-keen. And when it succeeds in "sifting out the beauty of its technique," its support of the kinema is cemented. Unfortunately, the average film is not capable of standing this test, consequently the support is undermined.

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*Two Forms of Expression.*

ANOTHER point that Marion Cran makes is that the film is making the discriminating public exquisitely sensitive to the significance and grace of movement, and is learning to enjoy the human body without the acerbities of the human voice and to resent it when it meets it raw. This is one of the natural results of the extreme veracity of the camera. Its pitiless eye reveals that which is ugly in bodily movement or facial expression and shows up in sharp and pleasing relief physical aesthetics. Stripped of the heavy disguise of the human voice, the actor is thrown back on to his own personality in order to portray the character with which he has been vested. The film artiste is thus forced to face a more keen test than his *confrere* on the stage, for the latter has at his command two forms of expression—voice and movement—while the film artiste has to concentrate on the movement only. With gesture and facial expression, he speaks with all his mentality to the listening brains of the public.

* * *

*Criteria of Judgment.*

THIS being so, Marion Cran is of the opinion that the result of this intensive education in delicacy of discernment will inevitably react grievously before very long on those purveyors of theatrical wares who do not offer goods up to these new standards accepted by the public as a result of kine-going. It is no coincidence that with the growth of the screen has grown also a more critical and more exacting public which makes all theatrical and screen performances face the criterion of its newly-formed judgment. It is safe to say that constant viewing of films has caused the public to readjust its views of things theatrical, and this has had its effect on stage presentations.

* * *

*Public Intelligence.*

NOR must our film producing concerns and film directors lose sight of the significance of this. It means that if the public has now grown drama-wise enough to judge keenly and condemn readily defective stage presentations, it does, by the same token, act in the same way towards the cause of its drama-wisdom—the screen. All that has to be done is to look around and note the producing concerns of successful screen plays. And this fact is instantly noted: those few who have succeeded owe their success to an appreciation of the intelligence of the public. The public is no longer the fool—so far as the screen is concerned—that it once was. Time was when the novelty of the photoplay disguised its blatant imperfections. But now, the novelty has gone; there is no disguise left. And photoplays are being judged by this keen and critical public on their own merits. That is why so many fail and so few succeed.

¶ IT'S EASY TO SMILE
When everything is going right.

¶ IT'S EASY TO CRY
When everything is going wrong.

¶ BUT IT'S HARD TO SMILE
When things are bad,
And it's February everywhere
And there's nothing doing.

¶ YET — THAT'S THE RIGHT TIME
To smile,
Because if you smile
The world will smile with you,
And the world needs smiles
Badly.

*What Is Good Business?*

THOSE with any mental perception at all are conscious of a new and positive movement in the film world. Not only are films being taken seriously by the intelligentsia, but into the ranks of those engaged in the profession is creeping the intellectuals. These men have been convinced that the function of the film is not to be a silent edition of the old penny gaff, but for it to amuse with elevating entertainment an intelligent public. It requires, then, no mantle of Elijah or Old Moore to predict that, in view of these two facts—an intelligent public and an intelligent section of the profession—those who cannot bring themselves and their productions up to this higher and intellectual plane will die natural deaths. There is a change coming over the face of the profession—it is the movement of the intelligent to the seats of power and a movement of the crude, blatant unintelligent class to the back door. And this is the best thing that could happen to the profession and to the industry. The film profession is not a game nor a hobby; it is an artistic business. And the elementary principle of good business is: "Anticipate the requirements of your customers." In the case of photoplays "your customers" is the public, and its requirements are for all that is best and the most intelligent in screen drama.

* * *

*Removing the Wool.*

DURING the past week the trial of the people behind the notorious London Cinema Academy at Shaftesbury Avenue has been concluded, and the two prisoners sentenced to nine and fifteen months' imprisonment. It is to be hoped that this will have the dual effect of stamping out the pernicious system of kinema schools and of removing the wool from the eyes of the screen-struck who have hitherto been so idiotic as to part with large sums for small services. It is also to be hoped that this will also help to warn off those intensely shortsighted directors who have been accustomed to engage their crowds from the inexperienced pupils of these schools because they can be obtained much cheaper than the experienced and professional screen artiste. We have knowledge of one fairly well-known director who stoops to this. In the meantime we are instituting investigations into a few others of the existing "schools" and shall be in the position to make some interesting and startling disclosures in subsequent issues.

# MOBILISING THE DIRECTORS

There are various co-ordinating movements in operation in the profession which, besides indicating a general advance, are also of positive assistance to the profession and all concerned. Of course, the biggest and most important is the opening of the Kinema Club. This week we have to announce a movement in favour of the formation of an Association for Directors.

Last Friday, at the Cadogan Hotel, eighteen leading British directors attended a private meeting specially convened by W. G. Faulkner. Of those invited to be present only four were unable to attend, and each of these was unavoidably prevented. There were present the following directors :—

Thomas Bentley, A. V. Bramble, Capt. Calvert, E. J. Collins, A. E. Coleby, Maurice Elvey, Bert Haldane, Will Kellino, Geoffrey Malins, Sidney Morgan, Percy Nash, Harold Shaw, Martin Thornton, Fred Paul, George Ridgwell, Arthur Rooke and Bert Wynne. Sinclair Hill, Wilfred Noy, Kenelm Foss and Hugh Croise were unable to attend owing to conflicting engagements.

The object of the gathering, we understand, was to co-operate for the purpose of enhancing the status of the directorial section of the profession, and a small sub-committee was appointed to formulate a scheme and propose a draft constitution. This sub-committee, formed of Percy Nash, Martin Thornton and W. G. Faulkner, is now sitting, and we hope to be able to announce developments later. We are assured that the plan is not to form any sort of association antagonistic to other phases of the profession, but there is reason to believe that the Association will run on lines similar to the Motion Picture Directors' Association of America.

"The Motion Picture Directors' Association," says *Wids Year Book*, "was founded in February, 1915, Hollywood, California. There was need of co-ordination among directors at the time in order to devote their energies to the improvement of film production. Many of these were unknown, personally, one to the other. Good fellowship, and the results which now reflect to the honour and glory of combined ideas and exchange of suggestions among fellow-directors, had not been thought of. Common grievance, however, brought them close together—slander against conditions supposedly existing in studios, jealousy among directors, scheming, malice. Conditions affecting directors were deplorable. One producing company claimed the right to photograph exclusively (eliminating other companies entirely) the heaven-given stretch of ocean front and rock ledges in Southern California. Directors were held responsible for things which never happened or with which they had nothing to do.

"Organisation suggested, the first meeting was attended by nine directors, although many more would have joined the gathering were it not for the downpour of rain.

"Primarily, the establishing of the New York Lodge (organised in 1917) was the result of increased efforts of the eastern men to compete in the matter of production against coast (Los Angeles) activities.

"The Lodge of Motion Picture Directors is neither a union nor a social club. It is a fraternal order. Its rituals render impossible the idea of coercion, and eliminate any element of partiality or unfairness. The essential purpose of the organisation, to quote one of the founders, is to fill that great need of providing a clearing house of ideas which every art has required and through which every art has succeeded in developing to its highest forms.

"Followers of the motion pictures are fast determining their favourite directors, as well as their favourite stars. A supposedly great star cannot appear to advantage in a poorly-directed picture, while previously undiscovered talent has risen to heights unbelieveable *via* the skill of a competent director."

# LETTERS FROM LIONEL

## No. I.

Dear Mr. Editor,—Please, I am very much worried, I am hoping you will help me. I want to produce. I am sure I could if I was only sure what to do, but I hear so many things—I see so many things—I am told so many things, that I get quite confused.

You see, I have got a story. It's a wonderful story—at least I think so—and I am sure the renters will love it—but I shan't tell them about it in case they turn it down.

But everything is so confusing. I want to be the director, and then I find there are so many other directors and managers—art directors, location directors, casting directors, studio managers, floor managers, props. manager and camera managers and electricians. I feel we might clash—should we? Besides, what sort of director am I? There is nothing left.

Then there is your paper. Really, Mr. Editor—you shouldn't, you know. It makes everything so much more difficult. First I look at the pictures and then I read the print. And I am told to do this and told to do that and I can't make anything agree. Who, excepting yourself, really knows?

Meanwhile, I have £300 to produce this picture, and I know I shall lose it.

Casting is so difficult. Someone told me to go to an agent. But these agents are funny people. One keeps chickens apparently which lays eggs—not to be thrown at the artiste whose name is on them, I hope. And then another seems to have a collection of jewels—very expensive, I am sure.

Someone mentioned a firm called Brams, of Jaylins or some name like that, but I found so many ladies there I went away. Father said I must be careful if I went on the films, and I am; but it is all very exciting, isn't it?

I believe I must have a studio. Would you recommend one? Someone mentioned the B.C. studio—that sounds a bit ancient, doen't it? Then there is the Welsh Pearson studio, but the first name has such a horse-racing sound and I know nothing about horses. I think the one I should like best is called the Princes studio. The Prince is such a lucky young man that I don't see how my film could go West in that.

Yours humbly, LIONEL AGINGTON.

Harley Knoles and his bride at the Alliance Studios on the occasion of the staff presentation in connection with his wedding reported fully in a recent issue.

# High Lights

## Intimate Studio Gossip

At its last meeting the Executive Committee of the Club sent a letter of congratulation to Bernerd Bromhead, whose absence from the meeting was due to the fact that at the time the meeting was being held he was spending joyous moments in writing a new name in the fly leaf of the family Bible. I hasten to add my congratulations to Mr. and Mrs. Bromhead over the happy event, and am delighted to know that both mother and child are doing well.

* * *

How on earth can justice be done by the Press to British films when Trade shows are so badly organised that "dead-heads" of the deepest dye are provided with tickets while legitimate viewers are kept outside locked doors. This was the experience of one of the members of the STUDIO review staff and another Press critic, in addition to Campbell Gullan and other artistes, at Ideal's Trade show of "Bentley's Conscience." The Shaftesbury Pavilion doors were locked, and our reviewer had to return without being able to see the picture. This is bad business for Ideal and for those who were engaged on the production of the picture.

* * *

Said "Good-bye" to John Gliddon on Friday, when he commenced his journey, with his International company, to Egypt for exteriors in "Lark's Gate." Doris Eaton and Warwick Warde are among the party, which will also make a stay in Nice for filming purposes. They expect to be away two months at least.

* * *

More proof of the justification of our optimism. Donald Crisp has been engaged to direct several films for the Bird Film Co., and there is some talk of Bird using the F. P.-Lasky Studios; a new company has been formed under the name of Quality Films, and has taken over Screenplays Studio at Clapham to make a series of one-reel subjects—Sydney N. Folker has already fixed up to work for this company, but further announcements have yet to be made; and Butcher has announced the subjects it has arranged to handle for the coming year: production will shortly commence on "When Greek Meets Greek" (Walter West) and will feature Violet Hopson and Stewart Rome; Joan Morgan, supported by a strong cast, will appear in "A Little World Apart"; Violet Hopson and Stewart Rome will also feature in "Kissing Cup II."; "The White Hope" will be another West production, featuring Violet Hopson. Other subjects are selected and will be announced when the principal leads have been chosen. So now, who is down in the mouth?

* * *

The British International Film Corporation, Ltd., the new producing concern which has taken over the Windsor Studios at Catford, has an authorised capital of £150,000. The company has secured the services of Adrian Johnson, the scenario writer. Richard Stanton, an American director who made "Checkers" and "Bride 13" for the Fox Company, Wyndham Standing and Silvano Balboni are also mentioned as being concerned with the company. Work will be started on the first production in four weeks' time. The studios at Catford are to undergo extensive alterations. The company will also take over Lionel Phillips Co., which carries on a film export business. Arrangements have been made to exploit the company's productions in America.

* * *

My sympathies are with Malcolm Tod these trying days. He is playing lead for Davidson in "A Bachelor's Baby," and half of his time is occupied by careering around the country lanes of Torquay balancing a two-months-old infant on the handlebars of his motor grid and the other half in trying to sooth the little beggar who, 'tween shots, sets up a most dismal howling. Added to these little troubles Tod has to manipulate two or three vociferous parrots. I met him at the Club two days ago. He looked quite ill!

* * *

By the way, have you noticed how popular the Torquay district is with our British producing concerns? I am informed that the actinic properties of the atmosphere are ideal for kinematograph purposes. Will Torquay become the British "Los"?

* * *

There's going to be a busy time at Shepherd's Bush, where the Gaumont Studio staff is busy on the preliminaries to two very elaborate productions. Captain Calvert first takes the floor; his production being the "Life of Lord Byron," for which he is now casting. I am told that he is experiencing some considerable difficulty in casting Lord Byron himself. Will Kellino follows Calvert with "Rob Roy." He intends to direct this film up in Scotland on the actual spots associated with Rob Roy's adventures. The preliminaries of the production are now occupying a great deal of Mr. Kellino's time, but it is hoped that these will shortly be completed, and actual production started in a month or two's time.

* * *

I lunched with Kenelm Foss a few days ago, and he informed me that after he has finished "A Romance of Old Baghdad" he has scheduled to make three pictures this year. They are to be "The Beloved Vagabond," "The Everlasting Mercy" and "M'Glusky the Reformer." For the first-named he booked, through Sid Jay, Maurice Moscovitch, the eminent Yiddish actor, and, such are the odds against British directors, within eight hours of the booking a French company made the actor an offer three times as large as that of Foss. Milton Rosmer will star in "The Everlasting Mercy," and Victor McLaglen in the Scottish story of M'Glusky.

* * *

Foss made no bones about his views on the Industry. He said—and rightly so—that no British financier can afford to back British pictures while America is allowed to dump pictures on the exhibitors at a very low rental because of the fact that these pictures have already made a huge profit in the States. Further, he declared, no British picture, however good, can get into America, because the American producing concerns also own the theatres. But I was very interested to learn from him that W. H. Thompson had put up £120,000 to allow Foss to make the twelve pictures he has made. I congratulate Mr. Thompson on his real British enterprise and Foss on his association with such a man, and wish success to the new brand—"Kenelm Foss Picture plays."

Megaphone

# GETTING INTO U.S.A.

## Special "STUDIO" Interview with Cecil M. Hepworth

We have already commented on the plan of Cecil M. Hepworth going to America to study that market and to learn whatever is possible of learning for the benefit of the British producing industry. It is interesting to know from Mr. Hepworth that his visit has been very productive and exceedingly profitable—not in a tangible or concrete sense, but in the sense of those intangible things for the acquiring of which the trip was planned and taken.

Mr. Hepworth took pains to make that statement explicit: he has arranged no associations in America for the distribution of Hepworth productions, nor for his organisation in this country to represent any American concern. But he has visited twenty of the largest and most representative cities in the States, and paid his admission money through the box-office windows in order to sit among the kine-goers in the theatres of these cities, and so gain first-hand knowledge of their preferences and prejudices—and the reason for them.

Armed with this knowledge he has returned to his own organisation, not with any intention of making Americanised productions, nor forsaking the distinctively British ideals of Hepworth films, but with the facilities for avoiding any of those incidentals in films which might offend the American public and so close that market to British films.

Mr. Hepworth is a firm believer in the value of the exhibitor as being the key to the whole industry. And he is convinced that an exhibitor must be more than a manager or overseer of a kinema: first, foremost and fundamentally, the exhibitor must be a showman. He thinks business will be saved by the domination of the exhibitorial side by showmen—men with the capacity for estimating the public's wishes, for selling their goods to the public, for making the public come into the theatres almost against their intention, of presenting the goods in an attractive manner.

He declares that the American trade has been built up on showmanship and advertising; in fact, he is of opinion that the Americans have erred on the other side: they have over-sold their goods before showing, and have used up all the adjectives coined and coinable in so doing. In this country, he says, the day of merely announcing the name of a film has gone; the strong selling points of a film have to be exploited for all they are worth, and the imagination of a potential public captured.

He denounces the two-feature program, which, while being in a certain sense good for the producing concerns, of which his is one, makes for the ultimate harm of the whole Industry. He says that the public's confidence in the kinematographic form of entertainment cannot be retained if two good films are whirled through the projector at breathless speed in order to work off a two-feature program. The result of this procedure is that the quality of productions, when screened, is reduced; acting becomes stilted, direction looks absurd, and the technical properties underestimated because of the speed. If a theatre wants to screen two five-reelers, Mr. Hepworth thinks this ought to be done on a time-table system, commencing in the afternoon, and so allowing ample time for all items in the program to be projected decently.

So far as the question of the importation of British productions into America is concerned, Mr. Hepworth says that the acid-test to the mind of the American is the possession by the film of novel points that can be made the peg on which to hang elaborate advertising. This does not mean that British directors should force unnatural incidents into a production, but that they can only hope to get into the American market those films that are capable of heavy advertising and exploitation.

## "I HEARD YOU CALLING ME."

*(With apologies to a well-known song.)*

*by* CYRIL PERCIVAL

*I HEARD you calling me!*
You called me when the sun had veiled his light
Behind a fog that changed the day to night,
It came—I do remember—I was broke,
And I blessed you for all the years to be.

*AND still you're calling me.*
The weather seems to know that I am broke,
And daily fills the Studio with smoke.
I wait—so full of patience—all day long
To do one scene—just one short scene—for you.

*NOW you've stopped calling me.*
Though weeks have passed since you did my little scene;
And oh! when you realised for ten days I had been,
You swore—I do remember—listening there—
Hearing your voice through all the walls between
I heard you CURSING me!

# ON OUR FRONT COVER

As "Potter's Clay" is likely to be seen in London during the next few weeks, Mrs. Bertram Brooke, as leading director of the Big Four Famous Productions, is anxious to correct the impression that the appearance of Ellen Terry is but an incident in the picture.

Miss Terry's part is a large one and of essential value to the story, and shows that our greatest theatrical actress is capable of adapting herself to the exigencies of the screen as gracefully and charmingly as upon the stage, and proves herself fully cognisant of its requirements. Her activities in the film carry her through the whole of the picture and provides a welcome variant to her many delightful characterisations. Miss Terry's part as the mother of the hero is a fine one and enables her to give a portrayal of intense sympathy and understanding. To those stage playgoers whose memory carries them back to her fine performances in "The Good Hope," it is to be recorded that a similar part is found for her in this picture.

Mrs. Bertram Brooke is the Dayang Muda of Sarawak (a title corresponding as nearly as possible with that of Crown Princess), and is sister-in-law of the present Rajah of that Protectorate. She is the daughter of the late Sir Walter Palmer, of Reading, and has identified herself for a number of years in fostering the arts.

In an interview recently she expressed herself as determined to put pictures upon the market whose individuality and charm shall convince international buyers that English films can be produced capable of appealing to all countries and classes.

"For some years past I have been greatly interested in the kinematograph, and I have regretted that English pictures were, on the whole, so crude and so inartistic, particulary from the story point of view. At last, after seeing an appalling British production of a famous stage play, I resolved that I would attempt to do something, even if it were only in a small way, that would more worthily represent the kinema art of this country than some of the films I have seen. Fortunately for my efforts, Ellen Terry was a very old friend of my mother, the late Lady Palmer, whose musical parties in Grosvenor Square were so celebrated.

"We have great hopes in respect of our first production, 'Potter's Clay,' for it is no exaggeration to say that Miss Ellen Terry, who has a very fine part, is magnificent in it. In one scene in which I saw her act real tears came into her eyes, and her voice was broken with emotion. By the by, I have always thought what a wonderful scenic film could be made of Sarawak. The country is very beautiful, and the natives are an artistic and picturesque race, whose life and customs should be most interesting on the screen."

Associated with Miss Terry in this production is Dick Webb, whose work has been consistently excellent for some years, and Peggie Hathaway, whose charming personality has made her a great favourite on the films. Besides these three characters, Douglas Payne has also a principal part as the villain of the story, whilst his work in the production and preparing the film for exhibition has been considerable.

It is understood that the Big Four Famous Productions is already preparing for its second big picture, and that its activities will not necessarily be confined to the British Isles.

# Where they are and what they are doing

John East is now to be found at 14, Iffley Road, Hammersmith, W.C. 'Phone Hammersmith 1138.

Milton Rosmer will play lead in a new Kenelm Foss film to be called "The Everlasting Mercy."

Jack Hobbs plays in the "Lonely Lady of Grosvenor Square," which is being made for Ideal (Jay's booking).

Eileen McGrath has been engaged through Jay's Agency to play in "The Lonely Lady of Grosvenor Square" (Ideal).

Warwick Ward has been engaged by Bramlins to play in the new International Artists' picture, "Lark's Gate."

Zoe Palmer has been engaged by Jay's agency to play lead in James Reardon's new series of comedies.

Victor McLaglen is to play in "M'Gluskv the Reformer," a production which is to be made by Kenelm Foss.

Arthur Pusey is appearing in "The Lonely Lady of Grosvenor Square," the new Ideal film (Jay's booking).

Eric Grey is playing in the new George Clarke film, "Boy Woodburn." The booking was fixed through Bramlins.

Mary Rorke has been engaged through Bramlins to appear in "Lark's Gate," the new International Artists' feature.

Will Kellino will direct "Rob Roy" for Gaumont. At present he is making final preparations for the production.

Helen Haye has fixed up, through Bramlins, to appear in a part in "Lark's Gate," the new International Artists' film.

Cecil Hepworth is starting to cast "A Sister to Assist 'Er," a screen version of Fred Emney's famous music-hall sketch

SPECIAL NOTE: Directors, casting directors and agents can find most of the worthwhile artistes at the Kinema Club—'phone Regent 2131.

Kate Gurney leaves London for Torquay, where she is to play the housekeeper in the Raleigh King production of "Creation." She will be away two weeks.

Ward McAllister is playing one of the most important rôles in "Trapped by the Mormons," the new five-reel feature being made at the Master Films' studio.

Elsie Prescott, who has just finished playing in one of the Master Film songs, is now working down at the Alliance in "The Bohemian Girl," in the character part of the Old Hag.

Bert Wynne is going to America in March on business for Seal.

Phil Roso has been engaged to photograph for the Riviera Film Co.

Moira Verney has been playing in "Eve's Film Review" for Pathé.

James Reardon is making a series of comedies at the Gaumont studio.

Mabel Ireston has a part in the new series of James Reardon comedies (Jay's booking).

## DO YOU KNOW?

WHETHER Kenelm Foss and Fred Wright like travelling in a railway carriage when McLaglen plans to go to sleep? And—

* * *

How many tickets McLaglen ought to have had if he took up so much room?

* * *

Who laughed last over the letter from Beryl which arrived mysteriously at St. Enoch's on Saturday morning?

* * *

If John Stuart likes making after-luncheon speeches now that he has tried?

* * *

Whose photograph Fred Wright brought back with him from Glasgow? And—

* * *

If he knows when and how he got it?

* * *

If Victor McLaglen found Alex King's private room at St. Andrew's Hall a refuge?

* * *

Why Jeffrey Bernerd has gone to Germany? And—

* * *

What he meant when he said that "all the German films are bought"?

* * *

If Fred Granville will shortly be starting a production?

* * *

The name of the financier behind the next three Foss productions? And—

* * *

If it is not W. H. Thompson again?

* * *

When Guy Newall really did make "Beauty and the Beast"?

* * *

The real reason for the closing down of the F.-P. Lasky studios? And—

* * *

If F.-P. Lasky will ever re-open there again?

* * *

That directors, casting directors and agents can get into quick touch with almost all the best artistes by 'phoning the Club, Regent 2131?

Richard Stanton is to direct for the British International.

Frank Dane is to play in "Creation" for Raleigh King Productions

Silvano Balboni will be cameraman to the British International.

Humberstone Wright is directing "Creation" for Raleigh King Productions.

Donald Crisp is shortly to direct "At Your Service" for the Bird Film Company.

Godfrey Benstead is up north selling the territorial rights of his new film, "Repentance."

Alicia Ramsey is responsible for the scenario of the latest Gaumont feature, "Rob Roy."

Adrian Johnson is back from Germany and will write the scenarios for the new British International Company.

Malcolm Tod is at Torquay working on the exteriors of "A Bachelor's Baby," the new film being made for Davidson.

Flora Le Breton won the first prize of £250 in the National Amateur Dancing Competition which the *Daily Sketch* is is running.

Gertrude McCoy is playing lead with Aubrey Smith in "The Temptation of Carlton Earle," and the engagement was negotiated through Bramlins.

Major H. Hodgson-Bentley has been secured for a special revival of the "Speckled Band" and "Daniel," and will be out of town for a few weeks.

Adeline Hayden-Coffin is playing the part of Nannie French, the sympathetic character part in the new International Artists' film, "Lark's Gate," and not grande dame, as has been announced.

Dorothy Fane has been booked for an important part in "Creation" (Raleigh King). She will be at Torquay for at least eight weeks. Miss Fane has been playing in "Money Doesn't Matter" at the Aldwych.

Max Freeman, of Freeman's Film Artistes' Agency, desires it to be known that he is not sole agent for any of the artistes whose photographs appear in his full-page advertisement in the MOTION PICTURE STUDIO of February 11, and he further desires it to be known that any persons making, or causing to be made, any statement to the contrary will render themselves liable to immediate prosecution.

# CLUB CLATTER

*by* CLATTERBOX

I AM asked to draw the attention of artiste members to the fact that it is to their benefit to use the club as continuously as possible, so that directors and agents can be certain of finding artistes when they want them hurriedly. Several directors have engaged artistes at the club, and I was there on Wednesday when Humberstone Wright engaged his whole cast of seven on the premises. But the Club will not be so valuable to directors and agents if they are not certain of finding plenty of artistes there when they are wanted.

* * *

Social functions are going strong. The dance last Saturday was a success and the whist drive greatly enjoyable. To-night (Saturday) there will be another dance, to which members may bring as many as three guests (members free, guests two-and-sixpence each). And to-morrow there will be another of the highly popular concerts for which Dick Webb is responsible. Offers of help should be made to him.

* * *

The latest venture is quite a novel one. On Friday, February 24, a billiard match between ladies and gentlemen will be held. This will be highly popular, and those wishing to compete should hand their names in at the office.

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The Sports Committee is busy with arrangements for all kinds of sports for the spring and summer months, and to this end the Kinema Club Sports Club is to be formed. Members interested in tennis, golf, football, cricket, billiards, swimming and boxing are asked to hand in their names at the office.

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On Wednesday the *Daily Express* almost issued a "Kinema Club Special Number." It contained a long article, two paragraphs in "Beachcomber's" column, and a leading article, all about our club. Its tributes were very generous, and G. A. Atkinson, the *Express* kinema representative, who is also one of our members, is to be congratulated on the brilliance of his work

* * *

In the leading article are the following generous statements:—"Just now there is great distress in the Kinema, as in every other branch of the entertainment world. But these artistes, like their colleagues of the theatre, meet trouble with a smiling face. It is worth noting that actors, who are always the first to help the cause of charity, are also the last to ask charity for themselves. Not for them doles and processions to Trafalgar Square. They still cling to the unfashionable ideas of self-help and private initiative. That does not mean that their suffering is less. The public owes a great debt of gratitude to the brave, uncomplaining people who cater for their amusement. They do more than amuse. They show the public how to bear misfortune with dignity and courage."

* * *

A. Harding Steerman writes:—

As chairman of the Rules Committee I claim the privilege of supplementing the reply of the secretary to Max Freeman's somewhat gratuitous strictures upon the result of our work.

Mr. Freeman, on his own confession, has not studied the rules, but, further, he is apparently entirely ignorant of the conditions under which they were framed, and I would respectfully suggest that before condemning them he might have taken the trouble to ascertain from the secretary what those conditions were. That is the least he could have done.

Even if he had given a little thought to my remarks at the meeting of "All the Committee's" on Friday, February 3, he might have saved himself the totally unnecessary trouble of forming a schedule of rules in which there is not one single suggestion that is new and which had not been thoroughly discussed by the Committee before the rules as printed were submitted to the Executive for ratification.

The facts are as follow:—At the meeting of prospective members, convened by the organisers of the Club, and held on Sunday, December 11, certain resolutions regarding the Governing Body were passed, and it was I who during the discussion suggested the Council which Mr. Freeman refers to, and which suggestion was not adopted. Notwithstanding this, at the second meeting held by the Rules Committee I presented the draft of a rule for the Governing Body, precisely on the lines laid down by Mr. Freeman, but was informed that the basis of all the rules must be in accordance with the resolutions passed by the meeting on that Sunday, the Committee had no alternative therefor but to go ahead, although absolutely against my own convictions, and, I believe, of others of my colleagues.

This was the gist of my remarks at the meeting of "All the Committees," which Mr. Freeman quite ignores. That I was perfectly right was amply proved by the unqualified approval of our hon. solicitor.

I submit this explanation in justice to the Rules Committee, which worked very hard and in loyalty to the Sunday resolutions, and it is very discouraging to the zeal of that body, and especially to myself, who spent days and days of my leisure time (apart from the regular meetings) in framing the rules, to find all our ideas calmly appropriated and put forward as original by somebody else.

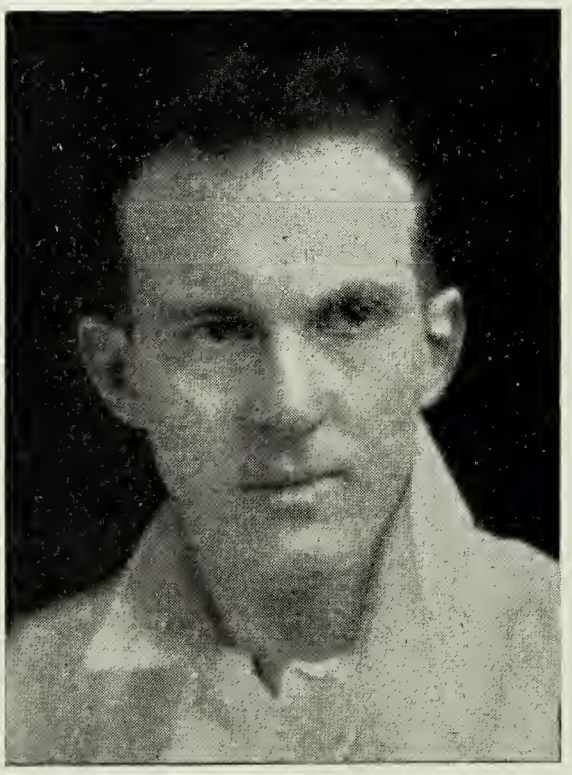
In conclusion, allow me to congratulate the secretary on his very able reply to Mr. Freeman, with which I entirely agree, but whereas the secretary refrains from criticism, I unhesitatingly state that an Executive of 45 is not unwieldy. My experience is that it is highly improbable there would ever be a full meeting, but even if there were, a capable chairman could easily deal with it or with twice the number. The meeting on February 3, held in most difficult circumstances, was kept thoroughly well in hand, in spite of what I should imagine were almost unprecedented conditions.

# CLIFT ACTIVE

Denison Clift, whose latest production of "Bentley's Conscience," starring Robert Loraine, has proved so very successful, is now actively at work on the big productions that he has planned for England.

Mr. Clift, in a recent address before the Stoll Picture Theatre Club, said that he believed that British stories should be made in England, and nowhere else; and according to his convictions he will at once produce "Diana of the Crossways," by George Meredith; his own dramatic version of "Mary Queen of Scots," with Fay Compton as Mary Stuart; and Clemence Dane's great play, "A Bill of Divorcement," which has made a success both on the London and New York stage.

The first to go into production is "Diana of the Crossways," a classic beloved the



world over. He is going to take the company to the real Crossways.

"Mary Queen of Scots" is complete in scenario form, and will make one of the most powerful and colourful dramatic stories ever filmed. Mr. Clift will depend upon the romance, the dramatic power, and the deep tragedy to move the public.

"A Bill of Divorcement" will offer a superb opportunity for great dramatic acting. He will have a cast of high quality for this picture.

Mr. Clift is now starting the first of these subjects, "Diana," at the Ideal Studio at Elstree, and this picture will be released by Ideal in May.

# TRADE SHOW GUIDE

Lydia Hayward wrote the scenarios of the Artistic features,

"SAM'S BOY,"

and

"A WILL AND A WAY,"

from the novels by W. W. Jacobs.

Both were directed by Manning Hayes and photographed by Frank Grainger.

Johnny Butt, Tom Coventry, Bobbie Rudd, Charles Ashton and "Montmorency" are in the cast of "Sam's Boy," while Pollie Emery, Charles Ashton, Ernest Hendrie and Cynthia Murtagh are playing in "A Will and a Way."

TRADE SHOW: Both films will be shown on Friday, February 24, at the London Pavilion, at 2.45.

A new Thompson production is due for Trade showing, it is called

"DICKY MONTEITH."

was adapted, designed and directed by Kenelm Foss, from the novel by Tom Gallon and Leon M. Lion.

Stewart Rome is the star, and Joan Morgan and Douglas Munroe are mentioned in the cast.

TRADE SHOW: Thursday, February 23, at the Shaftesbury Pavilion, at 11.

# "ALICE IN FILMLAND"

## *by* HUGH E. WRIGHT.

**Hugh E. Wright. in addition to his recognised histrionic ability, is a skilled wielder of the pen. By the courtesy of the *Actor* we have been able to reproduce, in serial form, one of Hugh's literary effusions.**

### CHAPTER VIII.

AT THE TRADE SHOW.

They found a couple of seats behind a very stout old lady, who was eating peppermints. Just as they sat down, she turned to her neighbour and said, in a hoarse fat whisper, "Do you cry?"

Her neighbour—who was a size smaller—admitted that she did sometimes.

"I do—always!" said the stout old lady, in a tone of infinite superiority, and settled herself down comfortably in anticipation.

"There you are," whispered the Comedian to Alice. "Opportunity for weeping!" Then he added—to himself, Alice thought—"My God, yes! *And* wailing! *And* gnashing of teeth!"

All of a sudden the lights went out, and the words "ALICE IN WONDERLAND" were projected on a screen at the end of the Hall. Then came a picture of a little girl sitting on a bank. "Oh, it's me!" cried Alice. "It's me, and I'm moving. . . .Oh, but I must never smile!" she said a moment later. "Do I smile like that? And I don't think I'd better frown, either," she added.

The pictures came and went, and Alice's head got smaller, and smaller. "If Mr. Burns had heard about Trade Shows, he'd never have written that bit about 'seein' oorselves as ithers see us,'" she thought. "Why on earth can't I keep my hands still? . . . Oh. I can't really look like that when I laugh!"

On and on went the pictures, inexorably; smaller and smaller grew Alice's head. "And if it gets any smaller," thought Alice, desperately, "It won't be big enough to keep my eyes open." She tried, honestly she tried, but her head got so small it pressed her eyelids down, and down . . . and down . . .

The next thing she knew was that she heard a voice calling: 'I've got the sole rights! I've got the sole rights!"

"Why we're starting all over again from the beginning," she thought, and opened her eyes, hurriedly, in sheer desperation. She was sitting on a grassy bank by the side of the road. In the distance was an old man pushing a barrow full of fruit. "Apricots, all ripe!" he was calling. "Apricots, all ripe!"

"I must have been dreaming," said Alice to herself. "Let's see, where was I? Oh! I know!" she went on as memory gradually returned. "I dreamed I was a Kinema Star! And it's only an old man, offering me fruit!" . . .

And, curiously enough, I know quite a lot of people who have dreamed they were Kinema Stars, and when they have awakened, the answer hasn't even been an apricot!

(*Concluded.*)

**With the conclusion of the "Alice in Filmland" feature we have made arrangements with Hugh E. Wright to commence a new series of effusions from his pen. These will all be in the well-known strain of satire and humour.**

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "*Simple Simon*"

Hepworth—Directed by Henry Edwards—Starring Henry Edwards, Chrissie White, Mary Dibley—Scenario by W. Courtenay Rowden and Henry Edwards.

A FINE production, which should mark another step forward in British productions. The production has been well done, and is remarkably true to life.

Henry Edwards has done well in taking care not to exaggerate, and yet fully to exploit every incident. The whole picture is most convincing, and is a credit to its director and the company that made it.

* * *

The acting is natural and spontaneous. Henry Edwards has created a lovable study, which is clever, and at the same time realistic.

Chrissie White's performance is up to her usual high standard, while Mary Dibley gives a fine interpretation of her part.

The minor roles have all been well cast.

* * *

The plot is an excellent one, and the continuity is good.

The photography is magnificent. The lighting of the exteriors and the beautiful exteriors greatly enhance the picture.

SUMMARY.

DIRECTION: Excellent.
LEADS: Very good.
SUPPORTS Good.
SCENARIO: Good.
CONTINUITY: Good.
PHOTOGRAPHY: Magnificent.
LIGHTING: Fine.
EXTERIORS: Beautiful.
INTERIORS: Well done.

### "*The House of Peril*"

Thompson—Starring Fay Compton—Directed by Kenelm Foss—Supports—Flora Le Breton, Roy Travers, A. B. Imeson, Madeleine Seymour, J. Nelson Ramsay, Irene Tripod, Blanche Walker, Wallace Bosco, George Bellamy, Hubert Carter, David Hallett, Jeff Barlow, Lewis Gilbert, Thos. Canning, Arthur Helmore, Tom Coventry, David Falcke, William Armstrong, Nellie Ganthony, Madge Tree, Madame Odette—Scenario by Kenelm Foss—Photographed by John Parker—Edited by John Muller—Interiors by T. G. Gilson.

* * *

SOMEWHERE near the end of the second reel the drama commences, but is soon obscured again, leaving a sense of disappointment. There are a few good points in the production, but it has to be regretfully confessed that "The House of Peril" is anything but an advance in British motion picture production: films like this were produced ten years ago. This fact is all the more exasperating in view of the excellent material that Mrs. Belloc-Lowndes novel affords for filming purposes. Had the angle taken been a kind of feminine innocent abroad, there would have been ample opportunity for Fay Compton to evidence her histrionic abilities, as it is—Fay Compton in a crude melodrama!

* * *

Kenelm Foss is a scenarist of proved worth, and in directing "The House of Peril" he suggests that the writing of scenarios is his *forte* rather than the direction of productions. The Casino settings are not convincing, and the introduction of the conventional "mystery house" is a reversion to the methods of pre-war productions. The scenario seems good enough to provide the basis of a good photoplay had there been a more skilful attempt at characterisation. The *finale* is very poor.

* * *

It is no fault of Fay Compton's that the part of Sylvia is not a huge success. As a matter of fact, it is due to bad casting. Miss Compton is not suited to the part, although she undoubtedly saves it from being the failure it might have been by reason of the skill of her performance.

Flora Le Breton's appearance was disappointingly slight: she is a capable actress, and a more prominent part would have been preferable.

Madeleine Seymour is one of the successes: she invests her part with real artistry and submits a convincing performance.

A. B. Imeson yields to the temptation to exaggerate, which is to be deplored, in view of the frequency with which he plays opposite Miss Compton. No doubt, he is overanxious to impart realism to the part of the French Count.

Praise is due to Irene Tripod for her flawless performance as Frau Wachner. She reveals undoubted ability and a sympathetic weight into the part.

* * *

John Parker's photography is quite good, and he has shown a good sense of pictorial values in his selection and elimination.

SUMMARY.

DIRECTION: Below average.
LEAD: Work good but unsuited.
SUPPORTS: Average, with one or two outstanding.
LITERARY: Scenario good, continuity fair.
INTERIORS: Fair.
EXTERIORS: Good.
LIGHTING: Adequate.
PHOTOGRAPHY: Best part of production.

# WHAT DID YOU DO IN THE——

year that is past? *You* may know, but no one else does. Did you play in one production or in a hundred? Did you play character parts or comedy?

Anyhow, you have been in the profession long enough to know that no one ever gained much in the entertainment world by hiding his light under a bushel. To be fair to yourself you should tell everybody of what you have done. Publicity is your breath of life.

If you think your work is so well known that you need not keep advertising it, give an eye to the vast amount of advertising that the Underground does—everybody knows the Underground and its work, and yet it spends thousands of pounds in advertising.

You must tell the profession what you have done and what you can do—apply to this office for advertising rates in the MOTION PICTURE STUDIO, which circulates throughout every British and American studio.

# MARRIAGE

We announce the marriage of Miss Daughn Fabian to Prince Rodomirko Krytzchka. Miss Fabian is in private life Miss Sheilagh Canch-Kavanagh, daughter of Colonel Canch-Kavanagh, of Grimblethorpe Hall, Lincolnshire. The marriage took place on January 30, in Vienna.

*New Feature.*

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## PHOTOGRAPHY COUNTS

IN the making of a successful picture there are three things that must be given a great deal of consideration, for without any one of these three things it is quite impossible to make a picture that will be considered good. The three essentials are Plot, Production and Photography.

Plot and production are usually given a great deal of consideration, therefore we will pass on to the least heard of and the most important—photography.

When a firm goes out to film a super-production the directors start counting their money. The plot takes a great deal of the money; artistes take more; cost of sets, the director, the light, the studio and a few other things take what remains; and then last of all the company realises that it is necessary, if it would have a picture, to engage a cameraman.

So, grumbling and grousing at this additional expense, the company's heads reluctantly part with a few pounds. They look aghast at the well-known cameraman whose work is known to be good, who demands twenty or twenty-five pounds a week before he will accept the engagement. The man who knows little of camera work and who asks for six or seven pounds is the one who usually gets the job.

What a saving has thus been effected.

And yet—what a waste!

The production takes eight weeks. Each week, by getting a cheap cameraman, nearly ten pounds is saved in wages. But a fact very often overlooked is that the man who can work for a small salary is only doing so because he is not good enough to demand a big one. Every day that he spends with the company he is wasting not only good film, but all that money spent on the plot, all that money expended on sets, directors, artistes and studios. His work will be of the kind that even if it does not spoil the film entirely, will considerably lessen its value on the market. For bad photography can harm a picture more than even bad plot or bad production.

If directors can afford to spend money on the other necessities of production they can afford to spend it on getting a good cameraman. Even when a picture is a success simply because of the photography, it is seldom that the cameraman gets credit for it, for the praise is showered on the directc·.

## K.C.S. OFFICIAL NEWS

ACCORDING to arrangements made some time back, the Kine. Cameramen's Society will hold its dinner this year when George Woods-Taylor, the secretary, arrives back from India, which will not be very long now.

* * *

P. Dennis gave a very interesting lecture on dye-toning at the last meeting of the K.C.S. His statements were interesting and led to a great deal of discussion. So successful was the lecture that it is intended to hold another shortly.

* * *

It is interesting to note that of all the cameramen who will photograph the wedding of Princess Mary, most of them will belong to the K.C.S. Members of the K.C.S. who are out of work on the day of the wedding should communicate with the secretary, who will no doubt be able to fix them up. They should also make a point of keeping in close touch with the secretary, for things are beginning to look brighter now, and he is always notified of any jobs going.

* * *

It has been arranged that members out of employment should not have to pay the Society the usual subscription, and when they find work, they will not be called upon to pay subscriptions for the weeks they were out of work.

## CAMERAMEN AT WORK

IT has been suggested that films of important events should be preserved for the benefit of posterity. One film that it would be well to preserve is the "Topical" photographs of the handing over of Dublin Castle to the new Irish Government and the preliminary stages of the evacuation of Ireland by the British troops. In days to come, this picture will be of real historical interest, and the same applies to a number of other pictures taken recently.

* * *

Basil Emmott is named as the cameraman who will film the Gaumont super-production, "Byron." He has been studying the script for the last few weeks, and has planned most of his shots.

* * *

A. Kingston's talking films were the subject of an article in one of the American Trade papers. In addition to this, "Around the Town" contained a screen interview with Kingston and his sound photography apparatus.

* * *

John J. Cox, of Stoll's, left for Switzerland last Thursday, where he will film the exteriors of "Running Water," a picture which contains a lot of snow stuff. Before leaving, Cox purchased a fine Alpine outfit.

## STEREOSCOPY

*by* T. H. PEMBERTON.

There are many aids that may be called into play in the production of stereoscopic films, principally direct methods introduced in the shape of mechanical contrivances. Then there is the influence of colour, of which every one is cognisant, colour imparting to the film a stereoscopic value (apart from the beauty of colour). A decided value in the above direction is introduced into the picture. A tinted film will sufficiently demonstrate this characteristic, and the effect produced by a well-thought-out light treatment, aiming firstly at a diffused daylight effect, and then introducing effective extras.

Every scene requires separate and individual treatment to bring out and emphasise those qualities the director is aiming to portray. A little more attention might be usefully directed to the manner of light treatment in projecting pictures upon the screen.

I have met with instances where the picture has appeared like animated outlines, so intense has been the illuminant and on other occasions, I have witnessed results that would rank as veritable masterpieces in monochromatic productions.

With this consciousness of the want of decided stereoscopic values, there came to me an intense desire to improve films, if possible, in this direction, and my efforts in this direction have not been in vain. I have not aimed at exaggerated reliefs, but have laboured to reproduce scenes as nature presents them to normal vision, although, of course, it is quite possible for one to get a wrong or exaggerated impression of what in reality is meant when one speaks of stereoscopic values. Most of the effects produced to be viewed through a stereoscope undoubtedly, from my experience, should be entered in the category of abnormal values, if we must take as our standard the impressions received by a person of normal vision, and this, I think, should be our point of view when speaking generally of stereoscopic values in films.

One should aim to impart to the picture a sense of atmosphere, perspective, and a gradual toning down of objects as they retire from the foreground, registering a relative value in size that will coincide with their position in the picture, also giving detail and depth, in short, a decided stereoscopic value; or, in other words, recording upon the screen a natural representation of the original scene exciting in the mind of the observer, the same impressions that would be experienced when viewing the original scene with normal vision.

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## WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent. W.11. Park 2892.
BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.
BROOKE, EVA: 7, Treborough House Gt. Woodstock Rd., W.1. Mayfair 871
BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
CANNING, THOMAS: 24, Gt. Quebec St. Bryanston Square, W.1. Mayfair 2344
DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.
FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
FANE, DOROTHY: 12A. Sloane Gate Mansions, S.W.1. Victoria 5225.
LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.
LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.
LLEWELLYN EVA: 39, Gloucester Gdns., W. 2. Park 494.
LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.
MONCRIEFF. ADRIENNE, 4. Northwick Terrace, St. John's Wood Road. N.W. 8.
NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.
RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.
ROME, STEWART: 10, Chisholme Road, Richmond. Surrey.
SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.
STANBOROUGH, E. CYRIL: 52, Shaftesbury Avenue, W.1. Gerrard 6338-9
STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.
STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.
TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.
VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13.

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Lasky's, Alliance, Broadwest, Stolls, etc.

Ann Marshall-King

VAMPS, etc.
'The Sport of Kings,' Stoll, Gaumont, Welsh Pearson, Geo. Clarke, Screen Plays.

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FLORENCE SHEE

GRAND DAME.

Miss DAISY DOYLE.

Stoll's
"Sherlock Holmes."
Lasky, Pathe.

*SEE PHOTO NEXT WEEK.*

Announcements in this space do not necessarily involve sole agency.

# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Associated Exhibitors.
STUDIO: Clarendon Studios.
FILM: Not announced.
STAGE: Casting shortly.

### Alliance.
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE Seventeenth week.

### Artistic.
ADDRESS: 93-5, Wardour Street, W.
FILM: "Sam's Boy" (Temporary Title).
DIRECTOR: Manning Haynes.
SCENARIST: Lydia Hayward.
CAMERAMAN: Frank Grainger.
TYPE: Five-reel feature.
STAGE: Completed.

### Bird Film Co.
ADDRESS: 37-39, Oxford St., W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

### Captain Kettle Films.
ADDRESS: 64, Curzon Street, W.1
FILM: "The Adventures of Captain Kettle."
DIRECTOR: Merrick Milton.
STAR: Captain Kettle.
TYPE: Drama.
STAGE: First weeks.

### Davidsons
FILM: "A Bachelor's Baby."
STARS: Malcolm Tod, Constance Worth, Haidee Wright and Tom Reynolds.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveliegh.
STAGE: Second week.

### Gaumont Film Co.
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Scheduled.

---

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
CAMERAMAN: Basil Emmott.
TYPE: Super production.
STAGE: Casting.

### George Clarke Productions.
ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Second week.

### Hardy.
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Reaping"
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Starting.

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FILM: "The Lion's Skin."
STAGE: Scheduled.

---

FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.

### Hepworth.
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Casting shortly.

### Kenneth Graeme Film Syndicate
ADDRESS: 2-3, Cecil Court, W.C. 2.
FILM: "The Hypnotist."
DIRECTOR: Kenneth Graeme.
CAMERAMAN: Percy King.
STAGE: Scheduled.

### Ideal.
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Lonely Lady of Grosvenor Square."
DIRECTOR: Frank Crane.
STAR: Betty Faire.
CAMERAMAN: Geoffrey Barkas.
TYPE: Social Drama.
STAGE: Fourth week.

---

FILM: "The Little Mother."
DIRECTOR: A. V. Bramble.
STAR: Florence Turner.
CAMERAMAN: H. Wheedon.
TYPE: Drama
STAGE: Editing.

---

FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
STAR: Fred Groves.
CAMERAMAN: Wm. Shenton.
TYPE: Comedy.
STAGE: Fifth week.

### International Artists.
ADDRESS: 57, Shaftesbury Avenue, W. 1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAGE: Casting.

### Masters.
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Modern Song-story Pictures.
DIRECTOR: H. B. Parkinson and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: One a week.

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FILM: "Trapped by the Mormons."
DIRECTOR: H. B. Parkinson.
STAR: Evelyn Brent.
STAGE: Cutting and Assembling

### Milo Films.
ADDRESS: 323, High Holborn, W.C. 1.
FILM: Not titled.
STAR: Mary Patterson.
TYPE: Two-reel Comedy.

### Solar Films.
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Fourth week.

### Stoll.
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: Sherlock Holmes Episodes.
DIRECTOR: George Ridgwell.
CAMERAMAN: Alfred H. Moses.
STAR: Eille Norwood.
STAGE: Fourteenth Episode.

---

FILM: "Running Water."
DIRECTOR: Maurice Elvey.
STAR: Madge Stuart.
CAMERAMAN: J. J. Cox
STAGE: Second week.

### Thompson Productions.
FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Fifth week.

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FILM: "A Sailor Tramp."
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*The Motion Picture Studio, Feb, 25, 1922.*

*Registered at the G.P.O. as a Newspaper.*

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Vol. 1.—No. 38. Saturday, Feb. 25, 1922. FOURPENCE

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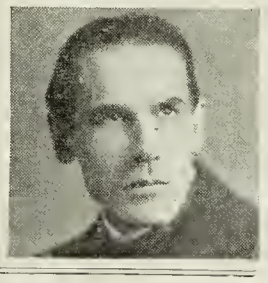

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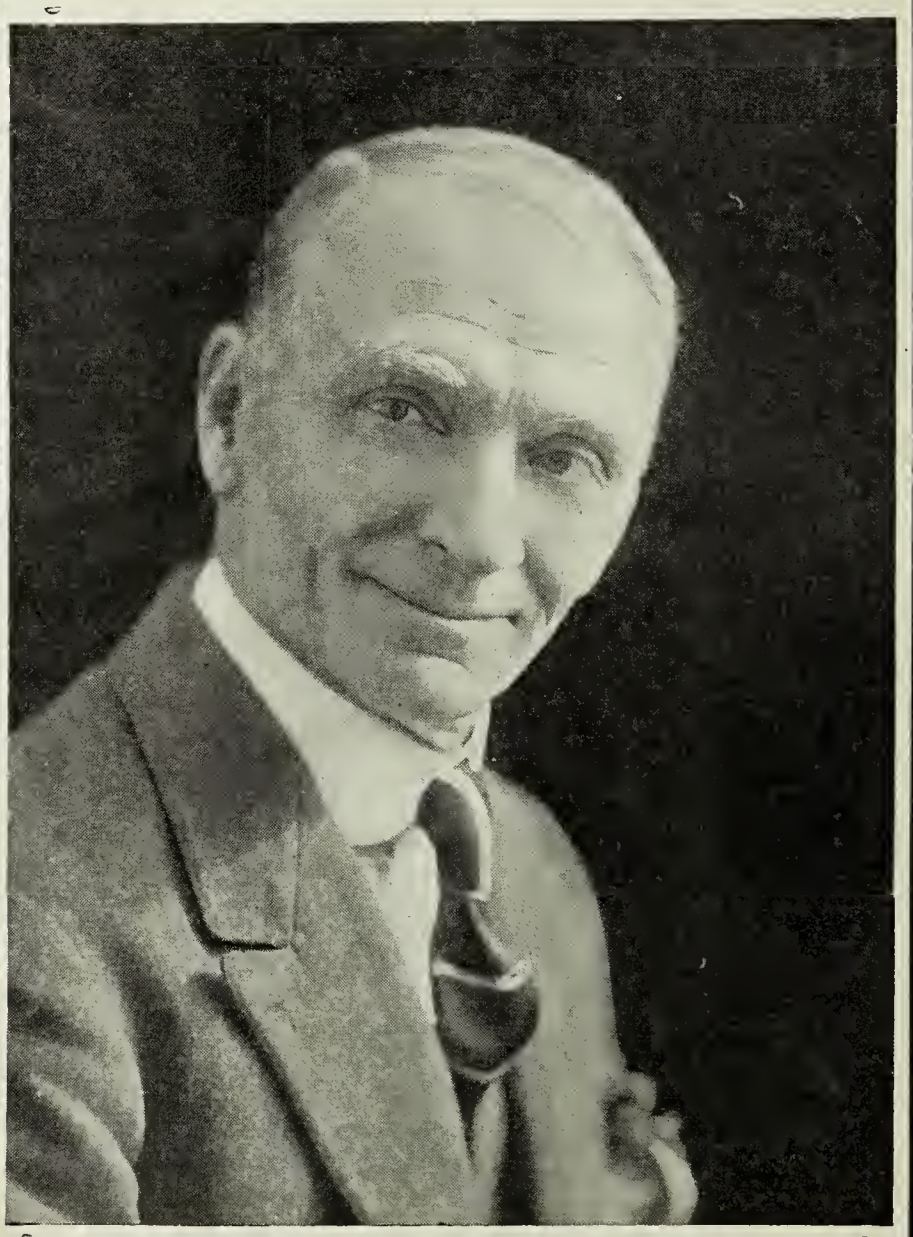
*Released Feb. 27.*

And



Humpty in

## "The Glorious Adventure"

■ ■ ■

*OPEN TO OFFERS.*

Editorial and Advertisement Offices 93. Long Acre, London, W.C.2.

Vol. 1. No. 38

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Feb., 25 1922

*Justified Criticism.*

ONE of the criticisms levelled against British productions is that the quality of acting is poor. Recently one of our leading directors stated that the number of real film artistes in this country did not exceed the fingers of one hand. While this is an exaggeration, it must be admitted that there is a certain measure of truth in the criticism. Unfortunately we have, be it confessed, very few known film artistes. And consequently British productions on the whole are below the histrionic standard of most American and Continental films. This fact must be faced and not cowardly avoided. And the only way to avoid a continuance of the evil is to seek to discover causes and then to make operative a remedial measure. In our opinion the causes of the poverty of histrionic ability on the British screen are fourfold.

* * *

*Repression.*

IN the first place, we feel that one cause is as fundamental as national heredity. British girls are not, normally and naturally, temperamental. Our national social system has been directed to repressing the exhibition of real emotion, with the result that expression is naturally and instinctively checked until the power of soul-expression—emotion-expression—becomes paralysed by disuse. We say this deliberately : it is our hope that the newer screen artiste will learn right now the vital lesson that to be a successful stage or screen artiste the facility for giving rein to ones emotions must be cultivated. It has been said of the English race that we are naturally and hereditarily phlegmatic, unmoved and unmovable by the tragedies of humanity. And this repression of the capacity for emotion may be at the root of the difficulty there is in finding the histrionic talent that our studios need. The Latins by birth and the Americans by breeding alone seem capable of portraying the delicate shades of emotion : probably because of the Saxon strain in the English race we seem able merely to express those broad and obvious emotions and pathetically incapable of giving expression to the hundred fine gradations of soul-feeling that is the hall-mark of the true artiste.

* * *

*The Great Undiscovered.*

THEN we are convinced that the star system is one of the contributory causes to the present dearth of real screen talent. Some of our so-called stars are such not so much by virtue of the quality of their own work as by virtue of the quality of their publicity agent's work—sweet are the uses of advertisement. Having, by dint of full-pages and pars., become famous and firmly established on the self-erected pedestal, they are booked, boomed and boosted month after month as being world-recognised stars. Film after film, synopsis after synopsis, journal after journal, announce the superlative quality of their work, when all the time there are in their supporting casts infinitely better artistes than they will ever be even if they live as long as Methuselah. This pernicious "star system" is funnel-like in its effect and at the bottom is a crowd of clever artistes, with potential or latent talent which can never be given to the world or to the badly-needed improvement of British productions because the "star" is at the top and there's only room for one there. The hope for the future is that British producing concerns will follow the Americans who are putting the stranglehold on the star system and giving The Great Undiscovered a chance to reveal their hidden talent.

.....

¶ IN THE SPRING
The film artiste's fancy
Brightly turns
To thoughts of
WORK.

¶ TURN AGAIN
To thoughts of Spring,
When there will be
Much to
"Turn" again.

¶ FORGET THE WINTER,
Look to the Spring,
And make up your mind
To *work* when you "play."

.....

*Real Histrionics*

AND now we reach the third cause, and one which all who think at all agree is of vital importance. We definitely assert that the policy on the part of directors of choosing "types" instead of artistes is having a disastrous effect on the histrionic properties of our productions. When a bank clerk is wanted, the tendency is to go out into the street to find a bank clerk, pay him ten guineas a week and allow him to look an inane idiot on the celluloid ; all the time there are artistes of recognised worth who have become proficient in the arts of make-up and characterisation who could *act* the part with consummate skill, conviction and polish. That is the function of an artiste : to clothe himself with the personality of the character and *live it*. We have among our artistes men and women who can transform their face and transfigure their personality at a moment's notice : in the old London days, artistes would be clergymen one day, old crossing-sweepers the next, and young subalterns the next—triumphs of make-up and characterisation. And it can be done in these days. What the British film needs is less type and more artistry. Good acting, screen technique, and a sound knowledge of making-up are the great virtues that *artistes* possess and types never can.

* * *

*Directorial Domination.*

FINALLY, we have to state that much harm is being done by the domination of the director. It is not fair nor just to the artiste to condemn him for the inferior quality of his work when all the time he has been carrying out the instructions of the director. Recently we strongly criticised the work of an artiste, stating that he was exaggerating and over-emphasising all the time. The artiste called in at this office later and explained that when he gave what he considered a well-proportioned performance the director cried: "Oh! for goodness sake put some move into it. Give me this . . . "; and he proceeded to show the artiste how to—over-act ! Such domination is directed to the ultimate undoing of the director's own work and is reacting in the disfavour of British productions. It is not possible for the director, of course, to let the artiste do as he likes, but an intelligent director will let the artiste know what the "situation" is and leave him to play it.

# HIGH-BROW FILM TALK

Gilbert K. Chesterton as a lecturer and Hilaire Belloc as a chairman formed very strong attractions at last Wednesday's meeting of the Stoll Picture House Club, and there was a full attendance.

The Chairman opened with a vigorous appeal for the film as a teacher of history. And you could, he said, change the whole teaching of elementary mathematics, of tactics, and of strategy by the kinema.

Gilbert K. Chesterton opened by saying that the only interest he could claim was that he was in some sense a brand plucked from the burning, as he was a very recent convert to the kinema.

His suspicions began when he found a large number of public bodies and social reformers said that the film was immoral and must be expurgated. He knew then there must be something good and Christian-like about it. The kind of things that people said should be cut out of the films were almost always the only honest and moral things that could be made into entertainment. It could represent theft in its more creditable aspects, such as burglary, which at least called for the exercise of certain virtues—courage, daring, and loyalty to comrades. Better that people should see this than be introduced to it through watching the modern politician or financier. He did not know whether anybody had thought of making a film on the doings of these latter, and he did not think it would be as entertaining as a burglary.

A great deal could be done on the film which the newspaper could not or would not do. Such evils as belonged to newspapers and kinemas alike were the results of the unfortunate plutocratic society in which we live, but the kinema had a certain advantage in having started clear of the many hypocrosies and compromises of the Victorian time. One was that newspapers could never possibly give a vivid and real picture of the inside of politics.

You could, unfortunately, use mobs nowhere else than on the film, but there have been times in our history when mobs well worth filming have displayed their beneficent energies. There was a neglected period that might be called the Cobbett period—the period of the Luddite riots—the democracy that rose at the beginning of the 19th century. A great film could be made about the figure of Cobbett and the great and picturesque things that happened in those times.

The reason for the neglect of this period was very considerably due to two things—Cobbett was opposed to the new industrial state and the merchants, and he was opposed to the squire and the agricultural aristocracy. One could hardly do better than give really vigorous pictures of that great writer, riding through the English shires.

Answering a question put by Fred Wright, from the body of the meeting, Mr. Chesterton said his way to get out of the difficulty suggested by the liability of any one historian to present a biased story, would be to employ two producers. This was humorously challenged by the questioner, who chose to read into it the suggestion that two producers would be working on one film.

# FLAT-CATCHERS CAUGHT

The trial was continued before the Common Serjeant at the Old Bailey of Oxford William Welding, film director, and Jessie Marion Quigley, dancing mistress, charged with conspiring to obtain money by false pretences in connection with the London Cinema Academy of Acting and Dancing, which they carried on at 207, Shaftesbury Avenue.

Horace Ward Collings, of Rye, Sussex, said he saw the advertisement of the Academy in October and saw "Mrs Granville," the name used by Mrs. Quigley. He agreed to have a ten-guinea course of lessons in acting.

Mr. Collings said that he was told by Mrs. Quigley that the film was to be produced by the Belgian Government, but it would be necessary for him to take a twenty-guinea course of dancing in order to get the part. He would then get about £30 a week.

He added that he paid the twenty guineas and got one lesson in Grecian daneing.

Mrs. Quigley next recommended a course of riding lessons for a part in a small film, and he paid ten guineas for these. He only had two riding lessons. He also paid £15 for elothes.

Mrs. Quigley, in the witness box, in answer to Mr. Byrne for Welding, asserted that she carried on a perfeetly genuine business and never tried to obtain money by false pretences. She was the sole proprietress and Welding had only been an instructor for three months, since about June. For this she paid him £10 per week. She said that the eheques she reeeived from various people were paid into Welding's account at the bank so that he eould repay witness at some future time. Welding knew nothing whatever about the business.

Witness said the figures referred to in the profit and loss aeeount were prepared when it was proposed to form the Academy into a eompany. The expenses were estimated, but the fees, amounting to £2,482, were actual receipts from pupils in ten months.

Counsel: Did you get any one of them an engagement?—No, and I never promised one. They would have to go to an employment agency for that. We were not an employment agency.

She added that between three and four hundred pupils went through the Aeademy last year. Some of them paid only six guineas, whilst others paid fifty guineas for the full course.

The jury found both prisoners guilty.

The Common Serjeant, in passing sentence, said defendants had been found guilty of deliberate, systematic and cruel frauds. He sentenced the woman to nine, and the man to fifteen months' imprisonment in the second division.

# YOUR CORNER

Replying to Stephen Wing in reference to my article on "How Artistes Spoil Themselves," to use Mr. Wing's own words, it might have been as well had he looked at the subject from every point of view himself before rushing into print.

For his information may I point out that I was invited by the editor to submit an article on this subject and no one with a sufficiently broad mind could or would have taken exception to my remarks, which were in no sense intended as a rebuke to anyone, even the chief offenders.

I am quite happy to leave it to those artistes who know me to say whether they prefer the *Manliness* of certain other gentlemen in this branch of the profession, when called upon, to my UNMANLINESS in sheltering behind a literary effort.

I was much amused by the clever drawing, which gave great joy to my schoolboy son.—MAX ROMA.

On the cover of the first number of this very excellent paper may be read these words:—"The Organ of all Concerned in the Production of British Motion Pictures."

This being so, I feel constrained to protest against the use of that American importation, the word "Director," as applied to the person who is producing a picture here in Britain. Over here we have always looked upon this person as the "Producer." looked upon this person as the "Producer" and I feel sure that ninety-nine people out of a hundred connected with the British studios always know to whom you refer if you use the word "Producer." The American term can only lead to confusion. The term "Director" over here is used almost solely in connection with those gentlemen who form the Boards of Management of Companies; even then it is necessary to differentiate between the Directors and the Managing Director. Already we have the Casting Director and Art Director, don't let us make "confusion worse confounded." There is no need for two words such as Producing Director where one is sufficient. "Producer" conveys a much better meaning than "Director," and is thoroughly understood by all British people connected with the stage or kinema.

In this, our own paper, you may see that the gentlemen referred to use the word "Producer" in their cards—this prevails also in other papers—and I am confident if a vote were taken of those gentlemen who are stated to be forming an Association for Directors, it would be unanimously in favour of an Association of Producers.—A HARDING STEERMAN.

[We have every hope that the future of British productions will so improve that those who are responsible for them will be generally regarded as Directors and not Producers. Photoplays are not like the conjuror's rabbits—just produced. They have to be more than produced—they have to be directed. The fault of the past has been that British films have been produced by a professional producer instead of being directed by an artistic direction. If those gentlemen who are now responsible for British productions desire to remain merely producers of films instead of directors of photoplays, we shall despair of the future. —EDITOR, M.P.S.]

## THE VERB "TO SQUIB."

Just a line to tell you of a new coined word and expression I heard yesterday outside the Blue Hall, Hammersmith, where our picture "Squibs" has been showing the whole week.

One man greeted a friend thusly:—"Hullo! Are you 'squibing' to-night?"—E. L. LAUSTE.

# High Lights

## Intimate Studio Gossip

Yet another member of the profession to turn his attention to racing is Arthur Rooke. His love of animals is well known, so I am not surprised to hear that he is getting together one or two thoroughbreds, his latest purchase being "Cumberland." We shall certainly hope in the near future to see his "colours"—namely, all black, white hooped sleeves and red cap, successful—more particularly so as it is the sincere love of a good horse and not the "roar of the ring" that appeals to him.

* * *

Bernard Bromhead is not alone in his glory—Clive Brooke this week is rejoicing in the advent of a son, and J. Brohame, Hardy's studio manager, doing ditto over a daughter. These two additions to the film fraternity arrived Thursday and Friday respectively.

* * *

I regret to say that I have received news, from Genoa, Italy, of the death of the father of Adelqui Millar, the well-known lead in Granger-Binger Productions.

* * *

Edward R. Gordon informs me that on Thursday last he commenced work on the first of his series of subjects of the Mutual Films, a film company which has been lately formed. Another new company is Quality Films, which is making a series of one-reel subjects based on the stories appearing in the monthly magazine, *Pan*. The Quality Film Company has engaged the Screenplay's Studio to produce in and will do one subject a week. George A. Cooper is directing and Sydney Folker is studio manager.

* * *

On Saturday last the managing director of the Union Film Co., Ltd. (J. D. Drury) had a narrow escape from being severely injured whilst out on exterior work for a comedy entitled "Levity and Laity," one of a series which the company is producing at its Liverpool studios. On the journey out to the location the car in which he was travelling skidded rather badly, resulting in one of the front wheels parting from the axle, throwing Mr. Drury out into the road, when he was exceedingly lucky to be only slightly bruised about the hands and legs. The other occupants of the car, the publicity manager (N. A. Morton), and the director (W. Drury), and the chauffeur escaped without injury. The car was quickly repaired, and within a very short time things were quite normal again, and everything went off according to schedule.

* * *

H. B. Parkinson has assembled a fine cast for his new five-reeler, "Trapped by the Mormons," which he has just completed at the Teddington Studios. Evelyn Brent, Lewis Willoughby, Ward McAllister, Cecil Morton York, Olaf Hytten, Olive Sloane and George Wynn are mentioned as playing leading parts. The picture, Mr. Parkinson assures me, has already been well booked up, despite the fact that it has not yet been Trade shown, and it will be released in Manchester on March 6. The first London show will be held on March 13. The picture has benefited by a great deal of propaganda which has appeared in most of the leading weekly and daily newspapers.

---

We regret to announce the sudden death of Bannister Merwin, the well-known scenarist and director. Mr. Merwin underwent an operation at St. Thomas's Hospital which was successful, but almost immediately afterwards he expired. An appreciation of his work will appear in our next issue.

---

I understand that Captain Calvert is still seeking an ideal Byron for his production of the great poet's life story. The actor who plays the part will have one of the hardest rôles—and one of the biggest opportunities—ever given to a screen player. Twenty people have already been interviewed, and tested before the camera. In addition, there are over forty characters that have to be most carefully cast, and, as most of these are well-known figures, the same difficulty of finding people with facial resemblance to the originals is being encountered. A great number of these supporting characters have already been found, but some of the most important feminine rôles have still to be filled. Meanwhile, Captain Calvert has already commenced on some of the subsidiary scenes for which he has his characters complete.

* * *

The Hardy Film Co. has just entered into an agreement with the Amalgamated Press to film a series of one-reel subjects dealing with the adventures of Billy Bunter. Billy Bunter, a fat boy, is the name of one of the principal characters in the public school stories being run in a number of popular boys' magazines. The pictures will be released serially and are being started on immediately. As most of the characters appearing in this series are schoolboys, this should be a fine chance for some of our younger artistes to shine.

* * *

Flora Roma, whose name in private life is Florence Romer, was taking part, recently, in the production of "The Bohemian Girl" at the Alliance Studios, and was asked several times if she was related to Max Roma. Whilst appreciating the honour thus done her, she desires to make it generally known that she is not in any way whatever related to the well known and popular agent, and that she adopted her stage name of Flora Roma before she had even heard of Max Roma.

* * *

Bert Wynne is anxious to get in touch with well known artistes who would like to help to make a success of the Trade Carnival to be held at Manchester on March 8. Will artistes willing to go up to Manchester on this occasion communicate with Bert Wynne at his office in Wardour Street?

* * *

If the person signing him- (or her-) self "A Disgusted Member of the K.C." lacks the courage to sign the anonymous letter we have received with reference to a certain agent we shall not lack the courage to use the letter as a spill for the office pipes and cigarettes.

Megaphone

# Where they are and what they are doing

Kenneth Gordon is filming "Eve's Film Review" for Pathé.

D. P. Cooper will photograph Coleby's next production for Stoll.

George Wynn has been playing at Teddington studios in "Trapped by the Mormons."

George Ridgwell has practically finished work on the new Sherlock Holmes series.

Harold Cundall is playing a small part in "The Bohemian Girl" for the Alliance next week

Olaf Hytten has completed his part in "Trapped by the Mormons," the new Master Film production

Fred Groves is just recovering from his accident received while playing in "Master of Craft" for the Ideal.

A. E. Coleby returns to the Stoll studio in a few days' time to direct a new picture for the company. The story is an original one.

Bert Wynne and his staff sail for America on the *Aquitania* during March on business for the Seal Film Company. On his return he will commence his next production for Seal, the scenes of which will be filmed in Ireland.

George Calliga is returning to Paris on important business.

Jimmy Reardon wishes it to be clearly understood that he is not casting.

Walter Forde is just completing one of his new comedies at the Kingsbury studios.

Betty Balfour will play lead in "Wee Macgregor's Sweetheart" for Welsh Pearson.

William Drury is directing "Levity and Laity" for the Union Film Co. at Liverpool.

Jock Houghton is photographing "Levity and Laity" for the Union Film Co., of Liverpool.

Thelma Murray has been engaged to play an important part in "Creation," the new Raleigh King production.

Ward McAllister has completed work in "Trapped by the Mormons," which was made at Teddington studios.

Raynes' new depot at 15, Rupert Street specialises in funny costumes and has a big selection of the latest creations ready for the Wedding Ball on February 28. Tickets for the Ball can also be obtained at the above address.

Edward R. Gordon is making a two-reel comedy drama.

Jack Cooper is directing a series of films for Quality Films.

George A. Beranger arrived back from Holland last Tuesday.

Gladys Jessel will appear in "Lark's Gate" for International Artists.

Donald Searle is appearing in "Lark's Gate" for International Artists.

Nancy Price plays a leading part in "Fallen Leaves" for Quality Films.

Arthur Smith is photographing "Creation" for the Raleigh King Productions.

Manning Haynes will direct a series of W. W. Jacobs comedies for Artistic.

Pauline Peters is in Switzerland working in a picture called "Romance of the Alps."

John East is playing in "Fallen Leaves" for Quality Films at Screenplays studio.

Jeff Barlow plays a leading rôle in "Fallen Leaves," Quality Films' first production.

Randal Terraneau is photographing the new series of one-reelers for Quality Films.

Joyce Gaymon is appearing in "Lark's Gate," the International Artists production.

Victor Seastrom, the Swedish director, is spending a few days' holiday in England.

Walter D'Eyncourt is playing in the new International Artists production, "Lark's Gate."

Raleigh King is one of the stars in "Creation," now being made at Watcombe Hall, Torquay.

H. Humberstone Wright is directing "Creation" for the Raleigh King Productions at Torquay.

Thomas Bentley has practically completed his W. W. Jacobs story, "Master of Craft," for the Ideal Film Company. This week will see the finish

M. Berman, theatrical costumier, of 18, Green Street, Leicester Square, W.C., specialises in making costumes to order to hire. He supplied the character costumes for "Potter's Clay"

Sir Simeon Stuart, who is now playing in "The Temptation of Carlton Earle" at the Stoll Studios, is going to Torquay after completing his work at Cricklewood, to play a fine heavy part in "Creation" a Raleigh King production.

George A. Cooper is directing "Fallen Leaves," the first of a series of one-reel stories adapted from those appearing in *Pan*, for Quality Films. One picture a week will be the rule while this company is working at the Clapham studios

## SONGS ON KINE SUBJECTS

### V.—STILL MORE MAXIMS OF HAFIZ

*(Still further after Kipling)*

*by* HUGH E. WRIGHT

LET the Director be humble, though he be Boss of the Show;
Not talking tosh of "his puppets"—Actors are human, you know.
Let us work "with" him, not "for" him, playing parts of a whole.
If we're but Marionettes, tell me this—Can the Play have a Soul?

I.

"The ways of man with a maid be strange," for Kipling has told us so,
But they're nothing compared with the ways—and means—of a Kinema Studio.

II.

Son! If I, Hafiz, thy father, ask thee at close of the day,
Begging on knees that are bended, to give me a part in thy play,
Send me to Hell!—if relationship be thy sole reason for "Yea."

III.

If she grow suddenly gracious. Reflect, and avoid destruction.
It *may* be love; but the chances are, it's a part in your next production.

IV.

*Beware of the Head which is swollen; shun ye the babble of pride.*
*But—put your goods in the window, and ask 'em to step inside.*
*As the shifting gold of the desert sands, or the loot in a deep-sea coffer,*
*Is the gold which you pay for Advertisement, if you haven't the goods to offer.*

# CLUB CLATTER

*by* CLATTERBOX

The Rules Committee has been busily engaged in making some necessary revisions to the rules which experience has proved to be necessary. Later a general meeting will be called to approve these.

* * *

Arthur Walcott is startling everybody these days by his extreme youthfulness. He dances every Saturday like a young two-year-old, plays bridge like a pro. and dazzles all in the billiard-room by the brilliancy of his snooker.

* * *

Every member who knows is wanting to congratulate Billie Bristow on her recent terpsichorean achievement. She started dancing at three in Glasgow and danced her way from Glasgow to London, and finished dancing at midnight in the Club—a distance of 400 miles and eight hours. (And to add to her laurels, it must be noted that her dancing partner was—Fred Wright!)

* * *

All members are asked to note the rule respecting approaching directors with requests for engagements. The Executive Committee is going to take very strong action in the case of all delinquents.

* * *

The concert had a two and a half hours' continuous run, and the artistes included Joan Lockton, Florence Shee, Eva Llewellyn, Elsie Donalds, Beryl Rigg, George Ridgwell, Sydney Paxton, A. B. Imeson, Norman MacDonald and Frank Grey. Dick Webb presided.

* * *

To-night (Saturday) a special dance is being held, to which members may bring guests (members free, guests 2s. 6d.) Fancy or evening dress is optional.

* * *

To-morrow (Sunday) another of the popular whist drives will be held, and prizes will be offered to both ladies and gentlemen. Tickets for the drive are two-and-six each, and members may bring guests.

* * *

During the next few days the Entertainments Committee will have completed arrangements for two sweepstakes which will be held in connection with the Lincoln and the Grand National.

* * *

Victor Seastrom, the Swedish film director, was one of the most notable visitors to the Club during the week. He is in London on holiday, but managed to find time to lunch at the Club and to express his pleasure and surprise at finding such a place in London.

* * *

Monday of this week was one of the busiest days the Club has experienced, for during the day more names were entered on the hall porter's book than ever before, excepting, of course, the memorable opening night. It all goes to show that the club is growing more popular day by day, and that artistes are showing their appreciation of the place by supporting it as much as possible.

* * *

J. Stuart Blackton is becoming quite a frequent visitor; twice during the first three days of the week he popped in for lunch.

The dance last Saturday night went off remarkably well. There were more people present than on the Saturday previous.

* * *

The Sports Committee is anxious to have the names of all the athletic members in the Club who indulge in such recreations as golf, football, cricket, swimming, boxing, tennis, etc. If those members who are interested in sport would send their names along the work of the Committee would be greatly reduced.

* * *

Humberstone Wright, who engaged the whole of his staff in "Creation" at the Club, writes to the Secretary the following interesting letter:—

"My first impression of the Kinema Club was one of surprise and delight to see the wonderful work that had been done in so limited a time, and was a delight to meet my brother and sister artistes in such charming surroundings and to be able to fill up my catt in the Club for my forthcoming production, "Creation," for the Raleigh King Productions, Torquay. Hoping to still further my acquaintance with the Kinema Club, and wishing it the success it deserves."

* * *

Will all directors, casting directors and agents please note that the telephone number of the Club is Regent 2131? Artistes are advised to use the Club as often as possible, so that if they are required for productions they can readily be found by directors and agents.

* * *

The attention of members is drawn to the fact that the Executive Committee is now engaged in preliminaries consequent upon the Kinema Club Production. Already a meeting with the heads of some of the producing concerns has been held, and this has been followed by a conference of scenario writers. Those present at this conference discussed the outline of the scheme, and ultimately decided to adjourn for a week, in which time each would originate some theme or subject for the film. And there the matter stands for the moment.

* * *

But it is necessary to explain to members that the Club cannot be financed on members' subscriptions: some of the proceeds of the picture will be earmarked for this. It is also intended to set £5,000 aside to form a Benevolent Fund for the relief of unemployed artistes and others. In other words, the picture is being made for the sole benefit of the members. In view of this fact, it is expected that the members will not hesitate to offer their services for the picture, and to play any part for which they may be selected. Will all who are prepared to do their utmost in this direction communicate with the Secretary?

* * *

## CARRIED UNANIMOUSLY

Jack Jarman writes:—

Before the Club was actually in existence, a proposition was put forward, that those people who could afford to do so would pay their subscriptions for a life membership.

As this has not met with a very big response, I propose that we in some measure compromise (if I may use the word) in this way: That those of us who can see our way clear will pay our subscriptions for next year as well as for this.

I fully realise that business at the present time is not too flourishing for any of us, but surely if only a few members can help in this respect, it will be of *some* use to defray the expenses of this first difficult year?

I herewith enclose a cheque in payment of my membership for 1923.

# WHO IS THE MEMBER WHO—

drops into the club occasionally, goes all over the premises and if no directors, casting directors or agents are in goes out again?

* * *

objects to the suggestion of a private 'phone box as nobody will then be able to hear her refuse her daily offers?

* * *

displays a portfolio of photographs of himself depicting grief, anger, happiness, etc?

* * *

sits in the lounge with a sad and sorrowful face? AND

* * *

who is the member who "bit it" and bought him a drink to cheer him up?

* * *

doesn't patronise the restaurant but prefers chewing the club penholders?

* * *

posts old contracts to himself at the club and then opens them in the lounge if there are enough members present?

* * *

asked for "Woodbines"—no luck—so asked for a half-a-crown cigar and then changed his mind?

* * *

is travelling in an extra special line of grease paints?

* * *

engages a taxi at Leicester Square tube station and drives round to the club in it?

* * *

only discovered this week that there is a ladies floor?

* * *

although he had paid up as a Foundation member, forgot, and sent a further cheque for £5 5s.?

* * *

ADDENDA FROM THE SECRETARY.—"But who are the members who have not paid up at all, yet?"

*New Feature.*

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## ON MINDING YOUR BUSINESS.

THERE are people who regard the cameraman as a person who does not know his business. Perhaps, if the facts were known, the cameraman is one of the few persons in the producing profession who does know his business, and is so interested in it that he has no time to look after other people's. Such cannot be said of many other branches of the business. Some people are given jobs in studios because they cannot get any other kind of work and because the managing director is a friend of theirs. The situations that require skill being usually all filled, a new position is created and the managing director's friend becomes chief supervisor of the studio call boy, with a roving commission and power to interfere with all and sundry.

The managing director's friend will surely forsake this other work to investigate the workings of the mysterious box on three legs, which the man turns while the pictures are being made. The man who turns the handle will immediately come under the eye of the supervisor. His salary will give the supervisor the first shock. For simply turning a handle this cameraman is receiving a "huge" salary.

Then, as the supervisor begins to learn more of the business, he will discover that the cameraman is wasting too much negative, that repairs to the camera are costing too much and such like. But it is certain that, if he intends interfering, the cameraman is the one who will be worried most by him.

Cameramen suffer from other interfering people besides friends of the management. There are still in existence a few directors who think that they know more about the camera that the cameraman does. If this is so, then it is up to them to get a good cameraman. If not, surely the cameraman is one to decide what kind of shots can be taken and what kind cannot, when to take and when not to take and to decide all matters of a technical nature in connection with the camera work.

Interference from the wrong sources is one of the evils of the profession. The other branches suffer, but the worst sufferer is the cameraman. With a little less interfering the profession would run smoother and there would be a lot fewer petty quarrels and a lot more work, and that work would be better, a great deal better than it ever has been.

## K.C.S. OFFICIAL NEWS

LAST week's meeting of the K.C.S. was a dismal one indeed. The few people who are holding the Society together were present as usual, but it was the usual meagre attendance, which is disheartening even to most enthusiastic members of the K.C.S.

It seems that all the work and all the efforts of these few members is being wasted and that those members, who are selfish enough to stay away, because it does not suit their convenience, are hindering the Society's progress and nullifying the efforts of the few enthusiasts.

It has been suggested that the K.C.S. join the Kinematograph Sports Association. But, as already most of the members of the K.C.S. are members of the K.S.A., through virtue of their firms being members, the suggestion seems to be wasting money. When the matter was discussed at the last meeting no decision was arrived at.

Arthur A. St. Brown tendered his resignation as treasurer of the K.C.S. at Wednesday's meeting. The Chairman requested Mr. Brown to retain the position for the time being, so that the matter could be brought up at a general meeting later. To this suggestion Mr. Brown agreed.

## DYE TONING

IN his recent lecture, P. Dennis spoke of the very limited use of dye toning in this country. In America and in Italy, dye toning was used to a greater extent, than in England, and as a result the work of the cameraman was greatly enhanced. For certain light effects dye toning is excellent, and altogether, he thought, our laboratories would do well to take more interest in the subject.

According to Mr. Dennis, the laboratories at the present time are very averse from toning. It takes up too much time and the laboratory will have the toning bath left unused, rather than spend time on toning films. When a film has to be toned and when there is no way out, the job is usually given to an inexperienced boy, who is told to mix up a toning bath and tone the film.

Mr. Dennis was inclined to put down the lack of interest in toning in this country and the disinclination of laboratories to tone films, to the small sums that were being paid laboratories for the work. At the present rate it was impossible to make any profit at the work. If it could only be taken more seriously in this country it would considerably enhance the work that the cameramen were turning out.

## CAMERAMEN AT WORK

Even in the Club cameramen do not seem to be able to forget their work. The billiards room has become a favourite rendezvous for the cameramen, and already the various accessories which go with a game of "Snooker" have been given technical names. When the long rest is used, it is a long focus shot; soft focus, close-ups, dissolves, mixes and fades-out have been applied to different snooker shots now that the cameramen have taken a hand. From what I have seen of certain cameramen at snooker, the favourite shot seems to be "in off."

* * *

The Around the Town people have been busy with a new ultra-rapid camera, which slows down motion fifteen times. So far it gives the best slowed-down picture I have seen. This week's issue contains some fine shots of a dancer, which were taken in the Gaumont studio.

* * *

Cameramen are marvelling at Charles Rosher's work in Mary Pickford's latest release, "Through the Back Door." I have not yet seen the film, but those who have seen it declare that the photography is wonderful, and speak highly of the cloud effects. One cameraman definitely states that the picture has been taken on pan chromatic stock; which is quite likely, according to the descriptions of the work that I have heard.

* * *

Have just seen some of the stuff Kenneth Gordon took at the Italian Roof Garden the other night, and am inclined to think that it is the best that has so far been accomplished in the way of actually filming interiors of hotels and such-like.

* * *

Business seems to have been very quiet on both the studio and topical sides. The topical men have had very few big events happening during the last fortnight. The studio side, it is pleasing to note, is bucking up a bit, and many cameramen are finding work

* * *

Bert Ford, whose pet hobby is parallel shooting, has now another vice, snooker. He has taken to the game like a fish takes to water, and up to the time of writing has made a number of scores of anything up to nine. His favourite snooker partner is D. P. Cooper.

* * *

Harold Jeapes and Harold Jones are off to Japan to film the Prince of Wales's tour of the country. George Woods-Taylor, who has been filming the Prince in India, writes me saying that he is returning home in March, and will arrive back in England on Easter Saturday. Taylor's letter contains a few notes about his adventures in India, but he is keeping back the more exciting ones until he arrives home.

# STUDIOS FROM WITHIN

What is claimed to be a "practical outline of the artistic and technical work in the production of film plays" comes from the printing presses this month in the form of a manual published by Sir Isaac Pitman and Sons, Ltd., Parker Street, Kingsway, W.C.2. This manual is "Kinematograph Studio Technique," published at 2s. 6d., and the author of which is L. C. MacBean, who is well known in this country as a director and studio manager.

Whilst written, obviously, for tyros, "Kinematograph Studio Technique" also contains many pages that will be of valuable guidance and assistance to directors and artistes. The author supports the view of instructing artistes in all the facts of the story. He says:—

"Those artistes who are taking leading or important part should possess a very intelligent knowledge of the story. This is best imparted to them in synopses form and not in that of the complete scenario; a method frequently and unadvisedly adopted. The actual explanation of the scene to be dealt with is entirely in the province of the director, who mentally pieces together the several actions as he proceeds. . . . The artistes should be content with the story and not anticipate the action by following the scenario. If the scenes were taken in proper sequence, the matter would be wholly different."

Mr. MacBean asserts that the cameraman should be fully acquainted with the scenario prior to the commencement of the production. In fact, Mr. MacBean appears to have a very high opinion of the value of the cameraman. Throughout his book he establishes the position of the man behind the tripod, and not only gives him valuable hints, but defines some of his duties for him. For instance, he says:—

"It is he who will instruct the studio electrician in placing the lamps in the position necessary to give the best illumination or afford the best lighting effects. Throughout the whole production it is essential that he should work in complete harmony and hand-in-hand with the director. There are four factors in the success (or failure) of a film play—Story, Acting, Direction, and Photography—and in many cases the latter has been the deciding one. Good photography, including what is termed *quality*, has saved many a picture which has been weak in other respects."

Several pages are devoted to scenario writing, and a facsimile of a scene sheet is also reproduced, as well as a scenario analysis sheet. In view of the controversy as to the co-operation of the scenarist and director, it is well to note what Mr. MacBean says on the subject:—

"From the foregoing pages it should be apparent that a screen playwright should have some knowledge of the actual work of production: he should be acquainted with the possibilities and limitations of the camera as well as those of actual staging; he should have watched the director at work, both inside the studio and whilst engaged on exterior scenes, and he should appreciate the difficulties which arise and the chances and possibilities which so frequently occur and are equally often lost."

That very much overlooked member of the studio staff—the Art Director—is given prominence in this book:—

"The qualifications of an art director are many. He should be a draughtsman and able to design settings for interior scenes, either in ground-plan or perspective form; he should be able to design and sketch costumes; and he should be well acquainted with many subjects and customs which so frequently enter into productions. It is essential, too, that he be well posted in matters of 'period,' as regards architecture, costume, furniture and general conditions."

The work of the scene painter is also dealt with. In this connection the author writes interestingly and informatively on the subject of the medium and colour of flats and accessories. He says:—

"Perhaps the best colour from the general photographic point of view is burnt umber, lightened out with white or darkened with black or Vandyck brown. The binding medium in general use is size. For some purposes, greys composed of black and white in oil, or distemper, are useful, and it is questionable whether, used judiciously, such neutral tints are not more suitable to different kinds of lighting for reasons which will be apparent in the chapter on photography. However, in cases where studios are illuminated by a uniform type of lighting, to which the cameraman has become accustomed, the most satisfactory colouring is brown (otherwise burnt umber) and its agents.

"Notwithstanding the fact that most scenes are *built*, the work of the studio scenic artist is of no mean importance. His services are continually in requisition and his avocation demands special skill—a combination of artistic genius with practical adaptation to the requirements of photography. Moreover, for instance, painting a scenery backcloth in distemper, in which the tones are quite different when wet from those acquired when dry, has only to be tried by the water-colour artist or painter to be appreciated as the work of a specialist."

Among other hints, Mr. MacBean tells the location manager that it is advisable to make a note of the best time of the day in which to take a particular scene—this, principally, on account of the quality of natural light, and the most suitable angle of the sun's rays. He also advises the location spotter to carry a hand-camera and a sketch-book, and to provide himself with a magnetic compass, a two-foot rule, a view-finder, a map and local guide books.

"When locations are situated in confined areas, and where the suitability of scenic conditions is to be determined, it is desirable to prove whether there is sufficient space for the intended 'shot' or vantage point suitable to the requirements of the camera. For this purpose the ordinary camera view-finder comes into play. As, however, this is sometimes rather a cumbersome article to carry on these expeditions, use can be made of a frame of wood, with an opening proportionate to the size of the camera mask, bearing a string with knots at distances from the frame in the same ratio to the focal lengths of the lenses to be used. On holding the frame at the appropriate distance from the eye, the picture seen through the opening is identical with the camera view.

"The most suitable time of day for taking a particular scene from the point of view of sun-lighting should also be noted. With the aid of the compass this is a simple matter, even on dull days or in the late evening. The clock-face diagram in Fig. 13 of which there is a replica at the end of this book for pasting into a note-book or on to the view-finder) may be of some service either by itself or in conjunction with a compass."

In a subsequent issue we hope to reprint special extracts from Mr. MacBean's book dealing with the artistes' work, scenarios and set-building. In the meantime, readers are advised to secure a copy of the book from the publishers as a guide book and reference for the various duties connected with studio work.

# DO YOU KNOW?

IF the suggested Directors' Association is going to set out as a fighting force or merely as a social organisation? and—

* * *

What are its prospects for the future—if any?

* * *

Is it a fact that W. G. Faulkner, who is organising the Association, has now started a casting agency?

* * *

Why Fred Granville was not invited to the meeting?

* * *

The name of the British director who has received a fine offer from Poland? and—

* * *

Whether he will accept this?

* * *

Why the *Times* has issued a Kinema Supplement? and—

* * *

If this is a belated attempt to repair the damage that its *Daily Mail* has done to the Industry?

* * *

If Sam Hardy is endeavouring to raise £120,000 to make supers? and—

* * *

How he is getting on with the scheme?

* * *

What exactly is the British International Film Co.? and—

* * *

Has Wyndham Standing given permission for his name to be associated with it?

* * *

If another director is going to join the Alliance staff in order to run two companies?

* * *

When—if ever—will "The Bohemian Girl" be finished?

* * *

When will kinema artistes organise to defend themselves?

# TRADE SHOW GUIDE

The only British film to be Trade shown this week is the Ideal production of

"THE LITTLE MOTHER."

Florence Turner plays lead, and is supported by John Stuart.

The photography is by Horace Wheedon.

A. O. Bramble directed the production.

TRADE SHOW: Thursday, March 2, at the Shaftesbury Pavilion, Shaftesbury Avenue, at 11.30 a.m.

# DIRECTORIAL DIGEST

## Permanent Record of Present and Future Activities of the Directors

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Film Co., at Lytham, with Dawn Meredith starring.

J. STUART BLACKTON.—Studying scripts for next production. Expects to start casting next month.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors (Harma-Clarendon).

THOMAS BENTLEY.—Now directing "A Master of Craft" for Ideal at Elstree (nearing completion.)

ADRIAN BRUNEL.—Directing travel films and travel stories for Solar in Morocco. Will be away for some weeks yet

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland. Back in England now, and has to direct for Ideal.

A. V. BRAMBLE.—Now completing "The Little Mother" for Ideal at Elstree.

HUGH CROISE.—Recently completed "Four Men in a Van" for Direct. May start comedies shortly.

CAPTAIN CALVERT.—Completing preparations for next Gaumont production—"Lord Byron"—for which he is now casting. Studio work commences next week.

FRANK CRANE.—Getting near the end of the direction of "The Lonely Lady of Grosvenor Square" for Ideal at Elstree.

DONALD CRISP.—Back in England again, and is casting for his first production for Bird Film Company. He is to direct several Bird productions.

DENISON CLIFT is casting for "Diana of the Crossways," which he is to direct for Ideal. This will be followed by "Mary Queen of Scots," with Fay Compton as Mary Stuart, and "A Bill of Divorcement." Much of "Diana of the Crossways" will be taken on the crossways. Casting for the other two is progressing.

A. E. COLEBY, having finished "The Peacemaker" (Stoll), is now engaged in preparing the script of his own original story, which he will direct for Stoll. He expects to be casting in two weeks' time.

EDWIN J. COLLINS.—Recently finished "Single Life" for Ideal.

BERNARD DUDLEY.—Just completed "Love in the Hills" for Associated Exhibitors (Harma-Clarendon).

JACK DENTON.—Last productions, "Our Aggy" and a screen burlesque of Sherlock Holmes for Milo Films. The latter now being edited.

HENRY EDWARDS.—Latest production "Simple Simon" for Hepworth. Now at Walton busy on plans for another Hepworth production.

MAURICE ELVEY.—Now in Switzerland with his Stoll company on exteriors for "Running Water." This will be followed by two more Stoll productions.

KENELM FOSS.—Finished twelve pictures for Thompson, and is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting is proceeding.

WALTER FORDE.—Still busy on Walter Forde comedies for Zodiac at the Kingsley Studios. Now working on the fourth of a series of six.

FRED LE ROY GRANVILLE.—Since directing "Love Maggie" and "The Honeypot" for Samuelson he returned to America, where he made a picture. Now back in England, and is preparing to direct productions for the American market in accordance with a signed contract he has with the W. W. Hodkinson Corporation.

JOHN GLIDDON.—On his way to Egypt with his International Artist company for exteriors for "Lark's Gate." Will be away eight weeks.

EDWARD R. GORDON.—Now directing a two-reel comedy-drama, "His Wife's Sweetheart," for Mutual Film Company, which has just been formed on a co-operative basis.

KENNETH GRAEME.—Is now planning to direct "The Hypnotists" for the Kenneth Graeme Syndicate.

BERT HALDANE.—Working at the Barker Studio, Ealing.

CECIL HEPWORTH.—Just back from American tour. Busy on preparations for "A Sister to Assist 'er."

MANNING HAYES.—Completed a series of five-reel comedies based on W. W. Jacob stories (Trade shown yesterday) and is ready to cast for another for Artistic.

SINCLAIR HILL.—Preparing story for his next Stoll production.

A. C. HUNTER.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont. Due to cast now and to commence direction in about a month's time.

HARLEY KNOLES.—About three more weeks' work on "The Bohemian Girl," which he is directing for Alliance, at St. Margaret's.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Recently finished "Romance and Reality" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston," for Broadwest. Not working at the moment.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS. — Finished "The Scourge." Completed casting of "The Reaping," which he expects to direct very shortly for Hardy. This will be followed by "The Lion's Skin" and "Bardeley the Magnificent," which are not yet cast.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Now directing "The Temptation of Carlton Earl" for Aubrey Smith Theatres, at the Stoll Studio.

GUY NEWALL.—On location at Southampton with his George Clarke company, for exteriors in "Boy Woodburn."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Very busy at the Master Studios directing "Song Films" and "Trapped by the Mormons." The latter is now practically completed.

GEORGE PEARSON.—Engaged on the preliminaries of "Wee MacGregor's Sweetheart," which he expects to cast shortly for Welsh-Pearson.

DOUGLAS PAYNE.—Has just finished work on the production of "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now resting.

JAMES REARDON.—Finishing direction of comedies at the Gaumont Studios.

ARTHUR ROOKE.—Now on location at Torquay, where he is obtaining exteriors for "A Bachelor's Baby," for I. B. Davidson. Expects to return next week.

GEORGE RIDGWELL.—Has just finished sixty-five reels of film for Stoll. This week shoots last scene in the Sherlock Holmes series.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol with Fred Paul for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Last production, "Kipps," for Stoll. Not working at the moment.

CHALLIS N. SANDERSON.—Now working as assistant director to Stuart Blackton. Busy on scripts.

MARTIN THORNTON.—Now directing Victor MacLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children," for Seal. Off to America on a business trip for Seal, and on return will direct a Seal production in Ireland.

GEORGE WYNNE.—Co-directing with H. B. Parkinson, "Song Pictures," for Masters at Teddington.

HUMBERSTONE WRIGHT.—Directing "Creation," for Raleigh King Productions, at the Watcombe Hall Studios, Torquay.

WALTER WEST.—Editing "The Scarlet Lady." Scheduled to direct "When Greek Meets Greek," "A Little World Apart," "Kissing Cup II.," and "The White Hope," during 1922, at the Prince's Studio, Kew.


# To Producers & Artistes

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"The Glorious Adventure," Stoll, Samuelson, Gaumont.

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*SEE PHOTO NEXT WEEK.*

Stoll's "Sherlock Holmes." Lasky, Pathe.

## RUBY ROLAND

Bertram Phillips, London Press Exchange, etc., etc.

## Miss EVE MARCHEW.

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## ENID CARLYLE

*SEE PHOTO NEXT WEEK.*

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Leading Artistes Known

Please communicate by letter only. ∴ ∴ ∴

# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Associated Exhibitors.
STUDIO : Clarendon Studios.
FILM : Not announced.
STAGE : Casting shortly.

### Alliance.
ADDRESS : 74-6, Old Compton Street, W.
STUDIO : St. Margarets, Twickenham.
FILM : "The Bohemian Girl."
DIRECTOR : Harley Knoles.
STARS : Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN : Rene Guessart.
TYPE : Romance.
STAGE Seventeenth week.

### Artistic.
ADDRESS : 93-5, Wardour Street, W.
FILM : "Sam's Boy" (Temporary Title)
DIRECTOR : Manning Haynes.
SCENARIST : Lydia Hayward.
CAMERAMAN : Frank Grainger.
TYPE : Five-reel feature.
STAGE : Completed.

### Bird Film Co.
ADDRESS : 37-39, Oxford St., W.1.
FILM : "At Your Service."
DIRECTOR : Donald Crisp.
STAGE : Casting.

### Captain Kettle Films.
ADDRESS : 64, Curzon Street, W.1
FILM : "The Adventures of Captain Kettle."
DIRECTOR : Merriek Milton.
STAR : Captain Kettle.
TYPE : Drama.
STAGE : First weeks

### Davidsons
FILM : "A Bachelor's Baby."
STARS : Malcolm Tod, Constance Worth, Haidee Wright and Tom Reynolds.
DIRECTOR : Arthur Rooke.
CAMERAMAN : Leslie Eveliegh.
STAGE : Second week.

### Gaumont Film Co.
STUDIO : Lime Grove, Shepherd's Bush, W.12.
FILM : "Rob Roy."
DIRECTOR : Will Kellino.
CAMERAMAN : A. St. Brown.
TYPE : Historical drama.
STAGE : Scheduled.

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FILM : "The Life of Lord Byron."
DIRECTOR : Capt. Calvert.
CAMERAMAN : Basil Emmott.
TYPE : Super production.
STAGE : Casting.

### George Clarke Productions.
ADDRESS : 47, Berners Street, W. 1.
FILM : "Boy Woodburn."
DIRECTOR : Guy Newall.
STARS : Guy Newall and Ivy Duke.
STAGE : Second week.

### Hardy.
ADDRESS : 13, Gerrard St., W.1.
STUDIOS : Samuelson Studios, Isleworth.
FILM : "The Reaping"
DIRECTOR : Geoffrey Malins.
SCENARIST : Rafael Sabatini.
STAR : Stewart Rome.
CAMERAMAN : Germain Berger.
TYPE : Drama.
STAGE : Starting.

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FILM : "The Lion's Skin."
STAGE : Scheduled.

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FILM : "Bardeleys, the Magnificent."
STAGE : Scheduled.

### Hepworth.
STUDIOS : Walton-on-Thames.
FILM : "A Sister to Assist 'Er."
DIRECTOR : Cecil Hepworth.
STAGE : Casting shortly.

### Kenneth Graeme Film Syndicate
ADDRESS : 2-3, Cecil Court, W.C. 2.
FILM : "The Hypnotist."
DIRECTOR : Kenneth Graeme.
CAMERAMAN : Percy King.
STAGE : Scheduled.

### Ideal.
ADDRESS : Boreham Woods, Elstree
STUDIO MANAGER : F. A. Kendrick.
STAGE MANAGER : F. G. Knott.
FILM : "The Lonely Lady of Grosvenor Square."
DIRECTOR : Frank Crane.
STAR : Betty Faire.
CAMERAMAN : Geoffrey Barkas.
TYPE : Social Drama.
STAGE : Fourth week.

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FILM : "The Little Mother."
DIRECTOR : A. V. Bramble.
STAR : Florence Turner.
CAMERAMAN : H. Whcedon
TYPE : Drama
STAGE : Editing.

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FILM : "A Master of Craft."
DIRECTOR : Thomas Bentley.
STAR : Fred Groves.
CAMERAMAN : Wm Shenton.
TYPE : Comedy.
STAGE : Fifth week.

### International Artists.
ADDRESS : 57, Shaftesbury Avenue W. 1.
FILM : "The Lark's Gate."
DIRECTOR : John Gliddon.
STAGE : Casting.

### Masters.
ADDRESS : Weir House, Broom Road, Teddington.
FILM : Modern Song-story Pictures.
DIRECTOR : H. B. Parkinson and Geo. Wynn.
CAMERAMAN : T. R. Thumwood.
STAGE : One a week.

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FILM : "Trapped by the Mormons."
DIRECTOR : H. B. Parkinson.
STAR : Evelyn Brent.
STAGE : Cutting and Assembling

### Milo Films.
ADDRESS : 323, High Holborn, W.C. 1.
FILM : Not titled.
STAR : Mary Patterson.
TYPE : Two-reel Comedy.

### Solar Films.
ADDRESS : 58, Dean Street, W. 1.
GEN. MAN. : Miles Mander.
FILM : "Broken Sand."
DIRECTOR : Adrian Brunel.
STARS : Anette Benson and Miles Mander.
CAMERAMAN : Crispin Hay.
SCENARIST : Adrian Brunel.
TYPE : Oriental Drama.
STAGE : Fourth week.

### Stoll.
ADDRESS : Temple Road, Cricklewood.
STUDIO MANAGER : J. Grossman.
FILM : Sherlock Holmes Episodes.
DIRECTOR : George Ridgwell.
CAMERAMAN : Alfred H. Moses.
STAR : Eille Norwood.
STAGE : Fourteenth Episode.

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FILM : "Running Water."
DIRECTOR : Mauriee Elvey.
STAR : Madge Stuart.
CAMERAMAN : J. J. Cox
STAGE : Second week.

### Thompson Productions.
FILM : "A Romance of Old Bagdad."
DIRECTOR : Kenelm Foss.
STAR : Matheson Lang.
STAGE : Fifth week.

### Welsh Pearson.
ADDRESS : 41-45, Craven Park, Harlesden, N.W. 10.
FILM : "A Sailor Tramp."
STAR : Victor McLaglen.
DIRECTOR : F. Martin Thornton.
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*The Motion Picture Studio, March 4, 1922.*

*Registered at the G.P.O. as a Newspaper.*

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Vol. 1.—No. 39. Saturday, March 4, 1922. FOURPENCE.

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Vol. 1. No. 39

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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Mar. 4, 1922

*Bannister Merwin.*

AS we went to press with the last issue we received news of the sudden death of Bannister Merwin, and as the mouthpiece of all engaged in the production of British films we desire to place on record the regret of the whole industry that a craftsman of such skill should be cut off in his prime. His passing is a great loss to the profession which he so long adorned. The late Bannister Merwin was one of those who ten years ago were busy laying the foundations of the British film industry as it is to-day and as it will be to-morrow. Not cursed with an undue sense of self-appreciation Merwin went through life unobstrusively and yet all the time contributing considerably to the common weal. And all with whom he came into contact are unanimous in their declaration that he was indeed one of nature's gentlemen. Thus within six months of the death of George Loan Tucker, he is joined in The Great Beyond by his co-director of the old London Film days.

* * *

*Creator and Created.*

THERE will be no peace in the realm of film until the very debateable (and much debated) question of the relative positions of author and director is settled. Recently we printed articles by Rafael Sabatini and Geoffrey Malins, each speaking from their respective positions ; and yet the problem is as baffling as ever and requires some definite ruling. If only to crystallise the discussion that is still going on in kinematographic circles we venture to state that there are marked parallels between a photoplay, a stage play and a novel. The "common ground" of each of these is the fact that each is a created story—one is expressed by spoken word, one by written word and one pictorially. But in each there is the central fact that it is *a created story.* This being the case it is self-evident that to the created the creator is all-important.

* * *

*Interpreting the Author.*

SO that the logical conclusion is that the author—being the creator—is of primary importance ; the artistes and the director being engaged in interpreting the ideas and thoughts of the author. This view is supported by Somerset Maugham, the well-known playwright, who says "I do not think there can be any real advance in the Kinema till the director resigns himself to the position honourably occupied by his confrere of the spoken drama and is ready to be the interpreter, and nothing more of the author." This not only appears to be a normal conclusion, but has the advantage of being the most practical and fair course to adopt. Only recently E. Phillips Oppenheim repudiated the F.-P. Lasky film version of his "Mystery Road," and refused to allow his name to be connected with it for the simple reason that it was not a true adaption of the book of which he was the author.

* * *

*Render unto Caesar*

AT the same time it must be readily understood that an author has the limitations of his own nature. In order

.....

¶ DON'T
Get downhearted
If you haven't
Booked anything yet.

¶ YOU
Will get your chance
Very soon.
There is a lot
Happening and we

¶ BELIEVE
That there will soon be
Enough work to go round.

¶ IT
Will soon be
Your turn,

.....

to be a successful author a man must be somewhat of a dreamer, and the complaint of most directors with reference to the author is that this worthy has usually got his head well into the clouds. As a matter of actual fact the director must be allowed to know all the technicalities of kinematography and to control every aspect of the actual studio work, leaving the author to impart his ideas to the director *out of the studio.*

* * *

*On the Move*

THERE is a general feeling in the air that in a few years time commercial opposition in film production will not come so much from America as from the Continent. And there are certain obvious grounds for this assumption. It the first place it is fairly patent to every observer that America is becoming less and less the garden of hope for film manufacturers. As Wyndham Standing explained in a recent issue, the centre of gravity is shifting from Los Angeles. There are many reasons for this. One is that America has been shot to death. The American kinema-goers have become so familiar with the same white-pillared mansion, the same terraces, sea shores, mountains and deserts, that they are sickened of them. And if only to secure new settings, the camera must go elsewhere. Then the unsavoury cases that have become notorious have done much to damage Los as a city of movie-folk. Consequently there is a movement away from America.

* * *

*From U.S. to Europe.*

AND this movement is eastward. American producing concerns are staking, or are about to stake, their claims in Europe, with the result that, as we have predicted, producing activities are going to be very noticeable in this country (where, in a few weeks time, a new million-pound producing concern will be formed) and on the Continent. And it is safe to say that Germany will not be left out in the cold. As a matter of established fact, in spite of all the difficulties of rising costs of production and unstable rates of exchange, the German kinema industry is forging ahead in sensational fashion. Capital sunk in picture-producing concerns is constantly and enormously increasing in amount. The capital of the film-producing firms in Germany has increased by more than 300 per cent. in little more than a year. All the big concerns in the country are energetically cultivating the foreign market. For monster films subjects acceptable to foreign countries are chosen, such as, to mention only a few, "Lady Hamilton," "Hamlet," "Madame Dubarry,"

* * *

*Fruits of Victory.*

BUT it is senseless to use these facts as arguments against Germany ; they are arguments in favour of German perspicacity and business acumen. There is only one way to beat the German in commerce ; it is the way we beat her on the field of battle—by superiority of merit. We must turn out better films, and to do this our British film producing business must be put on a sound and stable footing.

# FLORENCE TURNER

JUST FINISHED

STARRING IN

"THE LITTLE MOTHER"

IDEAL PRODUCTION

TRADE SHOWN

THURSDAY, MARCH 2

*See press notices.*

# Miss Flora Le Breton

in the title role of

"LA POUPEE"

JUST RELEASED

# High Lights

## Intimate Studio Gossip

Last Monday Ellen Terry attained the age of 74, and on behalf of the profession I hasten to congratulate her. Her wonderful vitality and charm are undiminished as her recent engagements have shown. She has just completed the leading part in "Potter's Clay," which is one of the most important parts she has enacted on the screen. She is also appearing in a version of "The Bohemian Girl," the new Alliance film. On Wednesday last, on behalf of the actors and actresses of the English stage, she presented Princess Mary with a wedding gift, and no charity matinée or theatrical benefit of recent years has been without her gracious presence.

* * *

That irrepressible joker, Fred Wright, writes (it's catching, you see) to tell me that he has given up his car as he cannot get red oil for the rear lamp. He adds, "running over babies, too, has helped me come to this decision, as their feeding bottles cut my tyres so." Which explains why Fred always rides about in somebody else's car these days.

* * *

When kinema artistes have organised themselves into a protective Federation it will be hoped that they will tackle the question of obtaining stills. Most producing concerns charge their artistes for a still, and often, after the artiste has paid up, he finds that he has not received the still for which he asked.

* * *

At the Stoll Picture Theatre Club, J. Stuart Blackton cracked a good joke. He told us that kinematography is 6,000 years old and the first film star was Rameses II. This ancient king had a temple built and this was surrounded by pillars, each bearing an engraving of himself in varying poses, so that when his subjects rode quickly past these pillars the effect gained was a moving picture of their ruler. "And," said J.S.B., "the last picture of this first film star was of him with his hand open and his head turned—like many present-day film stars." Get the point?

* * *

The "Do you know" query of last week was founded on fact, for W. G. Faulkner now tells me that at the request of several artistes he has decided to establish an agency for artistes at his offices, 720, Oxford Street, under the direction of A. C. Fothringham-Lysons, and under the style of a personal service department. As soon as Mr. Faulkner's intentions became known nineteen artistes registered their names. This new department will in no circumstances provide "crowds." Only those who have played parts in films are being registered. To comply with the law, Mr. Faulkner has applied to the L.C.C. for a licence. The personal service department is planned to develop in other directions, including a linking up with American and French organisations.

* * *

Miles Mander writes me from Tangiers, Morocco, to smash one of my illusions into umpteen smithereens. I always had an idea that Africa resembled Broadstairs sands on a summer day, but Miles Mander says that in a fortnight they have only been able to put in five days' work as it has been pouring in torrents. Added to this is the difficulty that Solar Films has with the natives as the Koran forbids (so M. M. says) Mohammedans to be photographed.

* * *

Incidentally, he also tells me that the party has been spending the evenings at the local casino with varying results. Adrian Brunel has lost steadily, Annette Benson has won over £120, and Miles Mander (who plays on a system!) wins about 100 francs a night. He adds: "We are the talk of the town." I should think so!

* * *

On Friday next F. P.-Lasky will Trade show "Three Live Ghosts," and I have just received *Camera!* (the American equivalent of the Motion Picture Studio), in which this British picture has been reviewed. This says:—"Containing much hilarious comedy, the necessary amount of reason and an almost entirely clever cast, this picture will not go wanting for popularity, but it cannot be said to reach the famous Fitzmaurice standard in all respects. Norman Kerry presents possibly the least interesting and colourful portrayal in the cast. There is nothing particularly wrong with the hero, but he just doesn't grip. Both Cyril Chadwick and Edmund Goulding, however, are gold-mines of mirth, while Clare Greet adds the finishing touch as the drunken spirit communing Mrs. Gubbins. Anna Q. Nilsson enacts satisfactorily the feminine lead, while the list of players further includes John Miltern, Annette Benson, Dorothy Fane and Wyndham Guise. From a production standpoint 'Three Live Ghosts' lacks a little of the richness that we have been educated to expect."

* * *

There is some prospect of Walney Island, Barrow-in-Furness, becoming an important film producing centre in the near future. There are miles of greensward along the shore and long stretches of sand, while the light is said to be favourable for photographic work. On the spot, too, is a huge airship shed, now empty, which report says will be turned into a studio. This is a mammoth shed where all sorts of scenery could be staged, covering a wide area. The shed is owned by Messrs. Vickers, and during the war it was a hive of industry when aircraft was under construction. I understand the firm has been asked for an option on the building. Barrow is hungering for new industries, and no doubt every encouragement will be given to the proposed enterprise.

* * *

This, my dear unsophisticated readers, is the way in which a certain publicity agent writes me with reference to a British artiste who is on his books: "I can see nothing in England to touch this girl. She is a mass of personality, intelligence and *nous* with the seductive attractiveness and mystery charm of a Gloria Swanson, Corinne Griffith and Agnes Ayres. She is the only leading English lady who knows what clothes to wear and how to wear them." My pious hope is that she gets an engagement.

* * *

Just to kill all the misleading news that is creeping into the ill-informed lay Press regarding the next Blackton production I will make the official announcement which Mr. Blackton himself has given me. This is to the effect that he has not yet decided whether it will be "Chu Chin Chow" or "Haddon Hall," but probably the latter. Nor will he have finally decided before April one way or the other, and when his decision is made it will be announced in the official organ of studioland.

Megaphone

# THE PASSING OF BANNISTER MERWIN

The death of Bannister Merwin, the director and scenarist, came as a great blow to those who have been fortunate enough to work under him and to those who knew him personally.

Bannister Merwin was an American. In America he was for many years editor of *Munsey's Magazine*, and was a well-known short story writer.

The Edison Company persuaded him to write a number of original scripts for the films.

In 1912 he came to England, and in 1913 joined the London Film Co. as head of the scenario department.

For the London he wrote many original screen stories and directed a number of productions. Later, he spent some time with the Trans-Atlantic, and during the war did some propaganda work for the Government.

He was with Harma for a time, and then joined Broadwest. Later he took charge of Bramlin's scenario department and was connected with that firm for some time.

He directed productions for Master Films, including "Laddie" and "Love at the Wheel," the former was released a few weeks ago, and the latter has yet to be seen by the public.

He was always a great advocate for the original screen story and did a great deal to bring about the more liberal use of original scripts on the screen. He was a brother of Samuel Merwin, the American story writer.

His death took place on Wednesday, February 22, in his forty-eighth year, following an operation.

## AN APPRECIATION *by* JOHN PAYNE

He had these outstanding gifts which cannot be gainsaid—a great brain, unselfishness and generosity.

As regards the former, that was a factor which stood out most prominently. His quick grasp of a situation, his summing up of character was in nearly all cases true and sure. Many times have I gone to him to disentangle a multitude of facts and circumstances, and after listening to me carefully, he would, after a few minutes, give a succinct and simple review of the situation.

I suppose psychology interested him more than anything—whether of a person or a fact.

Merwin was undoubtedly very unselfish. I remember the very first time I saw him. He was in the middle of a production—"Laddie" I think it was—and though I was talking to him about his own interests, I could not get him away from the subject of a friend of his who was then out of work. He would do far more for a friend than he would ever do for himself.

Indeed, his lack of self-advertisement was a fault with him rather than a virtue. Few who came in contact with him realised the amount of good work he has done for film production and the pioneer he was. It is a fact that his name as an author was the first to be ever featured at the commencement of a film. This was in the old single reel days before features were thought of. Again, he was the first man to invent and write a serial film—I am not sure of the name, but I believe it was "The Adventures of Mary," featuring Mary Fuller.

As for his generosity—well, he was like the proverbial Irishman—the less he had the more he gave away.

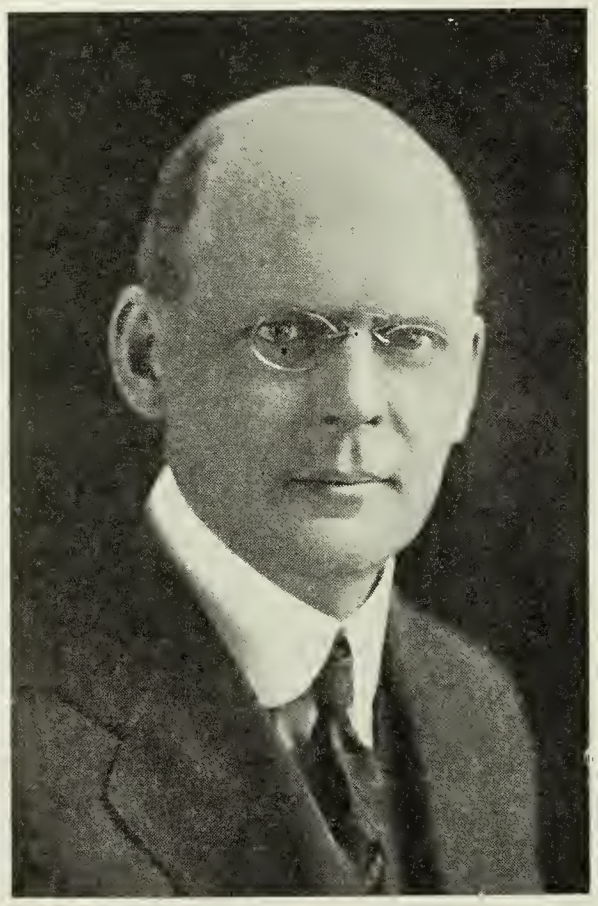
His end came suddenly and for that I have no doubt he is truly thankful. During our friendship we talked of many things—after-death being one of them. Whether his views were right or wrong, he knows now, and I hope he has found peace.

## AN APPRECIATION *by* CYRIL PERCIVAL

News of the sudden death of Bannister Merwin came as a very great shock to most of us, and it seems impossible that his kindly jovial and clever personality has left us.

There must be very few in the film world who did not know B.M.—and all who knew him loved him. His quiet, unostentatious manner, genial disposition, and unfailing sense of humour endeared him to all.

He was perhaps better known as a



The late Bannister Merwin.

scenarist and author than as a director. The writer first met him when he was scenario editor of the old London Film Co., for whom he also afterwards directed. As a director B.M was always courteous, quiet and extremely patient. He knew what he wanted, and had a rare and happy way of making his artistes feel his ideas. The writer has the happiest recollections of playing in some of his productions. He dearly loved a friendly argument, which he always entered into with a quiet, humorous zeal that commanded both attention and interest.

His powers of repartee were well known, but one remark of his will live in the writer's memory for ever, and that was concerning a certain well-known author who is, at times, rather conscious of his own importance. It was at a certain function that shall be nameless where several well-known people were present. At the moment when the aforesaid all-important scribe entered, somebody remarked: "This is where we stand I think, gentlemen!"

Poor Merwin glanced up quickly and replied: "Not on your life, sir. *I'm an Atheist.*"

# ON OUR FRONT COVER

It is only in the fitness of things that the front cover of this journal should be again used by a new British producing company to introduce itself, as the MOTION PICTURE STUDIO stands for all that makes for progress in the profession.

R. N. Raleigh King is the proprietor of the concern, which has been formed to produce British films, and which is in full swing at the Watcombe Hall studios, Torquay, on its *premiere*.

Mr. King made his stage debut with Kenelm Foss some years ago. This was at the Little Theatre, in Chesterton's "Magic." Among his other stage successes are appearances at the Court and Apollo Theatres. Then he turned his attention to films, and has appeared in "The Message from Mars" and "Seas of Romance." He is now playing one of the leading parts in "Creation," the Raleigh King premier.

"Creation" is being directed by H. Humberstone Wright, and played by a cast wholly engaged at the Kinema Club. This includes Dorothy Fane, Sir Simeon Stuart, Frank Dane, Kate Gurney and Thelma Murray.

On a recent visit to the studios at Watcombe Hall, our Torquay correspondent found the company busy at work on some elaborate interiors, and it is expected that "Creation," which is from the novel by May Edginton, will be the finest picture yet turned out from Watcombe Hall.

## TRADE SHOW GUIDE

Big Four will Trade show its first British production this week, the title of which is

"POTTER'S CLAY."

The scenario is by Langford Reed, the direction by Grenville Taylor and Douglas Payne, and the photography by Robert Dykes

Ellen Terry plays the lead, while Peggy Hathaway and Dick Webb are in the cast.

TRADE SHOW: Tuesday, March 7, at the West End Cinema, at 11 a.m.

* * *

The latest Walter West production is to be shown during the week. It is

"THE SCARLET LADY,"

which was adapted from an original story written for the screen by Bertram Brown, and was directed by Walter West at the Prince's Studios, Kew.

Violet Hopson, Lewis Willoughby, Cameron Carr, Arthur Walcott and Adeline Hayden Coffin are in the cast.

The photography is by G. Pauli.

TRADE SHOW: Friday, March 10, at the London Pavilion, at 3 p.m.

* * *

The only other trade showing is from the Famous Players-Lasky studios at Islington, and is entitled

"THREE LIVE GHOSTS."

A very strong cast has been engaged, which includes Anna Q. Nilsson, Cyril Chadwick, Malcolm Tod, Edmund Goulding, John Miltern, Clare Greet and Norman Kerry.

George Fitzmaurice is responsible for the direction.

TRADE SHOW: Friday, March 10, at the New Gallery Kinema, Regent Street, at 11 a.m.

# Where they are and what they are doing

Zoe Palmer is playing in " The Sheik " for Masters.

Chrissie White is playing in " Tit for Tat " at the Hepworth studios.

George Wynn is directing " The Shiek " for Masters.

Mary Brough is in the cast of the new Hepworth picture " Tit for Tat."

Louie Freer is playing lead in a new comedy for Rising Sun productions.

Ivo Dawson has been re-engaged by Ideal to play in " Diana of the Crossways."

Ward McAllister is playing in the second Mormon picture to be made by Master Films.

Fay Compton is starring in " Diana of the Crossways," Denison Clift's new production for Ideal.

Edward O'Neill is appearing in " Lark's Gate " the new International Artists production.

Bert Haldane is directing another production for the Rising Sun Co., at the Barker studios at Ealing.

John Gliddon and members of his company left for Egypt last week to film the exteriors of " Lark's Gate."

H. B. Parkinson is directing the new Mormon picture, on which work was started this week. (Master.)

Georges Treville, the French director, is now staying at 73, Rue Caulaincourt, Paris, XVIII. He is at present on the free list.

Theodore Thumwood is photographing the new Mormon picture being made at the Teddington studios for Masters.

Clive Brook has been engaged to play lead in the new Mormon picture to be made by Masters at Teddington.

Malcolm Tod will be back from Torquay, where he is appearing in the new Davidson film " A Bachelor's Baby," in a week's time.

Geoffrey Malins has been engaged by Harry Myers of Maitt and Myers, to direct the first production for the new Anglo-Polandish company.

Ward McAllister has just completed work in " The Sheik," one of the song series being made at Masters. In this production he appears in the title rôle.

Henry Edwards appears in a comedy rôle in the new Hepworth production " Tit for Tat," which is now nearing completion at the Walton-on-Thames studios.

Madge Tree plays the part of the aunt in the new Rising Sun comedy.

Mary Clare is appearing in " Byron " for Gaumont as Lady Caroline.

Nellie O'Hara is playing juvenile lead in the latest Rising Sun comedy.

Denvir Dean is art director for the Union Film Company of Liverpool.

Marjorie Day is appearing as Augusta Leigh in " Byron " for Gaumont.

R. N. Highnett is playing Fletcher in the new Gaumont film " Byron."

Jack Houghton is photographing " The Twin's Dilemma " for the Union Film Company.

## COME RIGHT IN!

It you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

Jack Cox is photographing the interiors of " Running Water," at the Cricklewood studio for Stoll.

Madge Stuart is back from appearing in exteriors in Switzerland and is playing at the Stoll studio in " Running Water."

Doris Eaton is now in Egpyt, playing in the new International Artists film " Lark's Gate."

David Hawthorne is playing in" Byron " for Gaumont. He will appear as John Hobhouse.

Alan Dudley plays a leading part in " The Twin's Dilemma " for the Union Company of Liverpool.

Ivy Close, has been playing in a new production for Abel Ganee, the director of " J'Accuse." She is now on holiday in the South of France.

Captain Calvert has cast all the important roles for " Byron," with the exception of Lady Byron. He is still looking for an artiste who will fill this rôle.

Ann Trevor who has been appearing in a number of Master Film productions, has been engaged to play Plum Blossom in the revival of " The Yellow Jacket," which is to be produced at a West End theatre on March 7.

Samuelson starts work in a fortnight's time.

Harold Bastick is photographing Walter Forde's latest comedy.

A. Saville is playing a part in the second comedy by the Rising Sun Co.

Theodore Thumwood is photographing the new Mormon picture for Masters.

Walter Forde plays lead in the new Zodiac film which is being made at Kingsbury.

Harvey Braban is appearing in a leading rôle in " Diana of the Crossways " for Ideal.

J. R. Tozer has been engaged by Jay's Agency to play in " Diana of the Crossways " for Ideal.

Sydney Folker is studio manager to the Quality Films, which is using Screenplays studio at Clapham.

Henry Victor is playing lead in " Diana of the Crossways," Ideal's new production (Jay's booking).

Joyce Gaymon has been engaged through Jay to play in the new Ideal production " Diana of the Crossways."

Tom Leamore will direct Walter Forde's new comedy, the working title of which is " Walter's Flying Frolics."

Evelyn Brent has been secured through Jay's agency to play in the new Mormon film to be made by Masters.

J. R. Tozer has been engaged by Denison Clift to play Augustus Warwick, the husband, in " Diana of the Crossways."

Chris Walker is appearing in a leading rôle in "Fallen Leaves," the first of a series of *Pan* stories which will be made by Quality Films.

Maurice Moscovitch, the Yiddish actor, has been engaged by Kenelm Foss to play lead in the screen version of the well-known novel, "The Beloved Vagabond" (Jay's booking).

Fryer and Rodger's Agency have moved to 3, Wardour Street, and will continue the old agency under the name of Max Roma's Agency. Telephone No. unaltered—Reg. 3282.

Maurice Elvey is back from Switzerland and is working at the Stoll studio on the interiors of " Running Water." This picture will be followed by seven other productions for Stoll.

Violet Hopson has been staying at San Remo and is now in Nice. She is shortly returning to England to begin work under Walter West in " When Greek Meets Greek," by Paul Trent. The Violet Hopson productions has sold its output for the next two years to Butcher's.

# NATURAL—COLOUR FILMS

## David Robertson, the black-and-white and colour artist, writes on Colour Kinematography from an artist's point of view.

COLOURED kinematography has made its debut, and the Press and public have passed an opinion which, in the main, is not very encouraging to those responsible for its introduction. Some of us entertain grave doubts as to whether this is a "child of promise," for it certainly is "unseemly to look upon" in its present state.

So much has been said for it—and more against—that I almost fear to tread the contentious path of criticism, but as a mere artist, I may be allowed to do so, without fear of making or losing a reputation.

The colour pictures which I saw projected upon the screen, impressed me as being a twofold attempt to feast the eye and starve the mind: they failed in doing the first as effectively as they succeeded in accomplishing the second.

The pictures were devoid of *atmosphere*. In this word, so glibly used by those who so little comprehend its meaning, is spelt the "missing link" of colour kinematography. The word when applied to a picture is not descriptive of anything that lies within the colours on a canvas, and yet it is the first thing a critic looks for, and will overlook certain crudities if he discovers it.

> It is a trinity of artistic expression, psychological expansion, and optical delusion. Upon a square of canvas an artist will distribute his colours, in an apparent confusion. Great blotches of yellow, brown and blue, chunks of red and orange, yet all the time mentally calculating the importance of what has to be left out, as much as what has to be put in. He is expressing something, which, to a close observer, is merely a mess, a riot of contrast; yet the artist knows that six yards away, the eye will see in this picture all the varied greens of an early spring, and in the eighteen feet between the eye of the observer and his collection of paint, lies that mystic thing called atmosphere.

Coloured kinematography can never give us this; the process of reproduction robs it of the possibility and because of this it is, I fear, doomed to failure.

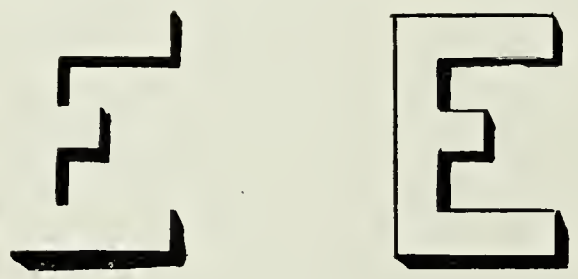
Perhaps water-colour painting is more analogous to the subject under discussion. Good effects with this medium are not achieved by washing colour over colour, and to do this makes the picture dull and muddy, robbing it of the least semblance of "feeling."

No picture is likely to retain the interest of its viewer unless it allows ample scope for the imagination. The eyes must discover the blanks for the mind to fill in, and when you present a film which is leaden in its colouring, you banish that recreation of the imagination which the mind needs. An artist never paints trees green, and to think that blue superimposed upon yellow will bring to the mind's eye beauty of foliage and sward is a regrettable mistake. The picture-house clientele does not deserve this reality. The eye wearies of piercing its gloom.

I am not sufficiently versed in camera-work to enter the arena of technicality, but I do feel that

> The mechanical process of photography filters the colours of their light, which, after all, is their most valuable quality, and I doubt whether this difficulty can ever be overcome. Reproduction of pictures of any sort robs them of atmosphere, and when one considers the limitations of even our best lenses, combined with rapid exposures, and often insufficient light, and the process of backing and recovering the film in order to preserve it, one must indeed be an optimist of the first water who can entertain high hopes for coloured pictures.

If the effects are so dull when only two or three colours are used what will be the result if four and five colours are superimposed? "The Glorious Adventure" showed us backgrounds against which it was almost impossible at times to discern the middle distant and foreground figures. J. Stuart Blackton told us, in his Stoll Picture Theatre Club lecture, that this effect was intentional, an admission which magnifies the fault.



**A simple but effective illustration of the power of contrast and suggest on**

In black and white films the camera captures that whiteness which eludes the colour productions and presents to us studies in contrast, which is essential to keeping the eye open and the mind awake. Black and white films allow the imagination to run riot amid the beauties of its brightness and half-tones. A field of waving corn bending gracefully to a stroking breeze need not be coloured yellow. That must be left to the imagination, so that the mind can clothe "my lady's garden" in all the wonders of Nature's tints, without the camouflage of the unnatural colours.

In "The Glorious Adventure," the colours recurred with such unvarying rapidity that the eye became drowsy, and the imagination billious, until the former closed in sympathy for the latter.

> When I think of my two hours in the Opera House, my mind cries out for *contrast*, not colour.

Colour does not make a film more instructive, educational, or realistic, but rather detracts from the first two and distorts the last.

If the future of colour kinematography is as bright as some optimistic directors assert, I suggest they evolve another picture, taken with their best cameras, and let us see if they really can capture a little of God's sunlight, which so effectively escaped them in their first effort. All honour to these pioneers of a new art, but we must be wary in accepting it as the Messiah of our hopes until we have a little more evidence of its promise.

## J. S. BLACKTON replies:—

The editor of the MOTION PICTURE STUDIO, in kindly asking me to reply to Mr. Robertson's article, provides me with a task by no means easy, for the statements by this artist on the colour work in "The Glorious Adventure" consist of such a considerable number of incorrect perceptions and judgments, that in replying I feel rather in the position of the donkey with a fly on its tail.

To begin with, Mr. Robertson is extraordinarily apart from facts when he declares that the Press and public have passed an opinion which, in the main, is not very encouraging. As a matter of fact, the percentage of favourable opinion is about 98 or even 99; and the critics who did not like the colour were so far in the minority as to be all but lost in the final returns. Views of lay theatregoers and of kinema exhibitors which we have received have been practically entirely in praise of the colour work in this film. And there is the outstanding fact that many painters, designers and artists of various types of international reputation have been enthusiastic over the results achieved by the Prizma process in this first application of colour to rapid action on the screen.

Before writing his article, Mr. Robertson should at least have secured himself on points of accuracy. I do not know what papers he has been reading, but we receive a very efficient Press cutting service, and the great quantity of comments received from all classes of publications have been entirely favourable, except in a comparatively few isolated cases.

Then, there is little to be gained from a hyper-critical attitude toward a pioneer experiment of this kind, which means so much in the progress of the kinematographic art. Constructive criticism is always helpful. Other kinds of criticism accomplish nothing, and can only do harm to the British film art and industry. Frankly, I have not a great deal of patience with those who expect perfection in a first effort.

Mr. Robertson, in declaring that "the pictures were devoid of atmosphere," goes counter to the many critics, including distinguished artists, who have commented in particular upon the picture compositions and the atmosphere achieved. At least, a half-dozen commentators referred to the pictures as like painted masterpieces come to life.

Then, again, Mr. Robertson writes of the film being "leaden in colouring," a statement that can be taken with so little seriousness that further comment is unnecessary.

Further, Mr. Robertson erroneously reports that it was at times impossible to discern figures against backgrounds, and also erroneously reports that I said, in my lecture at the Stoll Picture Theatre Club,

(*Continued on page* 13.)

# GOOD NEWS!

## STOLL

When the Stoll studio at Cricklewood bursts into renewed activity, as it will do in the course of a very few weeks, that vast building will become an absolute hive of productive industry for months to come.

Behind closed doors directors and the heads of the scenario and casting departments have been busy during the period of apparent stagnation converting stories into film scripts, casting leading rôles, and *working out in every detail for a program of a round dozen of super pictures. Consequently when "hostilities" are resumed there will be absolutely continuous action.*

Everything having been most carefully worked out, there will be none of those gaps between productions which are so usual in film studios; there will be no waste of time, on the floor, or on location, while the cost of a picture is calculated in the accountant's office, and the cast is selected by the director and the powers-that-be. The close (or should one say "closed"?) season has been utilised to the greatest possible advantage, and the making of pictures will go with a swing till winter comes again.

Maurice Elvey is now directing that delectable novel "Running Water," and Mr. Elvey is to direct two other Stoll pictures in succession, "The Country of the Blind," from H. G. Wells' extraordinarily powerful story, and "Open Country," from Mauriee Hewlett's novel.

That excellent author, H. A. Vachell, figures on the Stoll list for the first time with "The Shadowy Third." Rita is represented by "Petticoat Loose," and Ethel M. Dell contributes two typical stories to the list in "A Debt of Honour," and "The Nonentity."

"Expiation" (E. Phillips Oppenheim), is to become a Stoll picture. and A. E. W. Mason contributes "Miranda of the Balcony."

A. E. Coleby who has won a premier position for himself as a director, is to direct three film-plays of his own invention which have not yet been titled.

## HEPWORTH

To a gathering of pressmen on Wednesday, Cecil Hepworth, besides briefly reviewing his American tour, foreshadowed big developments at Walton-on-Thames. Adhering strictly to the standard of quality he has maintained for eighteen years, he aims at materially increasing his output, and he exhibited plans of the new studios which are projected. The old premises, which practically saw the birth of British kinematography, are still in use, although, of course, extended considerably, and naturally this has cramped the opportunities of directors. Under the new scheme a set of buildings, comprising six studios, are to be erected—a big two-storey building was shown in plan—with the top floor completely glazed, and a sloping approach from one side so that cars can be brought into the sets.

Mr. Hepworth's great aim is to secure privacy and independence for each director, and he instanced,as an example to be avoided, some of the big studios at Los Angeles, where the work of one director is seriously hampered by the activities of the scene-builders of a neighbouring set. Each studio floor is, therefore, to be kept as distinct as possible. Arising out of this disposition of space, came the interesting announcement that, in addition to Mr. Hepworth and Henry Edwards, there are four directors who have been in training for years. These men, whose personalities are at present "wropt in mistry," as far as the outside world is concerned, have, says C.M.H., arrived at the stage of independent production for the firm.

This scheme involves considerable capital expenditure, and there will shortly be offered to the public an opportunity to participate in a new £150,000 10 per cent. investment. The new company will make its announcement within a very few days.

# GROUND PLANNING

One of the most interesting sections in L. C. MacBean's technical primer is that on Set-Planning in which the author says:

In drafting out the ground plan of a set, due regard should be paid to the "flats" and scene accessories in stock at the studio in order to avoid unnecessary expense in specially making them. The angular measurement of the camera lens likely to be used in taking the scene must also be taken into account. To assist in the latter respect, and to simplify and expedite the work of planning out a set, the author some years ago devised the "limit rule and scale" illustrated below. With its help, a workable ground plan, suitable for the guidance of a practical stage-carpenter, can be drafted out in a few minutes.

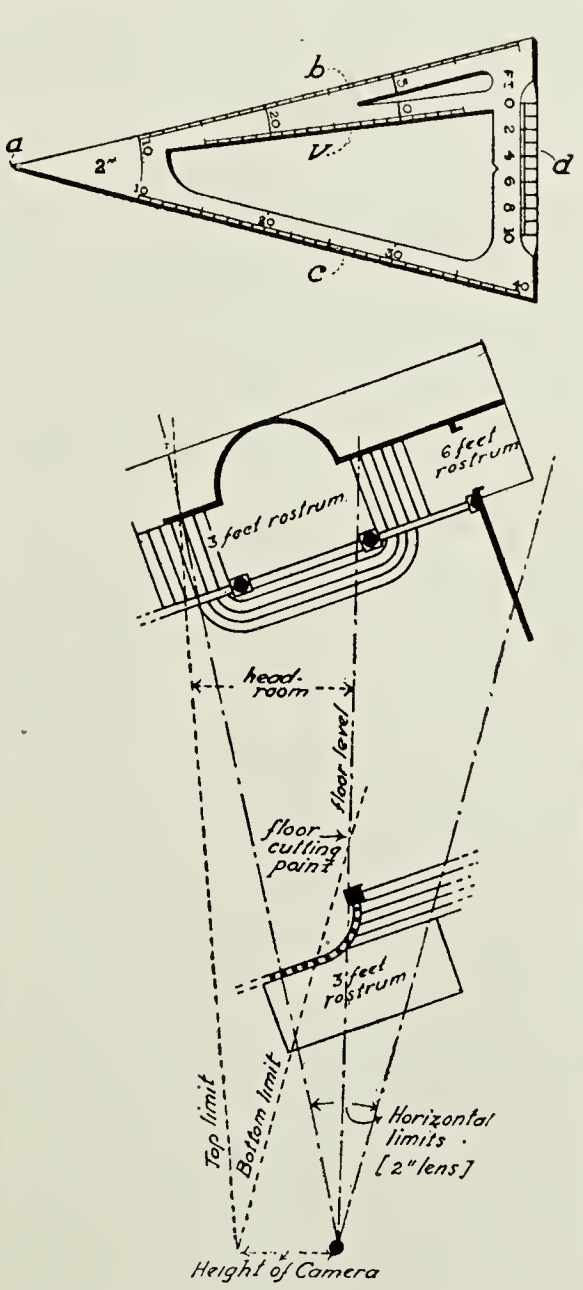
The rule consists essentially of a flat piece of wood or other substance in the form of an isosceles triangle, the vertex angle of which is equal to that of the camera lens to be used; the rule illustrated is suitable for the 2 in. lens in common use. The two long sides of the triangle then give the *horizontal* angular limits of the camera whilst, in the rule, the inner edge *V* and the outer edge *c* afford the *vertical* angular limits. On the side opposite the vertex angle is arranged a scale (most usefully ¼ in. to 1 ft.) and the markings on the sides adjacent to the angle indicate, to this scale, the distance (in feet) of any point from the camera, which, of course, is presumed to be stationed at the vertex *a*.

The object of arranging the vertical limit edges on the rule is to determine, when necessary, the point where the floor will be caught in the view, but more especially the height at which the view is cut off at any given distance from the camera—a matter of considerable importance when constructing ceilings, staircases, platforms, galleries, etc.

Also is shown the ground-plan of a set made with the help of this rule, including the horizontal and vertical limits. The dotted lines represent the camera limits at the full view (or long shot), the closer views naturally being subservient.

In large or important sets, structures of varying levels, similar to the former example, it is often advisable to project an end and side elevation in addition to the ground plan, and in so doing the vertical angle of the rule is also useful. If a ground plan only is handed to the carpenter for construction work, the distance at any point from the dotted line representing the top limit to that running midway between the horizontal limits, which now becomes the floor level line, gives the head-room or top cutting point (in accordance with the scale), whilst the point at which the bottom limit cuts the central line is that at which the floor becomes visible, important when arranging pits or trap-doors and in laying special flooring, carpets, etc.

The presumed elevation of the camera lens from the floor determines the scale distance between the vertices of the two drawn limit angles.




The top drawing shows the limit rule and scale in use in drafting ground plans of settings, The larger drawing is a ground plan sketch made by aid of limit rule, the dotted lines indicating the view limits of the camera.

Copies of this book can be had from this office, price 2/9 post free

# NATURAL COLOUR FILMS

(*Continued from page 12*)

that this effect was intentional. I said nothing remotely like that*

I should like also to oppose the argument of Mr. Robertson that colour does not make a film more instructive, educational or realistic, "but rather detracts from the first two and distorts the last." All this is specious reasoning. The human instinct craves colour, and to say that colour does not add to realism is to state an absurdity.

Why, for example, do advertisers more than double their expenditures to print their advertisements in colour? To capture the imagination of the reader and provoke desire, of course. Billboards and posters could be produced for less than half the cost in black and white. But would they serve the purpose of the coloured poster? Emphatically, no!

Colour is not to be considered merely as a pictorial asset. Its contribution to dramatic realism and to the psychology of drama in countless ways is a big subject upon which I cannot go into detail here. No one realises better than I the limitations of colour at the present stage of its kinematographic development, but the success of the first experiment has been far beyond my most earnest hopes, and that success has been acclaimed in England, America and on the Continent.

As a painter myself, I am entitled to claim a little knowledge on this subject. I am not familiar with the work of Mr. Robertson, but I am familiar with the internationally-known canvases of Edmund Dulac, Sir John Lavery, Augustus John and many other artists of note who have been pleased with this colour film. Not all of them have found the work beyond criticism; but they have considered the film deserving of much praise and a significant step forward in kinematographic art.

*EDITOR'S NOTE: The reply of Mr. Blackton to the criticism respecting backgrounds referred to by Mr. Robertson was, "These were dark for the reason that other backgrounds were light—because they had been deliberately chosen so."

# WHO'S WHERE.

Several directors nave explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St Bryanston Square, W.1. Mayfair 2344.

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A. Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN EVA: 39, Gloucester Gdns., W. 2. Park 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK, 53, Coldharbour Lane Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

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# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "*Dicky Monteith.*"

Thompson—Starring Joan Morgan and Stewart Rome—Supports: Jack Minster, Gertrude Sterroll, David Halkett—Directed by Kenelm Foss—Adapted by Kenelm Foss.

OWING to obvious faults traceable to the directorial end of the production, this is one of the disappointments of the British producing business.

It is no concern of a journal of this description to judge a film from the point of view of its appeal to the public or of the director's conceptions of what the public wants; but we may be permitted to regret that Tom Gallon's excellent character study should have been allowed to become, when transferred to the screen, crude melodrama.

* * *

Kenelm Foss is responsible for adapting the story to the screen, for casting the picture and for directing the production. In each of these three departments we are inclined to be adversely critical. There is a lamentable impoverishment of story value that does not reveal itself in the original novel, and the only conclusion is that this value has been lost in process of transfer.

There are instances of errors in casting: Joan Morgan is cast to play a dual rôle—that of the heroine and that of the slavey—and the artiste who plays the Mayor's nephew is absolutely and obviously unsuited to such a part.

Convincing realism is lost (particularly in the latter part of the film), owing to imperfect direction, until one is left wondering whether Kenelm Foss is better as director or as adaptor.

* * *

The outstanding histrionic success is Stewart Rome, as Joan Morgan is somewhat spoiled by being heavily handicapped with the impossible task of playing such an incongruous dual rôle. However, as a slavey, she is quite good.

In the supporting cast the artistes do the best they can in the circumstances, but, as we have already said, David Halkett is badly cast as the Mayor's nephew, in which unsuitable part he does his best.

The member of the technical staff who scores at all is the cameraman. His photography is quite above the general level of the production.

SUMMARY.

DIRECTION: Defective.
LEADS: Both good.
SUPPORTS: Fair.
LITERARY: A poor adaptation of a good novel.
PHOTOGRAPHY: Quite good.
EXTERIORS: Variable in suitability.
INTERIORS: Variable in quality.

### "*A Will and a Way.*"

Artistic—Starring Ernest Hendrie—Supports: Charles Ashton, Johnny Butt, Pollie Emery and Cynthia Murtagh—Directed by Manning Haynes—Scenario by Lydia Hayward—Photographed by Frank Grainger.

IT is no exaggeration to say—and no odious comparison is intended—that "A Will and a Way" and its companion production are the best contributions that this country has made to the world's stock of screen comedy.

These two films are true comedy—not slapstick on the one hand and not high-brow stuff on the other. They reflect life as it really is, but with a humorous accent. They are worthy of the original author—W. W. Jacobs.

To the director and the scenarist high praise is due. They have evidently worked hand in hand, and the result is that none of the delicate humour of W. W. Jacobs is lost in transferring the book to the screen.

Continuity is perfect, sub-titles very apt, and the cast has been handled with great skill.

* * *

Let it be distinctly understood that with Ernest Hendrie on the market this country cannot reproach itself for absence of screen comedians. Hendrie is the pivot of the cast. He is not only the type (thanks to his facial expressions), but is also an artiste.

The rest of the cast come right up to the high standard set by the lead. Pollie Emery never falters in her portrayal of the widow.

Playing opposite Hendrie is Cynthia Murtagh, as the daughter. She has a very pleasing screen personality, and her artistry is unquestioned

Charles Ashton, as the lover, submits a polished performance, in which intelligence and natural comedy blend perfectly.

Johnny Butt rounds off the cast with a natural gaiety that augments the comedy quality of the human material engaged. His work is on a par with that of all the rest.

In view of the fact that most of the picture was shot in the winter, Frank Grainger's success is all the more noteworthy. Good straight photography and of excellent quality throughout.

SUMMARY.

DIRECTION: Very skilful.
LEAD: Wonderful work.
SUPPORTS: Excellent throughout.
LITERARY: Good book made into perfect scenario.
PHOTOGRAPHY: Adequate.
EXTERIORS: Well chosen.
INTERIORS: Appropriate.

### "*Sam's Boy.*"

Artistic—Starring Johnny Butt—Supports: Tom Coventry and Bobbie Rudd—Directed by Manning Haynes—Scenario by Lydia Hayward—Photographed by Frank Grainger

PATHOS and humour blend in a perfect and artistic whole in this second of the W. W. Jacobs' films. The British producing industry has gained considerably by the addition of these two comedies to the list of productions.

* * *

Again, this is an instance of the wisdom of the policy of the director and scenarist working in sympathy. Both have done their work well; the former in casting and maintaining the Jacobs' atmosphere, and the scenarist in submitting a perfectly balanced screen story.

Johnny Butt is a born comedian. As the skipper, he imparts real-life fun into the film.

Nor can Tom Coventry fail as a fun-maker of the screen. His character study of the seaman is perfect.

Bobbie Rudd is a discovery—he is a child artiste of the unprecocious type, and should go far in film work.

* * *

Again, Frank Grainger scores with his camera work. This includes some excellent London dock scenes.

SUMMARY.

DIRECTION: Very skilful.
LEAD: Good.
SUPPORTS: Good.
LITERARY: Story good—scenario well balanced.
PHOTOGRAPHY: Good.
EXTERIORS: Unconventional and convincing.

# CLUB CLATTER

## *by* CLATTERBOX

It is desirous of obtaining from members an expression of their wishes in the matter of entertainments. The Entertainment Committee has been working hard and achieving great success in the various functions it has organised, but now it feels that it would help matters considerably if members would come forward with suggestions. To this end I invite all members to write to me at this office (or c/o the Club) or to the Secretary of the Committee, voicing their opinions as to the nature of entertainments which they prefer.

* * *

The most successful dance since the opening was held last Saturday, and there were more members present than on any other occasion since then. The dresses were very pretty and effective—these dances seem to be the most popular event, and the committee has decided to hold them every Saturday until further notice.

* * *

On Sunday a whist drive was held, which was also popular, Eva Llewelyn winning first prize and Mr. Keenan second prize. The arrangements were very ably carried out by Ruhama Catton and Harry J. Worth

* * *

On Tuesday—the wedding night—a "Jolly Evening," as it was announced, was held. And it lived up to its name. Jollity and fun reigned supreme, and all present voted it a huge success and wished a princess would get married every week.

* * *

Already names are being handed in to the Secretary for the Kinema Club Production. Those who are prepared to play any part—other engagements, etc., permitting—should communicate with the Secretary. Several scenarios have been submitted, and these are being carefully considered by Duncan McRae and Fred Paul.

* * *

All connected with the Club were deeply grieved at the sad news of the death of Bannister Merwin. Mr. Merwin was one of the earliest enthusiasts who supported the Club when it was only a vague nebulous idea. At that first meeting in this office of about 50 invited people to discuss the idea he was voted a member of the Formation Committee. Brigadier-General Hulke, the manager, attended the funeral as representing the Club, and laid a wreath "from fellow-members of the Kinema Club" on the coffin.


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# YOUR CORNER

## LETTERS TO THE EDITOR.

### DIRECTING OR PRODUCING.

May I be permitted to "second" the remarks of Harding Steerman, in your last issue, on the abuse of the word "director." Whatever may be its suitability, in America, as a term to designate a person who *produces* a film, it is, in the English language, an absolute misnomer.

Years ago, before entering the film business, I frequently controlled the original "staging" of pantomimes, plays, etc., and I was known as a "producer." Everybody engaged in similar work has always been designated by this term, and it was naturally adopted by makers of films as a suitable name.

A director, as a descriptive name applied to an individual, can only, in the English language, be accepted as one who sits on the board of a limited company.

There was a young fellow named Joy
Who left his Car stuck in the way
But in spite of excuses
The Bench so obtuse is
That fine bob he's just had to pay

It is only necessary to consult your own advertising columns to see that, in the American sense, it is far from being accepted here. Out of eight advertisers under the classification of directors seven are unable to get away from the word "produce" or one of its inflexions. Instead of using the term "Latest productions," why do not these advertisers use "Latest directions"?

However, if for no other reason, let us, for the sake of independence of thought and action keep to our "produce," "producing," "produced," "producer," "production."—WALTER REYNOLDS (Junr.).

### FLAT CATCHERS

I read with interest your paragraph headed "Removing the Wool" in a recent issue, and am very glad to learn of your intention of investigating the bona fides of existing schools.

It is about time this evil was stamped out once for all in the interests of the profession at large The notoriety of the majority of these schools is practically world-wide, and I cannot understand that persons can still be found who are willing to pay large fees to these establishments in the futile hope of obtaining employment "on the films." I am not referring to schools of good repute, several of which I know do exist

And why did the newspapers describe the male prisoner in the London Cinema Academy case as a film director? He was no more a film director than my local dustman, and is never likely to be

I have long noticed the tendency of people in the police courts, charged with various offences, to describe themselves as film artistes, and the daily papers seem only too glad to give publicity to it, such as: "Film artiste charged with theft," etc., etc.

Film artistes, as a whole, are a long-suffering body, but there is a good time coming, when they will win the recognition they deserve.

Wishing you every success in your investigations.—MILTON G. ELMORE.

### THE ACTOR PROBLEM

I read with great interest your admirable "Getting the Focus" paragraphs in your last issue. What you say is perfectly true. As an illustration, in 1914 I came to London, was seen by a gentleman who took me to a certain film office in Wardour Street, to play the part of the late Van Biene in the "Broken Melody."

I have long white hair, and was often taken for V.B., and used to play the violin-'cello, and also played "The Broken Melody" on it. I was turned down. Why? Because I was not a West End actor. The part *was* played by a West End actor nearly a year after, and it was scrapped. The same thing goes on to-day. A film actor is *born* not *made*.—"WATER FINDS ITS OWN LEVEL."

### "THE FASCINATION OF FILMS"

Comparison between the stage and screen is, as Mrs. Malaprop would remark, "odorous," but does Teddie Gerard not appreciate in successful film work—

(1) The joy of seeing oneself doing excellent work?

(2) The opportunity of correcting any little mannerisms, etc., that a theatre audience might be too polite to criticise?

(3) That there is a sense of being almost immortalised in pictures, while one's "parts" on the stage seem transient?

I think, too that there is an excellent feeling of good comradeship in all the worries and delays of a film production; and, taken altogether, the film world comprises a very jolly crowd.—FREDA KAYE.

### CASTING "HAMLET"

You know just recently that there has been a lot of talk about kinema acting being the refuge of the actor and actress who have failed on the legitimate stage. That is hardly the case. Most of us who are screen-acting have been on the regular stage all our lives, and still love it. But the theatre is in such a tottering state there is not a living to be gained at stage-acting; at least not for the ordinary rank and file.

*Apropos*, and arising out of all this, a discussion was started the other day in a certain studio, and the play of "Hamlet" was cast from the old London Film Company:—Hamlet, Henry Ainley; The King, Fred Groves or Lewis Gilbert; Laertes, Gerald Ames; The Ghost, Chas. Rock; Horatio, Phil Hewland; Polonius, Windham Guise; First Player, Hubert Willis or Geo. Bellamy; Osric, Hayford Hobbs; First Gravedigger, Douglas Munro; Second Gravedigger, Frank Stanmore; Ophelia, Elizabeth Risdon; The Queen, Gwynne Herbert; Player Queen, Christine Rayner. Directed by Kenelm Foss.

Gerald Ames, who is an international swordsman, could arrange the fencing.—DOUGLAS MUNRO.

## Carlotta De Felice

The Vitagraph Star.

DISENGAGED.

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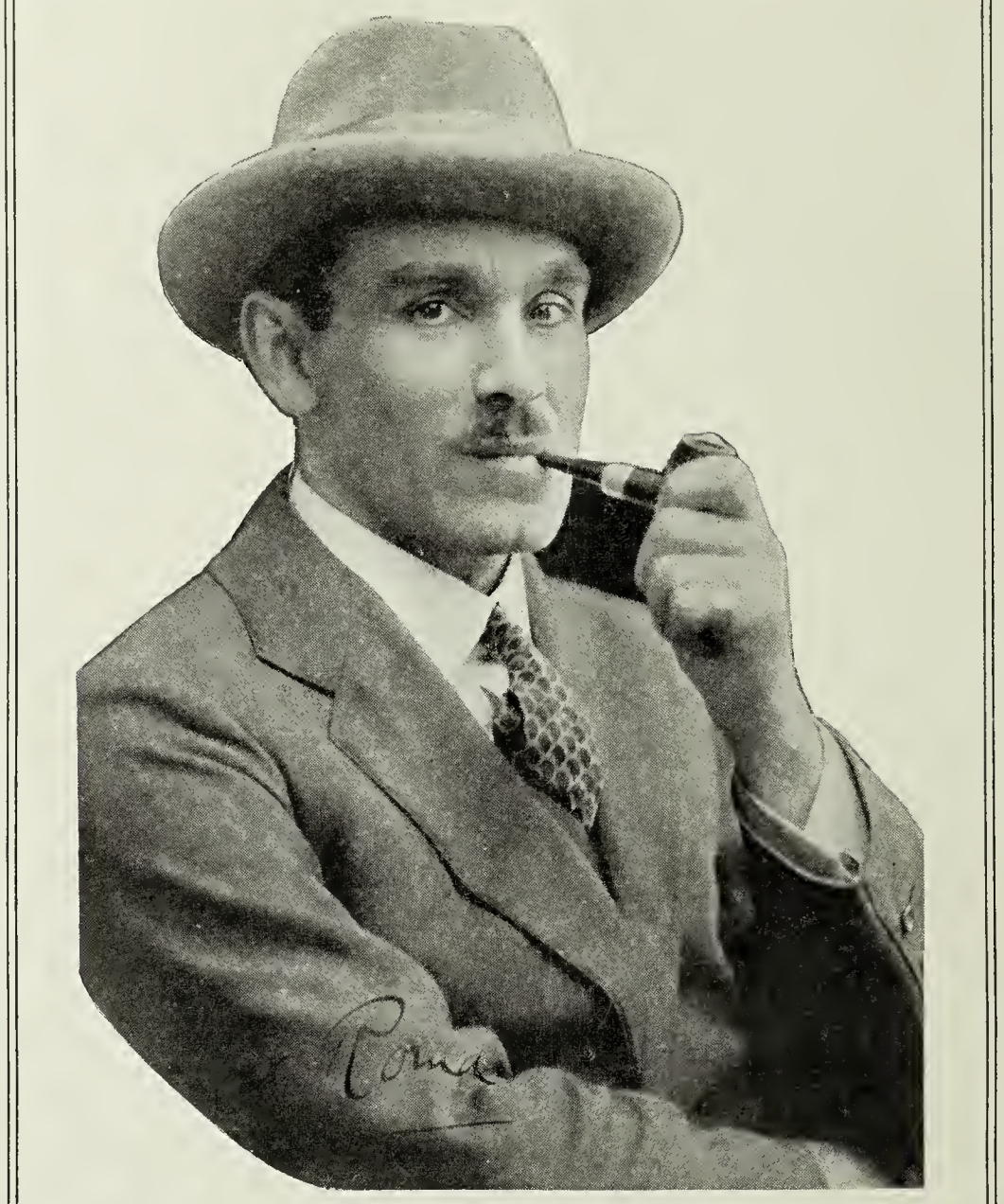
## SILVIA DOUGLAS

LEADS.

Ideal, Samuelson, Stoll, Broadwest, B & C., etc.

## PEGGY MILLER

CHARACTERS, etc,
Mrs. Nobody in "Sinister St.," Ideal,
"TheGlorious Adventure," Stoll, Samuelson, Gaumont.



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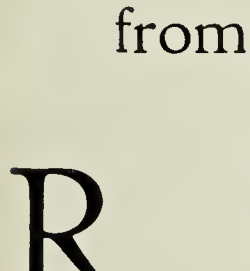
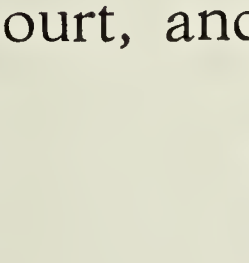


## ENID CARLYLE

Dainty Juvenile.



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# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## "OF HIS DEAD SELF"

IN a despondent mood the average cameraman will grumble at the few prospects he has in view. Is he doomed to crank the handle for the rest of his days? Is it possible to advance? Can a cameraman go a step further and become a more important personage? Surely most cameramen have in view the next step upwards. What will they do when they forsake the camera, forget about the dark rooms and take on a more remunerative position? In other words how can a cameraman be promoted? Can he rise on stepping stones of his dead self to higher things?

In the past it has been the custom of the cameraman who is on the look out for promotion to become a director. Quite a number of present-day directors were once cameramen. If a director has graduated from the camera, he will nearly always be found to turn out a better class of work than the man who does not understand the working of the intricate little box. The reason for the former's success is that the photography is of a fine quality, and the reason for this is that the director treats the cameraman in the way he should be treated, while the other director expects his cameraman to be able to take impossible shots, with dire results to the quality of the photography turned out.

A director with a good knowledge of composition, photographic effects and the other camera matters which every kine photographer must know, is obviously a far superior director to the old-fashioned "producer" who knows only which side of a megaphone to shout through.

## IMPROVED LIGHTING

*by* BERT FORD

The interior lighting system in British studios is one of the cameraman's greatest obstacles, and until this obstacle is removed there is little hope for our cameramen to compete with the cameramen of other countries.

I have never had at my disposal when working more than about 230 to 250 volt circuit, so that if I must use two spots, each taking 70 to 100 amps., it leaves very little for general illumination.

The system on which I work is by general illumination with enclosed arcs, these lamps taking only 15 amps., and have a longer throw of actinic light than a multiple lamp of four sets of carbons on the same circuit and taking 25 amps. The latter is blinding to the eyes.

The lamps I place in such a manner as not to cast hard shadows on the scene, with Cooper-Hewitts, say, one or two banks, to soften down any shadows, for shadows on the faces are at times so dark that one cannot discern the features. On the other hand, if there are no contrasts of light and shade to give roundness to the figures and relief to the features the whole scene would be a general mix up of shadows.

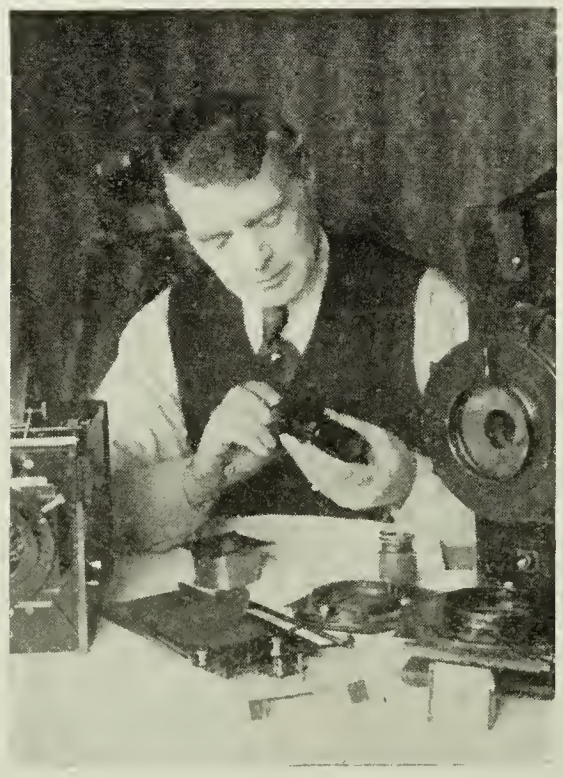
There should be plenty of reflected and diffused light, and the light should be applied properly.

I would like to mention that in my opinion there is not sufficient attention paid to spot lighting in the studios to enable the cameraman to obtain perfect back-lighting or the most desirable and so-called stereoscopic effect. Well known and tested spots are necessary in all studios, whether used on every set or not.

My experience is that the majority of spot lamps used in our studios are practically valueless in actinic ray.

Back lighting can be done with an ordinary lamp for a close-up, but one misses all that artistic brilliant lighting when we go back to the long or quarter shot again.

To improve our lighting, a plant that will give sufficient current is required, for as things stand if we had the good lights over here it would be doubtful if we could get enough current to get them going. It is little use trying to make any article perfect without the proper tools. Without voltage we cannot have amperes, and without amperes we cannot expect really brilliant pictures.



Bert Ford with his two Kine Cameras

## CAMERAMEN AT WORK

Phil Ross informs me that he has not fixed up with Riviera Films as was announced here last week. So far nothing definite has been decided by either Ross or the Riviera company.

The wedding of Princess Mary and Viscount Lasceiles came as a boon and a blessing to crowds of cameramen. Nearly every cameraman in London was working with one or other of the topical companies. All along the route were the more or less cheerful faces of kine. photographers, most of whom were Kine. Cameramen Society members.

The arrangments for the filming of the wedding last Tuesday were very elaborate. The film of the procession was showing at the London kinemas on Tuesday afternoon. On Tuesday night five hundred guests of Lord Harewood assembled in Leeds to view the Pathé film of the event. There were over sixty cameramen employed by the various topical firms, and there were many novel shots of the procession. Special men were engaged to rush the negative through the crowds to the printers, and within an hour after the procession the films were ready for distribution. A number of cameramen were absent from the K.C.S. meeting on Wednesday as a result of the strenuous time they spent the previous day.

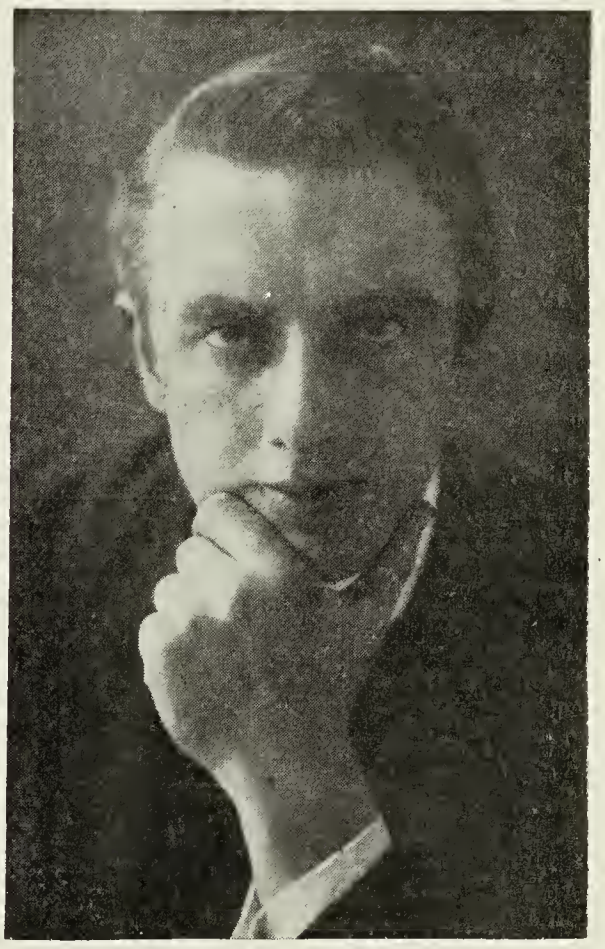
But the wedding is only a taste of what is coming. The topical side of the business is livening up. The next big event in the topical world is the Grand National, for which many extra cameramen will be engaged. If they have as enjoyable a time as the men who were out on the same job last year, there will be little to grumble at.

The producing side is looking more cheerful also. Whether any of the super-companies that are forming will come to anything remains to be seen, but at least they should provide work for a few cameramen for a few weeks—a questionable kind of blessing!

Why is it that, with all these companies in existence, there are still cameramen out of jobs? The reason is that many of the men who are turning for these companies are not cameramen. Never before have there been so many "unknowns" turning camera cranks. There seems to be an influx of would-be cameramen to the producing world. Evidence of this can be obtained by visiting a few of the bookstalls and finding how readily "The Beginners' Guide to Kinema Photography," "How to Take Moving Pictures" and such books are selling up. Meanwhile, the real cameramen have got to stand by and wait until the firms find out that a knowledge of the workings of a camera does not make a cameraman.

Basil Emmott has already started work on "Byron." So far, however, he has been engaged upon taking film tests of the various characters in the film.

# HENRY VICTOR



Lead in

"The Old Wives' Tale"

"A Romance of Old Baghdad"

Now Playing Lead with
FAY COMPTON in

"Diana of the Crossways"
(IDEAL).

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'Phone, Sydenham, 1358.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Nineteenth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: W. W. Jacobs Story.
STAGE: Casting shortly.

**Bird Film Co.**
ADDRESS: 37-39, Oxford St., W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

**Cap ain Kettle Films.**
ADDRESS: 64, Curzon Street, W.1
FILM: "The Adventures of Captain Kettle."
DIRECTOR: Merrick Milton.
STAR: Captain Kettle.
TYPE: Drama.
STAGE: First weeks

**Davidson**
FILM: "A Bachelor's Baby."
STARS: Malcolm Tod, Constance Worth, Haidee Wright and Tom Reynolds.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveliegh.
STAGE: Fourth week.

**Gaumont.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Scheduled.

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
CAMERAMAN: Basil Emmott.
TYPE: Super production.
STAGE: First week.

**George Clarke Productions.**
ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Fourth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting shortly.

FILM: "The Reaping"
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.
TYPE: Drama.
STAGE: Scheduled.

FILM: "The Lion's Skin."
STAGE: Scheduled.

FILM: "Bardeleys, the Magnificent."
STAGE: Scheduled.

**Hepworth.**
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Casting shortly.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Lonely Lady of Grosvenor Square."
DIRECTOR: Frank Crane.
STAR: Betty Faire.
CAMERAMAN: Geoffrey Barkas.
TYPE: Social Drama.
STAGE: Sixth week.

FILM: "Diana of the Crossways."
DIRECTOR: Dennison Clift.
STAGE: Starting.

FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
STAR: Fred Groves.
CAMERAMAN: Wm Shenton.
TYPE: Comedy.
STAGE: Seventh week.

**International Artists.**
ADDRESS: 57, Shaftesbury Avenue W. 1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAGE: First week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone. Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood, Elstree, Herts. 'Phone: Elstree 52—— Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

KENNETH GRAEME FILM SYNDICATE, 3-5, Cecil Court, Charing Cross Road, London, W.C. 2. 'Phone: Regent 4475.

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

RALEIGH KING PRODUCTIONS, Watcombe Hall, Torquay

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

SEAL PRODUCTIONS, 181, Wardour Street, London, W.1. 'Phone: Regent 4329.

STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Cricklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.

THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone: Walthamstow 364 and 712.

TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.

UNION FILM CO., Strand Street, Liverpool. 'Phone: Central 325

VIOLET HOPSON PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.

WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone: Willesden 2862.

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23, MORTIMER STREET, LONDON, W.1
Phone: ... ... ... ... Museum 3607.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: Modern Song-story Pictures.
DIRECTOR: H. B. Parkinson and Geo. Wynn.
CAMERAMAN: T. R. Thumwood.
STAGE: Completed.

FILM: Not Titled.
DIRECTOR: H. B. Parkinson.
STAR: Clive Brook.
TYPE: Five-reel drama.
STAGE: First week.

**Quality Films.**
ADDRESS: Cranmer Court, Clapham
FILM: Pan stories.
DIRECTOR: George A. Cooper.
TYPE: One reelers.
STAGE: One a week.

**Raleigh King Productions.**
ADDRESS: Watcombe Hall, Torquay.
FILM: "Creation."
DIRECTOR: Humberstone Wright.
STAR: Sir Simeon Stuart.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Second week.

**Rising Sun Productions.**
ADDRESS: Barkers Studios, Ealing.
FILM: Not announced.
DIRECTOR: Bert Haldane.
STAR: Louie Freer.
TYPE: Two-reel comedy.
STAGE: Nearing completion.

**Solar Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Sixth week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "Running Water."
DIRECTOR: Maurice Elvey.
STAR: Madge Stuart.
CAMERAMAN: J. J. Cox
STAGE: Second week.

FILM: Not announced.
DIRECTOR: A. E. Coleby.
STAGE: Casting shortly.

**Thompson Productions.**
FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Seventh week.

**Union Film Co.**
ADDRESS: Strand, Liverpool.
FILM: "Levity and Laity."
DIRECTOR: William Drury.
CAMERAMAN: Jaek Houghton.
TYPE: Comedy
STAGE: Nearing completion.

**Welsh Pearson.**
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Scheduled.

Printed and Published by ODHAMS PRESS Ltd., Long Acre, W.C.2.—March 4, 1922

*The Motion Picture Studio, March 11, 1922.*

*Registered at the G.P.O as a Newspaper.*

# The MOTION PICTURE Studio

Vol. 1.—No. 40. Saturday, March 11, 1922. FOURPENCE.

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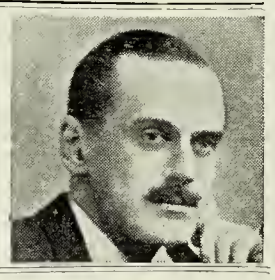

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Sylvia Scarlett in "Sinister Street" (Ideal)
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### HENRY VIBART,

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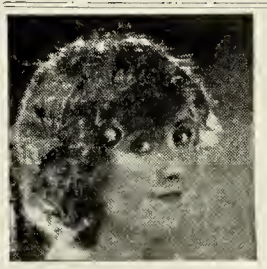
Barnes, S.W.13.

## ARTISTES . . . .



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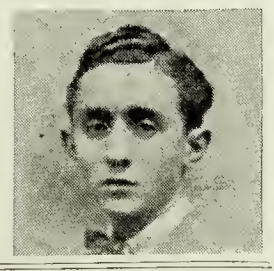

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Vol. 1. No. 40

# Getting the Focus

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Mar. 11, 1922

*Turning the Corner.*

AT the commencement of the year we stated in these columns that 1922 was pregnant with potent possibilities. The year is young yet, and already there are unmistakable signs that the Industry is turning the corner and is about to start on that year of prosperity that we predicted. And to a greater extent than perhaps is generally recognised the touchstone is £ s. d. In this fight for film supremacy the British Industry depends considerably on the sinews of war. And studying, as we have to, the fluctuations of the Stock Exchange, it is our pleasure to report that an upward movement in share values has set in in favour of British films. This week Cecil M. Hepworth has issued his prospectus, which is one of the soundest propositions that the capitalists of the country have ever had before them. And we desire to point out that the measure of success that attends this flotation can be regarded as an index to the attitude of financiers generally to the British film Industry, in view of the fact that the Hepworth goodwill is so high and the proposition so sound.

* * *

*Tom Tiddling.*

BUT apart from the financial aspect there are other concerns that should be given intelligent attention by all interested in the Industry. This year is a critical one. New forces, new ideas and new personalities are making their presence felt, and the net result will be, we are convinced, a great progressive movement. Ten years ago the film Industry reached a pivotal point: an occurrence that has its identical counterpart to-day. In 1911, film entertainment was in danger of losing its grip on the popular fancy. To-day the same possibility is existent. What we, in 1922, have to fight against is not so much the after-effects of war as the after-effects of 1911-1914. During that period the film Industry became a regular Tom Tiddler's ground and there was a rush as in the days of the gold-fields of Klondike. Fantastic salaries and monstrous profits were common-places. But the change set in three years ago, and since that time the Industry has been like a South American town in the earthquake zone. Matters have now settled down somewhat so that it is possible to overhaul the past, discover the damage done, observe the causes of the damage and set into operation remedial measures.

*Good and Dud.*

AND there is one very obvious source of danger: the Public and its Demands. This is vital because fundamental. Much to the surprise of the average film manufacturer and director it has been discovered that the Public has a chronic attack of Fed-Upness. Photoplays are much of a muchness. When one has been seen, ninety per cent. has been seen. The Public's demand is for change and novelty. It has developed a critical and an exacting taste in film entertainment and the cause of its increasing lack of interest in the kinema is that the film (like the music-hall) is below its standard of good entertainment. And the sooner the profession realises this fact the sooner will the door to success be thrown open. It is a fatally shortsighted policy to turn out junk because it is cheap to turn out. In effect it is terribly expensive. The price of junk is the future of the Industry. It may be that some of our readers have thought our "Screen Values" feature rather harsh and stern. All we have aimed at is to be kind by being scrupulously fair and just; to be unnecessarily favourable to a British film is to damage the whole of the British Industry. If producing concerns are allowed to roam in a Fool's Paradise and imagine that their dud films are good films the result will be that the Public will be so fed up with dud films that it will refuse to go to the kinema even when good films are on show.

**THERE is nothing quite so easy as passing on blame. When duty is performed defectively; when the results of labour are faulty; when work is unsatisfactory the natural tendency is to blame it on to the next man. From the moment that Eve ate the apple and blamed it on to the serpent there has always been a pre-disposition to shelter behind someone else. When a production gets slated artistes blame the director; the director blames the cameraman and the firm blames everybody. The time has come for everybody to realise that there is no excuse for poor-quality work. From everybody is demanded the best. The best is not the maximum standard but the minimum—there must be no Less-than-the-Best. Neither is neglect of duty on the part of the next man any excuse for neglect of duty on your part.**

*Up to Standard.*

THUS the Industry stands at the turning-point, and the whole future is dependent upon the vision that the leaders of the Industry possess and the skill with which they can "sense" the desires of the Public and provide film entertainment up to the standard—not that is set by the director or the artiste, but—that is set by the Public. And for the benefit of the captains of the Industry we might add that the Public's conception of good film entertainment is streets ahead of what the industry conceives to be such. The Public has a critical faculty. It has also a well-developed intellect. "Tuppeny gaffs" and the blood-and-sawdust "meller-dramas" belong to the days of barbarism. The variety theatres are closing down simply because they have dragged along far behind the Public on the question of the quality of music-hall entertainment; the kinemas will close down for a similar reason. The Industry will turn the corner and ascend the hill of success if it decides to elevate its standard of quality. And it must do it *now*.

* * *

*"Britain's Best."*

FOLLOWING on this subject it will not be inappropriate to refer to the projected Kinema Club Production. The idea is to make a picture out of the brains of the best artistes, best directors, best cameramen, and best scenarists we have in this country, and who are, of course, members of the Club. That the Club is the child of our bosom does not prevent the parent chiding it if occasion arise or of guiding its youthful footsteps over the rough places of the industry of which the parent knows so much. To this end we warn the Committee that unless the Kinema Club production is the best British picture made it must be scrapped. This production will go out to the trade, go out to the public, and go out to the world as the work of the best brains in the British Industry. And if it falls short of the highest standard it will do infinite damage not merely to the Club but to the British film Industry itself. America would say: "We told you so—the British cannot make pictures. This is the work of their best people and look at it!" It is to be hoped very sincerely that the Committee are alive to the wide issue involved.

# AN ARTIST AMONG ARTISTES

**In this short article David Robertson, the black-and-white artiste describes his impressions of a visit to the Kinema Club—and illustrates them. It is hoped that no member can recognise himself.**

"I'M a very, very disappointed man," also disillusioned, and at the doors of 9, Great Newport Street, lies the cause of my undoing.

Until making acquaintance with that institution I was wont to wend my way regularly to the local kinema to have my emotions ravaged, and wrought upon.

But now—the disillusionment! It has robbed the show of its joy, for at the club one finds all the members of the fraternary so much like other people. They walk, talk, eat, play, smoke, and drink just like ordinary human beings. There is no atmosphere of romance. You miss those wonderful exchanges of grimaces on the screen, passion looking out of eyes things which if they came out of mouths the speakers would be arrested; the tenderness of the woman's upward glance, the wild clutchings of the recipient of bad news, and all those other expressions of unrestrained emotions.

Kinematically speaking, one would expect to see Victor Yougo lurch, semi-stagger and stagger when informed that all the barley wine is sold out, as that Maynard Sweets would strike a melo-dramatic pose when about to offer a cigarette to that multitude who enjoy the O.P. brand thus.

This is the only logical attitude that I, in my unsophisticated mental condition, could conceive possible in one with the high reputation for histrionic capabilities that Maynard Sweets has — especially among my flapper acquaintances.

Then one would expect to see Gland Birkenfoot creeping into the gentlemen's lounge, in order to destroy the copy of the *Daily Herald* which some unassociate member, surreptitiously deposited there disguised as an Advocaat.

Then where is the rage of Canouss Swear, who has paid in a life membership fee, and now learns from his doctor that he cannot live more than three weeks?

And where is Mr. Hep Worthwhile, who has returned from a trip to Bomcutta and Calmaca and Los Angelois? (special emphasis on the first letter). I should expect him to enter the club after wasting a lot of good British words, in saying what could have been said of the things he has seen (this word being interpreted meaning *rotten*) in this fashion.

But then, as I say, they do not do these things, they are so human. Looking at their photos in the Artistes' Cards Section of this paper. Why they do not put more ginger into them, I don't know. Why should not the villain get one taken like this:—

Surely villains look thusly. And if so, why not say so? I admit that only once did I see a real hall-marked villain while I was at the Club and therefore my personal knowledge of villains is not unduly extensive. But I assure you that this particular villain looked exactly like the picture a few lines above. His eyes glared; his hands were open ready to clutch; his neck lengthened—and he made for the bar!

There are all sorts of suggestions that come to my mind similar to this. I am, of course, an "e"-less artist and do not know much about that kind of "drawing" that belongs to the science of advertising. But I certainly do think that there is a marked absence of novelty, or ingenuity, or initiative shown in the advertisement columns of the MOTION PICTURE STUDIO. Every one seems so inhumanly human, I can discern no difference between the hero that I saw on the screen last night and—my tailor (except that my tailor doesn't have to wait so long). Why doesn't he—the hero—look heroic? And why doesn't the ingenue look ingenuous?

And if the comedian happens to be real funny man say so in this way.

And just before my election to the Committee, Ladies and Gentlemen, allow me to suggest something like this behind the bar—

What a queue (pronounced kik) in the aforementioned gentleman's lounge! And I feel that something ought to be placed in the ladies' lounge to make it more attractive. Just what it could be escapes me, but I am sure the Editor would give a substantial prize to the best suggestion sent right in. Efforts must not exceed one thousand words, and whatever the winner's winnings must be donated to the society for the recusistation of female medical students.

EDITOR'S NOTE.—Already I have received 9,731 letters from lady members in reply to the query, "What should be put in the ladies' lounge to make it more popular," and they all say—"A Man."

# High Lights

## Intimate Studio Gossip

Reverting to the news of the Hepworth expansion announced in our last issue, I might point out that the issue of the prospectus, whilst revealing the exceptionally sound position that Hepworth is in, gave one furiously to think of the dark days of 1917. During that year the net profits were as low as £17. It speaks very high for Cecil M. Hepworth and his sterling business qualities to say that he changed that £17 in 1917 to £7,339 the next year, and to £13,921 in 1921. And now, with the introduction of this new capital appealed for, there is every reason to believe for a record year at Walton.

* * *

Teddie Gerard, who is now appearing in "A to Z," is still airing her views on film work, after having drawn a good salary for working in an American studio. She attempts another outburst in the Press (this time in the *Era*), and says: "Filming is a sheer waste of time, though it is arduous and requires considerable patience." Well, now that she is doing big business in "A to Z," let us hope that she will not be guilty of another "sheer waste of time." There are plenty of stony-broke kinema artistes who do not mind wasting their time in that manner.

* * *

Miles Mander sends me a cheery card from Tangier: "We have at last got some scorching weather and are finishing here and crossing to Granada next Thursday for a week, and then we finish." He says that the native Arab actors in the film are striking, but does not make clear whether this is intended as a compliment to their personal appearance, their screen work, or the work of their labour leaders.

* * *

Most of the critics of the kinema who object to the filming of well-known novels—which has become quite a habit with British producing firms—imagine that novels are filmed partly because the name of a well-known author on the posters is an almost certain draw, and mainly because it is so easy to pick up a book and, "We'll make a picture of this!" Guy Newall, whose George Clarke Productions have all been adapted from well-known novels, assures me that such is not so in his own case. "My only reason for filming novels," he says, "is that it is practically impossible to find original stories of exceptional quality. I hold no brief for the novel as the basis of a screen play, and since I believe in stars I do not pin my faith to the market value of authors' names. If I could find an original story, specially contrived for the screen, which was really original and which provided Ivy Duke and myself with really suitable rôles, I would gladly direct it in preference to any ready-made work of fiction, no matter how great the demand for that ready-made work of fiction might be with the lending libraries. The star system is a perfectly good system, to my mind, and preferable to what might be termed the "novel" system, as long as art is put before stardom and above all things before pecuniary considerations."

* * *

A few days ago I was one of a little group present at an "At Home" of Mr. and Mrs. J. R. Tozer at their new home in Ridgmount Gardens. Among those present were Mr. and Mrs. E. Nepean, the latter the authoress of "Gweneth of the Welsh Hills," in the film of which J. R. Tozer played a leading part; Mr. and Mrs. Wentworth James, the latter the well-known novelist; Douglas Haydon, who sang some delightful songs; Mr. and Mrs. Clarence Hurst, and many others well known in film circles.

* * *

W. G. Faulkner asks me to state that he has never had any connection with any kinema training school, nor has ever been connected directly or indirectly with anyone who has established or carried on any such school. He regrets that some confusion has arisen in this matter, hence his desire to make the facts known. His application for a London County Council licence to establish a personal service department for principal kinema artistes was due in the first instance to the request of a number of well-known artistes, and he has made a rigid rule that no pupils of kinema schools can be registered for engagements through his personal service department.

* * *

Here is a tribute from an exhibitor to British films. W. L. Phillips, of the Oxford Hall, Keighley (where the Ideal Company was recently at work) writes:—"Much controversy is rife in the newspapers and in our own Trade papers as to the merit of the British productions when compared with those of foreign countries, and especially America, but I can say without fear of contradiction that the British productions we have exhibited at this hall stand far ahead of any American productions—taken class for class—in acting, scenery, setting, photography and general production."

* * *

Have just received a long chatty letter from Amy Verity, who is now playing lead in "Pins and Needles" on Broadway. She tells me that she will be glad to get back home, and expects to return during the summer.

* * *

I take this opportunity of urging all casual readers to become regular subscribers to the Motion Picture Studio. So many people write to tell me that they have great difficulty in obtaining the paper from the bookstalls that I must again point out that our policy is to keep it out of the hands of the general public and to keep it exclusive to the profession. For five shillings a copy of the only journal devoted to the interests of those engaged in British productions will be posted direct from this office for thirteen weeks, arriving on your breakfast table every Saturday morning. It is on sale at the Club every Friday evening.

* * *

Last week I wrote to Arthur Rooke inviting him to give his views in these columns on the best form of studio lighting. He replies: "In my opinion there is only one perfect form of lighting, and that is God's own sunlight." If this were only always possible, what an El Dorada this country would be.

* * *

It is to be hoped that the Mutual Film Company will be as successful as it hopes to be. It has already created something of a record; two weeks ago it was formed, and in this short space of time it has raised capital, cast and shot the film, and has given a private show of the completed film. The company is being run on a co-operative basis: director and cast draw no salaries, but have invested money in the project, and their return will be proportionate shares in the receipts.

Megaphone

# CONTRASTS—WHAT IS SEEN ON THE SCREEN AND WHAT HAPPENS IN THE STUDIO

*by* MAJOR H. HODGSON-BENTLEY

HAVE you pondered, gentle film fan,
As you take your red plush seat,
Of the folks who manufacture thrillers for you ?
Of the settings and the lights,
And the artistes—hapless wites,
And the organising—(pray don't let me bore you).

* * *

FIRST you go to shoot interiors,
And you make your face up ghastly
With a stick of white and then a little Five-O ;
Then your lips they quickly grow
To a lovely Cupid's Bow,
Put some black upon your eyes and on your eyebrow.

* * *

NOW you're ready on the floor,
And you're feeling full of pep,
All the lights are turned on full and there you're toasted.
You save her when she's drowning
(And all the time you're browning),
And you finish feeling that you're joints are roasted.

* * *

YOU wed before you meet her,
And you have to fight McLaglen,
Who's a Bullfinch for a scrap in any case.
There's a lovely set behind you,
And the Sun arc tries to blind you
As you go and find a beefsteak for your face !

* * *

YOU swim through raging rivers—
(coming from the water main)—
And from the villain's clutches snatch the girl.
Get Director's condemnation,
" Not sufficient animation "
And you go home with your headpiece in a whirl.

* * *

NO more Studio to-morrow
You're going on location,
You're sure the car ride and the place are nice.
When you get there it is freezing,
And you start a fit of sneezing,
And you're feet and hands are like a block of ice.

* * *

HOW one longs then for the Studio,
With its warm and cosy Cafe,
With its smell of film cement, and light and bustle.
But what one loves the best,
When the paint is off—you're dressed,
And the Bank notes from the cashier's office rustle !

# FILMS IN CANADA

*by* H. DAVIDSON (Montreal)

As one who is keenly interested in the kinema, I desire to discuss the question of the making of films in Canada, and at the same time give a few hints as to why British films are not more popular in this part of the Empire—Canada.

Canada's climate in summer or winter is just as good as the States, and her scenery is simply wonderful. Proof of this is shown when such eminent directors as Marshall Neilan came here just about a year ago and directed "The River's End" in the coldest time of the year.

What you Britishers ought to do now is to send us out a few more top-notchers like "Alf's Button," which was simply great, and some more pictures like "The Great Gay Road," "His Dearest Possession, and "The City of Beautiful Nonsense."

I clearly recall the case of one picture which was shown here about three years ago, just about seven months after Canada was clamouring for British pictures. This picture was shown at one of the leading Montreal theatres, and a representative of a leading New York Trade paper was in town. He casually asked me if I would mind coming along to this particular theatre to see the picture. As I knew the picture was British I was quite willing to go, but the picture was simply terrible—never in my life have I seen a picture drag along as that did—though in justice to the artistes they were all fine—it was primarily the cutting-room and director's fault.

All you need to do to impress us is just to send us really splendid productions.

And all I ask is just this : *Advertise your pictures!* Hepworth's "His Dearest Possession," one of the finest British pictures I have seen, was only shown in two theatres in Montreal, which has over 105 picture-houses, and it was the same all over Canada. What we want is for you to let us know what you have.

# RECIPE FOR COMEDY

Now that British producing concerns are turning their attention to comedies, it is interesting to read what A. C. Christie, the well-known American comedy director, says :—

" I want to preach the doctrine of *do* rather than listing a lot of disagreeable *don'ts*," said Christie in discussing the difficulty of evolving humorous situations for the camera to record. " Don't rules are generally made to be broken, and I hate rules around our studio, anyway. I would rather set up a standard of things to try to do. Here is this standard for the two-reel comedies :

" 1.—Get a plausible story which might happen to real people. It may be worked out farcically or in regular dramatic and logical sequence. But it must be entertaining.

" 2.—All the actors must look like human beings whom one might meet in every-day life.

" 3.—Take your time. It is not how many pictures you make but how good they are that counts. This advice is particularly for directors.

" 4.—If you are torn between sticking to the story or going afield for a laugh, stick to the story. If the story is amusing, the chuckles will take care of themselves.

" 5.—Make the backgrounds as beautiful as you can. Few people will notice the expensive rug on the floor, but they will notice it if the floor were bare.

" 6.—Try to take your part without trying to be funny.

" 7.—Try to seem to enjoy your work. If you don't enjoy it, find other work.

" 8.—Make your pictures for your family. The majority of the people who see them in theatres are just about like your own wife and kiddies."

# "AN ARTISTE ON AGENTS

*by* GEO. HODGES

It has been very interesting to read the many little articles on the subject of an artiste's worst enemy, but I was certainly surprised to observe that an agent should presume to rush into print to lecture artistes in general. Of far more interest to us is the question of the average agent's treatment of those who provide the wherewithal for agents to live.

There are agents *and* agents. Who gave some of them the authority to call themselves agents ? Who they were before they set themselves up as agents Heaven alone knows.

Many agents are good fellows, always ready to help artistes, and even known to help in more ways than one. These men are known to all of us, and to the directors, too, and they don't have to advertise either.

The other class of agent looks upon the artiste as just a poor worm, and artistes have to put up with it because any kind of work is so scarce at present.

I called upon an agent this week and knocked at the door two or three times, but I received no reply. This agent was in because I could hear him talking and laughing with a couple of girls.

I have heard it alleged that another so-called agent, one of the advertising type, trys to charge artistes 5s. for registration, though I believe he has sense enough not to try it on any of the old hands.

It is weary work trudging round from agent to agent looking for work, and agents can't give work when they haven't got it to give ; but when they begin to lecture artistes on how to behave its about time they studied the subject of behaviour themselves.

# Where they are and what they are doing

Edwin Day is photographing for the Mutual Film Company.

I. Roseman photographed "Mary Queen of Scots" for B. and C.

Percy Strong is photographing "A Sailor Tramp" for Welsh-Pearson.

Sydney Folker is playing in "Geraldine's First Year" for Quality Films.

Cathleen Nesbitt appears in the new B. and C. film, "Mary Queen of Scots."

George Pearson is directing "Wee Macgregor's Sweetheart" for Welsh-Pearson.

Edwin Greenwood is directing the new series of historical subjects for B. and C.

Betty Farquhar is playing in "Geraldine's First Year," a new Quality Film production.

Eileen Dennis plays a leading part in "Tit for Tat," the latest Hepworth production.

Joan Maclean is playing in the second Quality Film production "Geraldine's First Year."

Martin Thornton starts work on Monday on the new Welsh-Pearson film, "A Sailor Tramp."

Betty Balfour is playing lead in "Wee MacGregor's Sweetheart" for Welsh-Pearson.

Emile Lauste is photographing "Wee MacGregor's Sweetheart" for Welsh-Pearson.

Longfellow Cooper appears in "Geraldine's First Year" Quality Films latest production.

Marjorie Hume has been cast to play Lady Byron in the new Gaumont production, "Byron" (Bramlin's booking).

Grace Rose is on holiday at Brighton, prior to restarting work as assistant to Kenelm Foss in "The Beloved Vagabond."

Kenelm Foss is at present enjoying a busman's holiday in France, where he is location hunting for his next picture, "The Beloved Vagabond."

Cyril Percival has been engaged to play in the new Welsh-Pearson production "Wee MacGregor's Sweetheart." He will be seen as Uncle Baldwin (Bramlin's booking).

Ward McAllister, after completing work in a leading role for Masters in "Trapped by the Mormons," and after playing lead for that company in "The Sheik," is now appearing in one of the principal parts in "Married to a Mormon," the latest Master production. He will shortly be seen in "The Dippers," a new production, which Thomas Dagnall is putting on at the Criterion. McAllister will play Hank P. Dipper, and Cyril Maude will be starred.

Bert Haldane has completed his second comedy for Rising Sun Productions.

Arthur Rooke arrived back from exteriors at Torquay last week.

Joan Morgan is on holiday in the South of France.

Cecil Hepworth has started directing "A Sister to Assist 'Er."

Randell Torreneau is photographing for Quality Films.

G. A. Cooper is directing "Geraldine's First Year" for Quality Films.

A. E. Coleby starts work in a few days' time at the Stoll studio on an original story.

Minna Grey has been engaged by Bramlin's to appear in "Wee Macgregor's Sweetheart" for Welsh-Pearson.

M. A. Wetherall is playing John Robertson in "Wee Macgregor's Sweetheart," for Welsh-Pearson (Bramlin's booking).

Denton Thompson has been secured for the part of Willy Thompson in Welsh-Pearson's "Wee Macgregor's Sweetheart," through Bramlin's.

Edward R. Gordon is directing the second Mutual Film production. The first production, "His Wife's Sweetheart," has already been completed.

Basil Emmott will photograph "Byron" for Gaumont.

George Foley is playing Sir Ralph Milbanke in "Byron" for Gaumont.

Wyndham Guise plays Old Joe in the Gaumont screen version of "Byron."

Captain Calvert has started work on "Byron" for the Gaumont Company.

Neville A. Morton is publicity manager to the Union Film Co., of Liverpool.

Saba Raleigh is appearing in "Byron," the new Gaumont film, as Madame de Stael.

Robert Buchanan has been engaged by Bramlin's to play in the new Gaumont film production of "Byron."

Ivor Novello has completed work in "The Bohemian Girl," and will play in "The Yellow Jacket," which will be produced at a West End Theatre on March 8.

Howard Gaye, an American actor, has been engaged for the title role in "Byron." Before engaging Mr. Gaye, Capt. Calvert interviewed eighty-nine people, all of whom were nearly suitable for the part.

Frank Zeitlin, who has had twenty years' experience in the entertainment business, has removed from 34/36, Regent Street, to offices at 3, Great Windmill Street, W.1. Amongst his recent bookings are Robert Lorraine, Betty Fayre, Laddie Cliff, Olive Sloane, Hilda Cowley, Arthur Tusey and Joan Barry.


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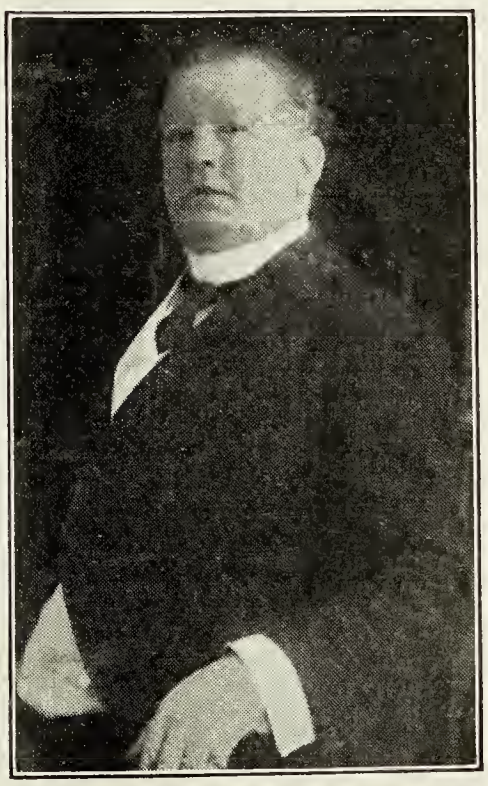

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## "IN THE SPRING——"

WITH the coming of spring the film director polishes up his megaphone, gets out the script upon which he has been going to start for the last six months, and prepares to make his annual spring production, which, as usual, will stagger the world.

The producing companies automatically close down when autumn arrives; they anticipate the rains, cloudy skies, short sunless days, and last but by no means least, that terrible ogre which, after all, is the chief cause of their fears—Fog! But surely the days on which we have fog are not frequent enough to justify studios closing right down.

When all is said and done, the whole matter can be traced back to the cameraman. It is because the companies believe it is impossible for a cameraman to photograph on almost any day in winter, that they temporarily retire from the business.

That it is possible to get good results during winter is demonstrated in two new Artistic Films. These pictures were taken during the winter and the quality of the photography is considered excellent. Then there is another example. On the topical side of the profession, weather conditions are only secondary to news value. Topical men cannot wait until to-morrow because it is foggy to-day. They must film under all kinds of climatical conditions, and it must be admitted that they get excellent results.

Then, of course, the whole matter when boiled down is this. The studio men are not given a chance. They are told that they cannot film during the English winter, and, whether they can or cannot, they are given notice to quit

## K.C.S. OFFICIAL NEWS

LAST week's attendance was somewhat small, but most people expected that, and it was a wonder that any meeting was held at all. The Secretary was away in the Scilly Isles, the President was in bed sleeping soundly, having worked all the previous day and night on the film of the Wedding. And most of the members had been busy filming the Wedding, and were somewhat exhausted after the strenuous work of the previous day. It is, therefore, rather surprising that any meeting was held, and we can quite understand that it was practically impossible to negotiate any business under such conditions.

* * *

Very little business was done. Correspondence was read, but no discussion arose out of it. The meeting was therefore closed at an early hour, and the usual after-the-meeting discussions on technical subjects occupied the minds of the members present.

* * *

These little informal discussions after the meeting seem to be a great attraction to many members. They are usually interesting and enlightening, and serve a very useful purpose in educating the cameramen up to a high standard of efficiency. Many members declare, that for this alone, they do not begrudge the money that goes to pay their subscriptions.

* * *

With the advent of the summer months, it will no doubt be found necessary—as has previously been the case—to stop the meetings for a few months. But this year will be different from the other years, when the cameramen never met each other during the summer months when the meetings had been discontinued. By means of the Kinema Club they will now be able to keep in touch with each other, as many of the K.C.S. members are K.C. members as well.

## STUDIO-CAMERAMEN

IN my opinion, in a vast number of instances the relations between the cameramen and his director are by no means as intimate as they should be—to the great detriment of the resulting productions.

The cameraman should have a copy of the script a week or so in advance, and not merely for persual as is so often the case, but to be retained for reference throughout the production. The director should collaborate with him regarding the setting of scenes and placing of artistes, so that the cameraman's knowledge of lighting, depth of focus, etc., etc., in relation to the usually limited lighting facilities, may be fully utilised.

Having the script to refer to, and given that he is in close touch with the director's aims, the cameraman should have an entirely free hand in lighting, vignetting, soft focus effects and kindred matters, and in deciding whether conditions are suitable for shooting. He should, of course, be in a position to dictate his requirements to the laboratory side, and be consulted upon the final printing, dyeing and toning. He should assist in the cutting and assembling.

The resultant photography should not be merely perhaps good photography, and an accurate record of action, but should materially assist in the actual telling of the story, by harmonising with the particular scene and action therein. I do not consider there is any definite limit to the cameraman's duties—circumstances dictate so largely in that direction.

To sum up, I venture to suggest that the ideal is attained not only by each being fully capable, but perhaps rather by each having complete confidence in the capabilities of the other, and at the same time willing to consider, and appreciative of, any helpful suggestions from the other.—PHIL ROSS.

## CAMERAMEN AT WORK

KENNETH GORDON has just returned from a week's trip in the Scilly Isles, where he has been filming for Pathé. During the week he has travelled over one thousand miles by train, air lifeboat, steamship, donkey-cart, sailing-ship and on foot. He has secured a number of interesting scenes in and around the islands, which will be included in the Pictorial and Eve's Review.

I. ROSEMAN is filming the new B. and C. historical subjects, and has just completed work on the first one, which is founded on the life of Mary, Queen of Scots. He will film these subjects at the rate of one a fortnight, and before he is through will turn on the French Revolution, Egyptian history, Henry VIII.'s wives and Charles I. and II.

BERT FORD'S referenee to back and spot lighting, in last week's issue, has commenced an old argument among cameramen. Is back lighting necessary? Strictly speaking, it is not necessary. But it greatly enhances a picture from a photographie point of view, providing, of course, it is judieiously used. Many cameramen are opposed to it, many are favourably inclined to it. It gives a stereoscopic and beautiful effect to a picture when properly used, but it is usually an unnatural light, and because of this many will have little to do with it. Picturegoers are really the judges, however. It rests with them to decide. Do they prefer a beautiful back-lighted stereoscepic effect, or do they prefer a hard, flat picture, which throws shadows in a natural manner??

THEN the other argument arises—do picturegoers take sufficient notice of photography to decide whether they like back lighting in preference to an ordinary straightforward picture? If they do not take sufficient interest in the photography, then they will not notice that some back-lighting effects are unnatural, and that shadows are being cast in the wrong direction. They are bound to find the spot and back-lighting effects more pleasing to the eye. It is an interesting point, and one which can be argued on for hours. The same applies to many of the photographic effects in use to-day. Does the picturegoer appreciate them?

AN interesting feature in the new Mae Murray film, "Peacock Alley," is the sub-titling, which is photographed in Prizma Colour. The sub-titles greatly add to the value of the picture, which is only an instance of the comparatively virgin work in this direction. English companies are beginning to improve their sub-titles, but many are as yet for from perfect. A well-photographed picture loses a great deal of its beauty if the sub-titles are badly photographed. It is inconsistent to have a well-photographed scene, then a badly photographed sub-title. It is annoying and irritating to the average person.

# CLUB CLATTER

## *by* CLATTERBOX

During the next few weeks the Sports Committee will be very busy arranging summer sports. These will include tennis, cricket, golf and swimming. Will members who are desirous of joining the Sports Club for any form of sport hand in their names to the office.

* * *

Good news for the ladies! At its last meeting the Executive Committee decided that the billiard rooms should be thrown open for general use—ladies as well as gentlemen. It is now to be hoped that the ladies will take full advantage of this concession.

* * *

Will all members desirous of taking any part in the Kinema Club Production hand their names into the office. When the production actually commences, work on it will be so arranged that this will not clash with other engagements of those taking part.

* * *

SPECIAL NOTICE: To-morrow, Sunday, a very novel evening is to be spent. This is an old-time concert. It will be run on exactly the same lines on which the popular concerts of fifty years ago were run. There will be an old-time Chairman (when his disguise is penetrated it will be found to hide the rotundity of Sydney Paxton), and there will be some special star turns, including the inimitable Arthur Roberts. Every member should make a great effort to be present on Sunday, at 8.30 p.m.

* * *

To-night, Saturday, there will be the weekly dance. Members may bring guests. A new band will be in attendance.

* * *

A special committee, under Billie Bristow, is hard at work on the details for a monster Kinema Artistes' Ball, which is being organised for April 25 in a big West End hall. All the news about this will be issued later. Meanwhile, book the date.

## WAIT AND SEE

There have been a few folk in the profession who have been Jonahlike enough to refrain from giving support to the Club until they were convinced that it was a success. And these folk have waited so long that they are now paying the price of their hesitancy. Their plight moves Cyril Percival to break out into rhyme.

I.

IF we had only known, of course
We would have joined before,
We never thought 'twould come to aught,
So now we feel quite sore.
We've been inside and had a look
At members in this cosy nook,
And now we want to "sign the book,"
To bring in pals galore.

II.

WE never thought near Leicester Square
The premises would be;
From entrance door to billiard floor,
It's wonderful to see
What has been done by just a few
In something like a month or two,
With little "gas" and lots of "do."
It suits us to a "T."

III.

IF we had only known the sub.
From three to five would climb,
We should have paid, and spared ourselves
The moral of this rhyme.
We wish we could join now for three,
But Allighan says smilingly:
"It's like your cab outside, you see!
You pay for 'Waiting time'"! ! ! ! !

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### *"The Little Mother"*

Ideal—Starring Florence Turner, John Stuart and Lilian Douglas—Supports: Charles Thursby, Harvey Braban, Richard Atwood, Evan Thomas, Hal F. Martin, H. Meymott, David Miller—Directed by A. V. Bramble—Scenario by Audrey Oliver—Photography by Horace Wheedon.

"THE Little Mother" is a disappointing picture from many points of view. In the first place it is a very bad attempt to copy the sentimental-mother dramas which have lately been arriving from America, and the director has spared no pains to ladle out the sentiment in such liberal quantities that the picture almost becomes a burlesque.

The sub-titles are foolish because of their excess of sentimentality. Many are quite unnecessary; the only possible reason for their inclusion is that they help along the sentimental element which envelopes the picture in an atmosphere of tears and gloom.

The situations are not very well explained, and there is evidence of the cutter's scissors left in many of the incidents

* * *

The acting is not of a very high standard. John Stuart is good, but he has little chance with the poor material at his disposal.

Florence Turner has done better work. She is given very little opportunity, and although she plays the title-role, her appearances in the production are few.

Lilian Douglas looks pretty, but in the more dramatic scenes does not acquit herself well.

Harvey Braban and David Miller both give good performances.

Evan Thomas gives a remarkably fine exhibition of restrained acting.

Hal Martin has a very small part, but he does it well, as does also H. Meymott.

Either the director or the scenarist has introduced too many sub-titles. The continuity is a little uneven.

Photography, by H. Wheedon, is quite good, but contains no startling new shots.

SUMMARY.

DIRECTION: Adequate.

LEADS: Good.

SUPPORTS: Good.

LITERARY: The scenarist has made the best of the bad material at her disposal.

PHOTOGRAPHY: Adequate.

EXTERIORS: Good

INTERIORS: Good.

### *"Potter's Clay"*

Big Four—Starring Ellen Terry, Dick Webb, Peggie Hathaway—Supports: Douglas Payne, Wallace Bosco, Edgar Wallace, Henry Doughty, Edward Thurlby, Fred Raines—Scenario by Langford Reed and Hetty Spiers—Photography by Robert Dykes, F.R.P.S.

EXCEPTIONALLY interesting are the scenes in the Pottery and the views of the town of Oxford and the rural districts of the South. But a photoplay must be more than a scenic; it must possess swift-moving drama, good characterisation and well-edited continuity. And in some of these respects "Potter's Clay" fails.

It is no easy task for this journal, which exists to support the British film producing industry, to tell the painful truth about the *premiere* of a new company, but it is only fair to those financially interested, as well as the industry as a whole, to do so.

* * *

It is obvious that the firm has been severely handicapped by an unfortunate experience with directors. A change in directors in course of production may account for much that is faulty directorially. As matters now stand, the film needs speeding-up by drastic cutting. The scenes in the home of the musician should be cut right out; the scene of the development of the photographic plates and the whole of the last thousand feet should share a similar fate; the picture should end when the villain is unmasked and the hero announces that Hypatia is his wife. Then the director has made other scenes badly ill-balanced. There is no strength in the scene of the quarrel between the hero and his mother, and yet much footage and emotion is wasted over the reconciliation.

The introduction of the German officer is farcical and equally unnecessary.

* * *

The greatest tragedy of the picture is poor Ellen Terry. Badly directed as she is, she excites the sympathy of every observer; her position as a screen actress in this picture is woebegone, and it is to be deplored that such a great actress should be shown in such a bad light. Miss Terry's failure is obviously due to faulty direction.

The outstanding success is Dick Webb. He surprised us by the flawless perfection of his performance, and in the scene where he recognised the rescued girl as his sweetheart he achieved a great histrionic success. Mr. Webb should become one of the leading British male artistes.

Peggy Hathaway took advantage of every possible opportunity, and revealed herself as an actress of considerable worth. But again, there is every reason to attribute her one faulty scene to over-direction. This is where she is offered a job by the villain of the piece.

Wallace Bosco and Henry Doughty are both good—the latter being especially noteworthy as the musician.

Douglas Payne has had to struggle with severe handicaps in putting over his part owing to the fact that he has had to endeavour to repair the faults of the direction.

* * *

Some of the scenes have been well photographed, but, on the whole, the photography is not up to the best British standard.

Very little credit rests on those responsible for the story, which is a hotch-potch of melodrama, light comedy, and best American Kinematographese.

SUMMARY.

DIRECTION: Very poor.

LEADS: Dick Webb excellent.

SUPPORTS: Good, except where badly directed.

LITERARY: Story crude, scenario fair.

PHOTOGRAPHY: Fairly good.

EXTERIORS: Very good.

INTERIORS: Well Staged.

# WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE; 12, Abercorn Place, N.W. Hampstead 3083.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St. Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A., 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A. Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Phone: Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN EVA: 39, Gloucester Gdns., W. 2. Park 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK, 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Studying scripts. Expects to start casting next month.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY.—Now completing "A Master of Craft" for Ideal at Elstrec.

ADRIAN BRUNEL.—Directing for Solar in Morocco. Will be away some weeks.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland.

A. V. BRAMBLE.—Just completed "The Little Mother" for Ideal at Elstree.

HUGH CROISE.—Completed "Four Men in a Van." May start comedies shortly.

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE.—Completing "The Lonely Lady of Grosvenor Square" for Ideal.

DONALD CRISP.—Casting for Bird Films. He is to direct several Bird productions.

DENISON CLIFT is busy with "Diana of the Crossways," which he is directing for Ideal. This will be followed by "Mary Queen of Scots," with Fay Compton as Mary Stuart, and "A Bill of Divorcement." Much of "Diana of the Crossways" will be taken on the crossways. Casting for the other two is progressing.

A. E. COLEBY.—Is now engaged in preparing the script of his own original story, which he will direct for Stoll. He is now casting.

EDWIN J. COLLINS.—Recently finished "Single Life" for Ideal.

BERNARD DUDLEY.—Just completed "Love in the Hills" for Associated Exhibitors.

WILLIAM DRURY.—Completed casting "The Twins' Dilemma," the third picture of the series which he will direct for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Now back at Cricklewood completing "Running Water", to be followed by seven other Stoll productions

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Working on the fourth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—Back in England, preparing to direct productions for the American market in accordance with a signed contract he has with the W. W. Hodkinson Corporation.

JOHN GLIDDON.—In Egypt with his International Artist company for exteriors for "Lark's Gate." Will be away eight weeks.

EDWARD R. GORDON.—Now directing a two-reel comedy-drama, "His Wife's Sweetheart," for Mutual Film Company.

KENNETH GRAEME.—Is now planning to direct "The Hypnotists" for the Kenneth Graeme Syndicate.

BERT HALDANE.—Directing a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Busy on "A Sister to Assist 'er."

MANNING HAYNES.—Is ready to cast for another comedy for Artistic.

SINCLAIR HILL.—Preparing story for his next Stoll production.

A. C. HUNTER.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont. Due to cast now and to commence direction in about a month's time.

HARLEY KNOLES.—About two more weeks' work on "The Bohemian Girl," which he is directing for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Recently finished "Romance and Reality" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest. Not working at the moment.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—My direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Now directing "The Temptation of Carlton Earl" for Aubrey Smith Theatres, at the Stoll Studio.

GUY NEWALL.—On location at Southampton with his George Clarke company, for exteriors in "Boy Woodburn."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Very busy at the Master Studios directing "Song Films." Finished casting for a new Mormon picture.

GEORGE PEARSON.—Casting for "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly

FRED PAUL.—Finished Grand Guignol dramas, and now resting.

JAMES REARDON.—Finishing direction of comedies at the Gaumont Studios.

ARTHUR ROOKE.—Now working at Davidson's on interiors of "A Bachelor's Baby."

GEORGE RIDGWELL.—Has just finished sixty-five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent all the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Last production, "Kipps," for Stoll. Not working at the moment.

CHALLIS N. SANDERSON.—Now working as assistant director to Stuart Blackton. Busy on scripts.

MARTIN THORNTON.—Now directing Victor MacLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children," Will direct a Seal production in Ireland.

GEORGE WYNNE.—Co-directing with H. B. Parkinson, "Song Pictures," for Masters.

HUMBERSTONE WRIGHT.—Directing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Casting for "When Greek Meets Greek," "A Little World Apart," "Kissing Cup II.," and "The White Hope."

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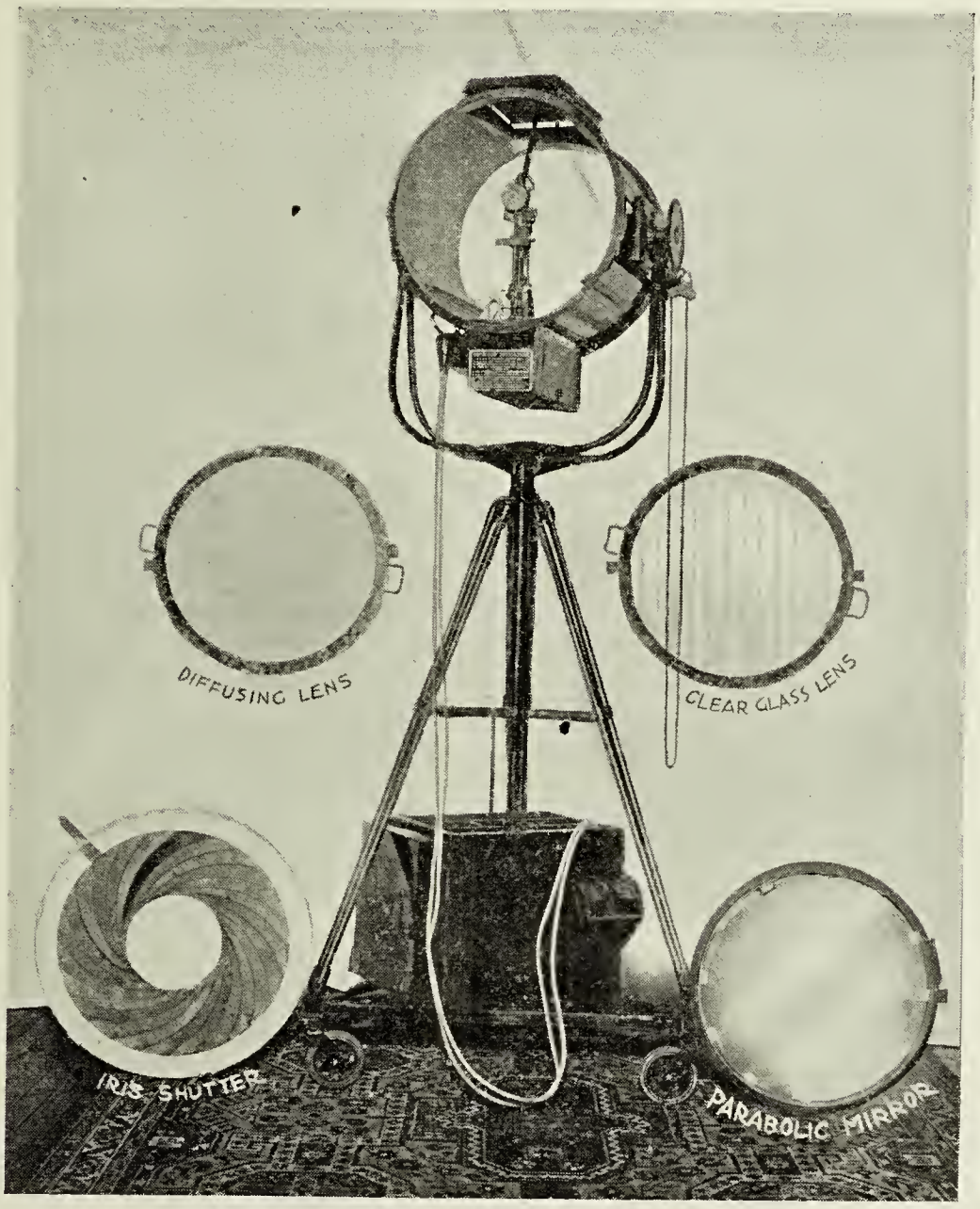


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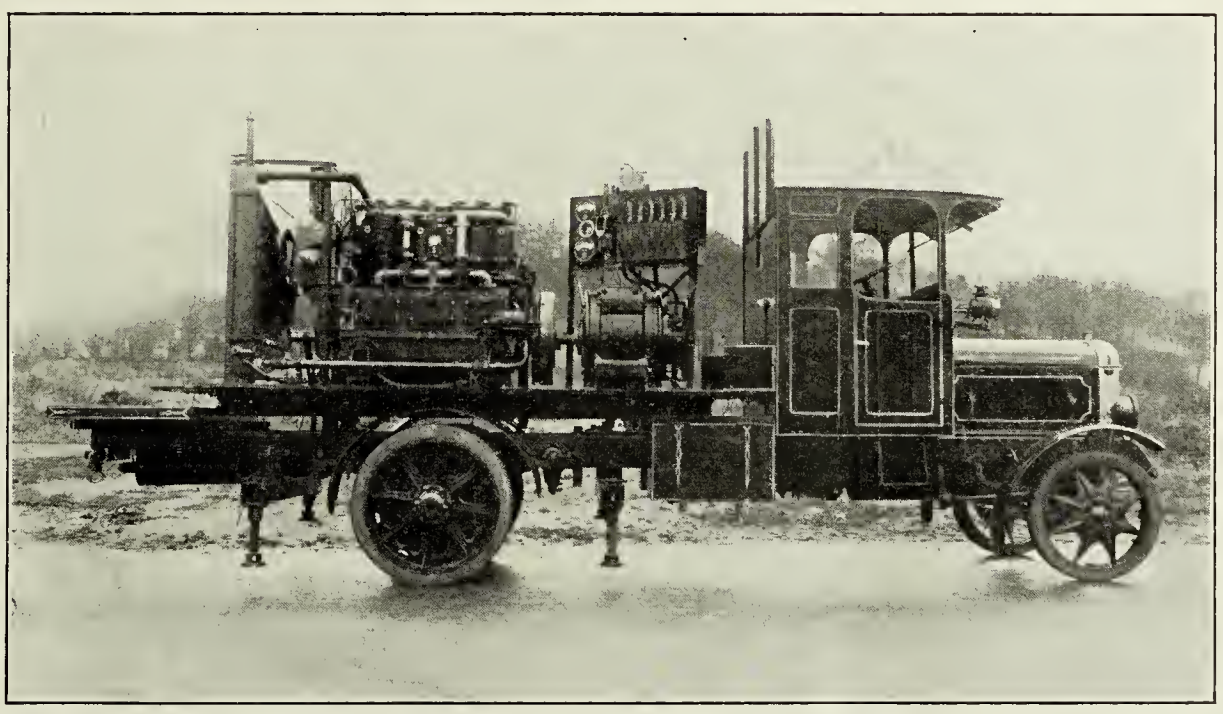

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## PRODUCTIONS AND WHO IS WORKING ON THEM

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guessart.
TYPE: Romance.
STAGE: Twentieth week.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: W. W. Jacobs Story.
STAGE: Casting shortly.

**Bird Film Co.**
ADDRESS: 37-39, Oxford St., W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

**British Super Films.**
ADDRESS: Worton Hall, Isleworth.
FILM: Not announced.
STAGE: Casting.

**Captain Kettle Films.**
ADDRESS: 64, Curzon Street, W.1
FILM: "The Adventures of Captain Kettle."
DIRECTOR: Merrick Milton.
STAR: Captain Kettle.
TYPE: Drama.
STAGE: Nearing completion.

**Davidson**
FILM: "A Bachelor's Baby."
STARS: Malcolm Tod, Constance Worth, Haidee Wright and Tom Reynolds.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveligh.
STAGE: Fifth week.

**Gaumont.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Scheduled.

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
CAMERAMAN: Basil Emmott.
TYPE: Super production.
STAGE: First week.

**George Clarke Productions.**
ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Fifth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

FILM: "The Reaping"
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.

**Hepworth.**
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Lonely Lady of Grosvenor Square."
DIRECTOR: Frank Crane.
STAR: Betty Faire.
CAMERAMAN: Geoffrey Barkas.
TYPE: Social Drama.
STAGE: Cutting and assembling.

FILM: "Diana of the Crossways."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
STAR: Fay Compton.
STAGE: Second week.

FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
STAR: Fred Groves.
CAMERAMAN: Wm Shenton.
TYPE: Comedy.
STAGE: Cutting and assembling.

FILM: "The Card."
STAGE: Scheduled.

**International Artists.**
ADDRESS: 57, Shaftesbury Avenue W. 1.

FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAGE: Second week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Married to a Mormon."
DIRECTOR: H. B. Parkinson.
STARS: Clive Brook and Evelyn Brent.
TYPE: Five-reel drama.
STAGE: Second week.

**Quality Films.**
ADDRESS: Crannier Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

**Raleigh King Productions.**
ADDRESS: Watcombe Hall, Torquay.
FILM: "Creation."
DIRECTOR: Humberstone Wright.
STAR: Sir Simeon Stuart.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Third week.

**Rising Sun Productions.**
ADDRESS: Barkers Studios, Ealing
FILM: Not announced.
DIRECTOR: Bert Haldane.
STAR: Louie Freear.
TYPE: Two-reel comedy.
STAGE: Completed.

**Solar Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Seventh week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "Running Water."
DIRECTOR: Maurice Elvey.
STAR: Madge Stuart.
CAMERAMAN: J. J. Cox.
STAGE: Fourth week.

FILM: Not announced.
DIRECTOR: A. E. Coleby.
STAGE: Casting shortly.

**Thompson Productions.**
FILM: "A Romance of Old Bagdad."
DIRECTOR: Kenelm Foss.
STAR: Matheson Lang.
STAGE: Cutting and assembling

**Urion Film Co.**
ADDRESS: Strand, Liverpool.
FILM: "The Twins' Dilemma."
DIRECTOR: William Drury.
CAMERAMAN: Jack Houghton.
TYPE: Comedy
STAGE: Second week.

**Welsh Pearson.**
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: First week.

FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
STAGE: Casting.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

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BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

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FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.

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UNION FILM CO., Strand Street, Liverpool. 'Phone: Central 325

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(See Page 13)

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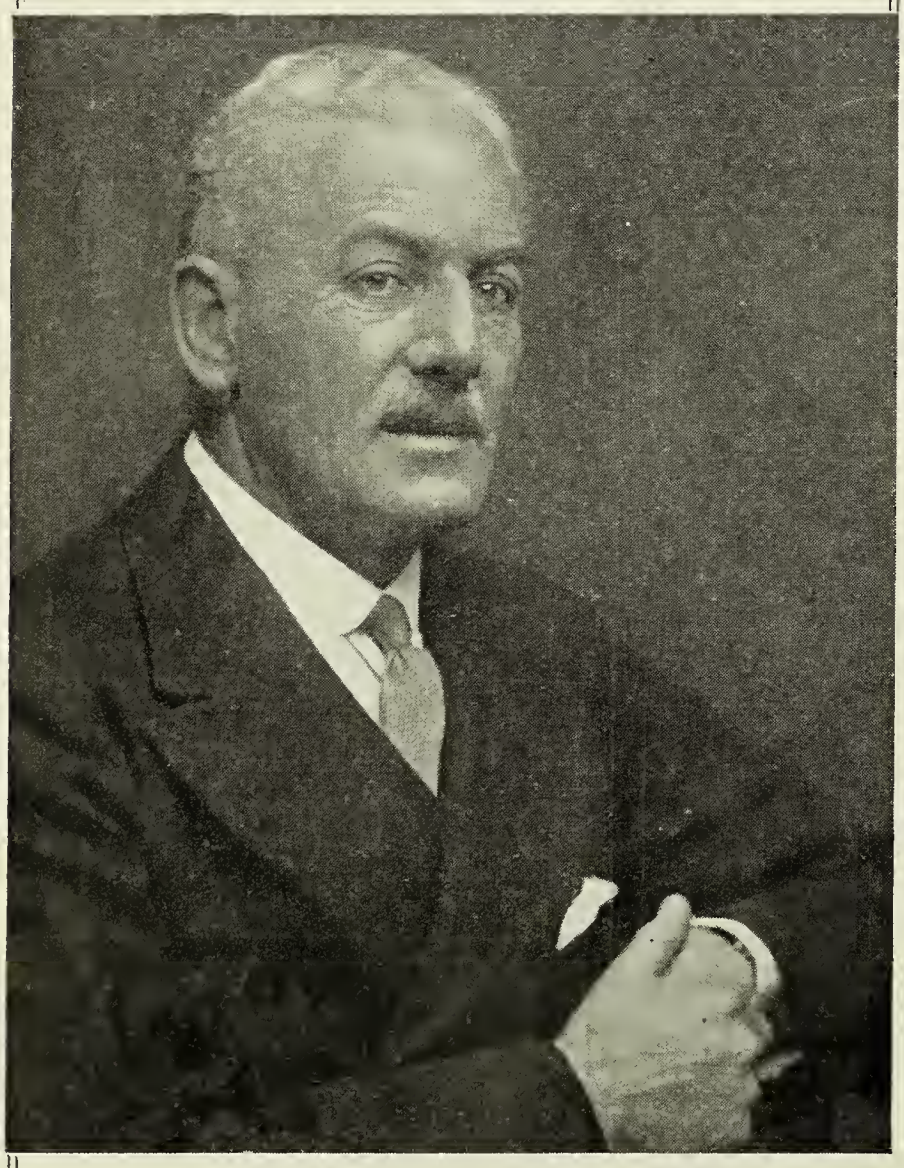

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Vol. 1 No. 41

# Getting the Focus

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Mar. 18, 1922

*We Told You So!*

BEFORE we go any further this week allow us the privilege of the above ejaculation. Our preachment of the gospel of optimism has been sneered at by the sceptics, but now those who came to scoff will remain to "prey." Already there are most unmistakable movements for good, and the latest and best is the news that Goldwyn (one of the three largest producing companies in America) is sending a special producing organisation to this country for the purpose of starting production here next month. Our American correspondent states that the first picture will be Hall Caine's "Christian," and this will be directed by Maurice Tourneur, the famous American director. For some time past we have known that this was in the air, and our advice has been repeatedly asked on the question of securing British casts and British locations. We can now announce that Goldwyn will bring over its own stars, but will require second leads, small parts and crowds, and that the chief scenes will be shot on Epsom Downs during Derby Day and in the chief thoroughfares of London. After Goldwyn, be prepared to hear of a new British company with a million pounds capital.

* * *

*Bad Publicity.*

IT has been truly said that publicity is the breath of life to the film world, but it can also be the cause of death. One of the errors of the past that the American trade has to fight against is the over-selling of its films to the public. In that Land of Ad-venture films have been over-advertised, until the public has begun to regard advertising matter in exactly the same light as St. Peter regarded the utterances of Ananias. And we in this country can learn lessons from the errors as well as the accomplishments of the Americans. The public must not be misled, either knowingly or unwittingly, by publicity. A recent instance of faulty publicity methods suggests that not every publicity "expert" *is* an expert in the science of publicity. When "Beauty and the Beast" was first screened at the Alhambra a month ago the publicity "expert" made Guy Newall declare that he had made this short film in two days during the preceding week. We have only just seen this film, and in so doing have recognised it as one which was made at the old London Film Studios over three years ago. This is publicity of a very bad type.

*Art or Artfulness?*

IT is fitting that we should point out that the most neglected art in British film circles is that of publicity. The most generally accepted view of film publicity is that it is artfulness rather than art. But that is not the case. Cecil Hepworth has come back from the States convinced of the intrinsic value of this form of art. It is hopeless to expect success to attend anything, the success of which is dependent upon the public, unless the interest of the public is intrigued and the public attracted to the goods offered. This is true about artistes, directors and all engaged in the production of British films. The day is very near when directors themselves will suddenly wake to discover that their marketable value in the film world is much lower than it need be because they have failed to keep their names and their personalities before the public. For, with the quickening of an intelligent public is coming a discrimination in the work of directors: the public will soon have its favourite directors, just as it has its favourite stars, and will follow them. Artistes, too, are not, at present, keeping themselves before their public enough. They must realise that when a picture is cast the producing concern does this with both eyes riveted on the drawing power of the picture, and if a player's name is a good "box-office attraction," that player will find himself in great demand, and it is the law of supply and demand which determines values.

¶ Prosperity doesn't just happen—it's not an accident, it is a consequence.

And when you sit pining for prosperous times just remember that you have to make the Present of such a character that a Properous Future must follow as an inevitable, because natural, sequence.

¶ In other words: do your best now and a Good Time will follow.

* * *

*Rash Charges.*

NO doubt it is only natural to expect that as a result of the one or two instances of immorality in the Californian studios, there should be an outcry in this country against film artistes in general; but we do not think that Elinor Glyn, several of whose books have been screened, has helped matters by suggesting that in order to raise the moral standards in kinema circles the public should only patronise those artistes known to be living irreproachable lives. To speak thusly is to infer that there is a goodly proportion of film artistes living lives which are not irreproachable. We were delighted to hear J. Stuart Blackton at the Stoll Picture Theatre Club take Lady Astor severely to task. He told the audience that during the past week two prominent members of the Church—clergymen—had been tried for moral wrongdoing, but no-one stigmatised all clergymen as immoral or vicious. And all thinking people will desire to be identified with Mr. Blackton's protest. We know infinitely more about the private and professional lives of most British artistes than Lady Astor, and we assert that there is no class of the community so free from glaring immorality. If a census of the dopers and debauchees of London were taken it would be found that film artistes were at the bottom of the list, while many typical Society people would be on the black list.

* * *

*A Glutted Market,*

IN this issue is commenced a series of articles dealing with the evil of the average Kinema School, and in the course of these articles we venture to think that our readers will be surprised at the nature of the revelations, But what should be perfectly understood is the fact that no one has any moral right to allow the simple-minded to think that there is room in the film-acting profession for aspirants or "gifted amateurs." There is not. Everyone must be fully aware that the profession is hopelessly overcrowded. The melancholy processsion that flows up the stairs of every agent's office in town is pathetic in the extreme.

# GESTURE AND THE KINEMA

**Below will be found an interesting article by Colonel Netherville Barron, C.M G., M.V.O., explaining in outline his theory of setting gesture to notation and the application of this theory to music.**

I am glad to avail myself of this opportunity afforded me by the Editor of the Motion Picture Studio to make a brief statement on the subject of my research into the laws of gesture, because I believe that this research will prove of use to the British Film Industry. All that I shall attempt here is briefly to state the salient features of my work and its bearing on the kinema.

As a physician I had long been interested in the connection betwen emotion and gesture, and during a long period of close study I became more and more convinced that every emotion found its inevitable expression in some particular gesture; that is to say, the artiste in expressing anger might attempt it in various ways, but there was only one perfect expression, and any marked variant from that, whether of hand, or foot, or eye, meant that the expression was to some extent imperfect.

The next thing was to analyse what one meant by emotion. The primary instincts, with their accompanying emotion, can be thus stated:—

| Instinct. | Emotion. |
|---|---|
| Sex. | Sex. |
| Parental. | Tenderness. |
| Gregarious. | Sympathy. |
| Pugnacity. | Anger. |
| Rivalry. | Emulation. |
| Curiosity. | Wonder. |
| Flight. | Fear. |
| Repulsion. | Disgust. |
| Self-nourishment. | Hunger, thirst. |
| Acquisition. | Acquisitive. |
| Construction | Constructive. |
| Positive. | Display. |
| Negative. | Modesty. |

For each of these primary emotions I worked out by careful observation the most perfect gesture expression.

Simple or primary emotion is of relatively rare occurrence. The commoner forms are secondary, or even tertiary; that is, they are made up of more than one constituent. In endeavouring to express these more complicated emotions I found that a proper blending of the two or more primary gestures produced a most perfect expression of the more elaborate emotions.

As examples of secondary emotions I would quote anxiety, which is a combination of tenderness, positive-negative, wonder, anger, fear (with pain). Loathing is similarly a mixture of fear and disgust.

Again, awe is a mixture of wonder, negative, fear, while gratitude is a mixture of tenderness and negative. Combining awe and gratitude we get reverence, and the perfect expression of reverence is found in the combined gestures of all five primary constituents.

During the war I had a splendid opportunity of demonstrating the correctness of my theory on thousands of patients who passed through my hands, but I was then gradually coming to the conclusion that apart altogether from its psycho-therapeutic possibilities (in the treatment of neurosis), this theory opened up great possibilities to the actor and producer.

In an experimental way I applied it to film work, and my experiments were, I think I can claim, a great success. So much so that I hope to use my methods very shortly in the production of British films of an entirely new type.

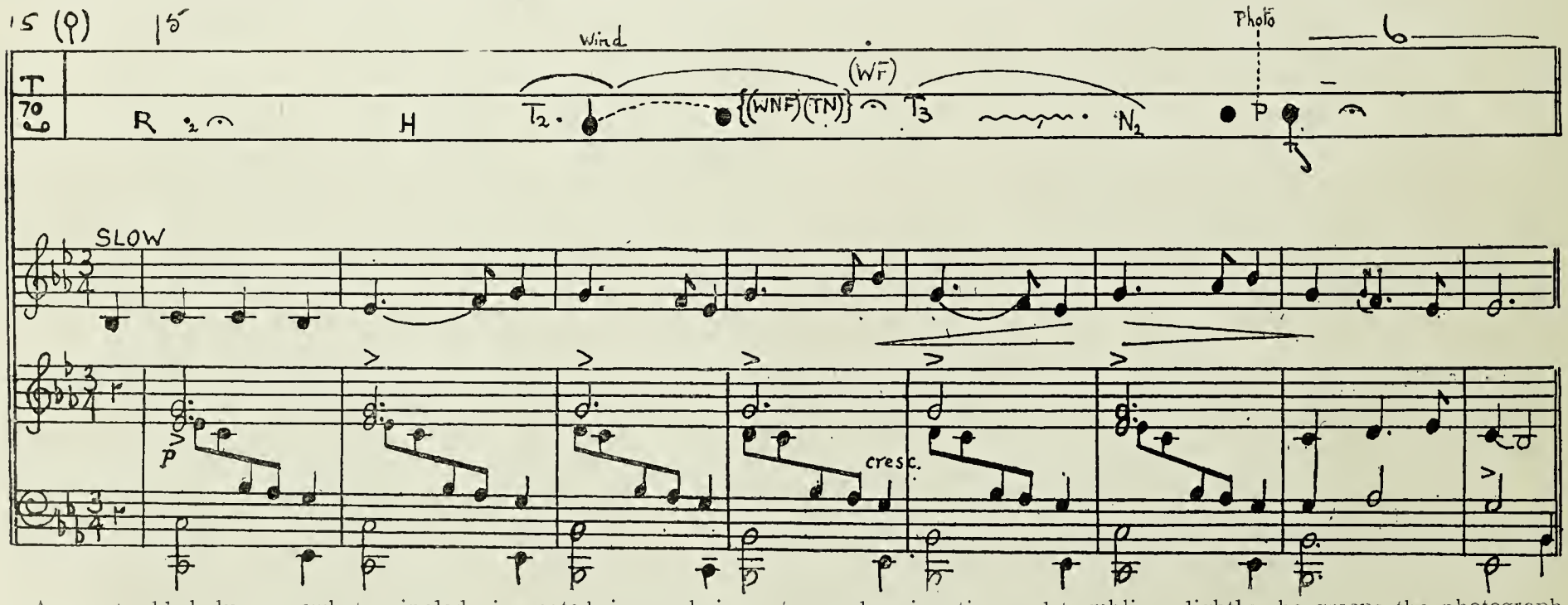
For the purpose of producing a complete film, play or opera, a notation of movement had to be invented. A sample of this notation applied to a piece of music is given herewith. Perhaps a word of explanation would be advantageous here. The first notes are simply the description and character of the actress to whom they refer. The "T" shows that her disposition is tender; her age is seventy, and the hieroglyphic denotes female sex. The circle with the tail, above the notation, denotes that she is sitting. The three lines of the notation indicate the rate at which the gestures are made—the bottom line *legato*, the middle lyine *moderato*, and the top *presto*. The numerals denote the range of movement. Thus, F2 means two degrees of fear. (WF) placed in a bracket means a secondary emotion, namely, doubt, of limited range. H stands for habit. ● means repeat, and ⌒ means hold on to the finished position.

I do not anticipate that hide-bound kinema directors will take easily to my production method. In the first place such a system demands that director and artiste should know the method thoroughly before they begin to work on the film. This, although perhaps "a consummation devoutly to be wished," is not easily accomplished.

I claim, however, that a greater degree of efficiency can be obtained by such a method than by any hitherto elaborated. The artiste has nothing to fear for his art, because, when all is said, this is but the scientific basis of technique. But although this system does not make acting genius-proof, it should certainly make a production fool-proof, and it will not, as some of my critics have suggested (before they have made any investigation), make for the mechanisation of acting.

A complete understanding of the science of gesture should be the beginning of the actor's, and particularly the film actor's, craft, and such a system as I have developed, combined with the notation, will give director and artiste a good skeleton on which to build up part and production respectively.

After all, it is only at the beginning that any difficulty is experienced, for with the application of this method the parts are obvious, for the director can give each actor his notation, and by combining these notations into a score, can produce his play in much the same way as a conductor manipulates his orchestra. Perfect synchronisation and intertwining of parts can be assured, and the trying-out process, with its waste of time, temper and good celluloid, can be reduced to a minimum.

The problem of combining music with the film is also overcome, as I hope very shortly to demonstrate to the British and Continental public.

A sweet old lady, somewhat crippled, is seated in a chair, thinking tenderly of her sailor son. As she hears the moaning of the wind she rises from her chair and walks slowly to a table near by, on which is a photograph. Despite her belief in the protecting angels, she is for a moment doubting and afraid. But immediately she reaches out her arms in a gesture of love and resignation and trembling slightly she grasps the photograph and sinks slowly to her knees to murmur a little prayer for the safety of her boy.

(A specimen of Colonel Barron's movement notation used with a few bars from Marjory Kennedy-Frasers song, "Turn Ye to Me.")

# High Lights

## Intimate Studio Gossip

During the week I ran down to Elstree to see the Big Business on foot there. I found that Denison Clift has been busy on interiors for "Diana of the Crossways," and next week the big scenes between Fay Compton and Henry Victor will be taken—the biggest chance it is said that any two artistes have had for many a day.

* * *

Another incursion from outside the film profession has taken place at Elstree, where another picture has just been cast. I understand that A. V. Bramble is to direct Arnold Bennett's "The Card," and Laddie Cliff comes from the Palace to play the title rôle, while Frank Goddard, the boxer, has been provided with an important part. What a lure studio work is!

* * *

While on the way to the Manchester Kinema Carnival on Wednesday evening last, the car driven by Bert Wynne collided with a taxi with disastrous results, fortunately only to the cars, both being smashed. Bert Wynne, who was accompanied by William Shaw and Robert Higgins, all of whom were considerably bruised and shaken, were able to proceed to the carnival.

* * *

After completing work on "A Romance of Old Baghdad," Kenelm Foss left for the Continent last week and is combining business with pleasure. He is making a search of certain parts of the country for locations suitable for scenes in "The Beloved Vagabond," in which Maurice Moscovitch will play the title rôle. Foss expects to spend several more weeks out of England, and on his return will immediately start work on the first of his three 1922 productions.

* * *

A gentleman—and a fighter—has taken up the challenge issued by Fred Wright some weeks ago to meet him (Fred) or his deputy, if he could claim to have worn a white waistcoat with a dinner jacket before he (Fred) introduced the fashion on the stage. As his deputy for the fight Wright has nominated Victor McLaglen, which arrangement appears to be perfectly satisfactory to the gentleman who has answered the sartorial challenge. Fred, it is hoped, will act as referee on the occasion of the meeting, and the match will be arranged for the earliest possible date after McLaglen has finished work on his present film. Meanwhile, if there are any other comers, Fred Wright will be glad to hear of them, "For," says Fred, "Victor may as well have a go at them all at once—it'll save time."

* * *

Donald Crisp made personal appearances at the Futurist and Ardwick Theatres, Manchester, last week. The theatres screened a film of his arrival in Manchester. Unaccustomed as Donald Crisp is to public speaking, he made a most delightful speech. He has a clear musical voice, a good stage presence, and while he is witty and gets many a laugh, he talks a lot of sound sense. He told the people of Manchester that the film people of Filmdom—despite all that the newspapers write to the contrary—were working people like themselves; hard working people who for the most part lead quite respectable lives and should not all be condemned because of the one or two black sheep in the fold.

* * *

He then went on to say that although England is his home and a wonderful country and that he is happy to be living and working here again, America owed its success as a nation to the fact that it was peopled by workers. He had just returned from Berlin where everyone was working, and therefore although technically Germany was beaten in the war it looked like a prosperous successful country.

* * *

I suppose we all ought to be highly flattered, but my native perversity is no doubt responsible for the fact that I am merely amused, that an elaborate film section has just been commenced in *Town Topics*. Andrew Soutar has been commissioned to conduct this, and he publishes letters that he has received from various people in the profession laudatory of the idea. So I suppose it is quite all right.

* * *

This week I saw the first of the new Solar films. This was "Burma," with which country it dealt in a highly interesting and entertaining manner. The second is to be "Morocco," which Adrian Brunel has just finished. Brunel arrived in London this week, and we shall all be delighted to renew acquaintance with him, Miles Mander, Annetie Benson and Crispin Hay (his party) at the Club.

* * *

I was at Davidson's last Monday and saw Arthur Rooke at work on "A Bachelor's Baby." This picture is nearly completed, but will not be Trade shown until June. One of the features of the Davidson Studio at the present moment are the fine selections being given by Malcolm Tod between the shots on his "Swanee" whistle.

* * *

The news that the studios at Worton Hall are again busy will be pleasing to most people, for this time, according to one of the British Super's chief officials, the studio is out for real business. Albert Ward has already started work on the first production, which is a sporting picture. Lilian Hall Davies and Clive Brook are in the cast, and Sydney Blythe is cameraman.

Megaphone

## TRADE SHOW GUIDE

### WHERE AND WHEN TO SEE YOUR FILMS.

Frank Crane's latest production from the Ideal Studios,

"THE LONELY LADY OF GROSVENOR SQUARE,"

is due for showing this week.

Betty Faire plays the lead, and is supported by Jack Hobbs, Eileen McGrath and Arthur Pusey.

Photography is by Geoffrey Barkus.

TRADE SHOW: Monday, March 20, at the Shaftesbury Pavilion, Shaftesbury Avenue, at 11.30 a.m.

* * *

Matheson Lang is the star in Kenelm Foss's latest production for Thompson, entitled,

"A ROMANCE OF OLD BAGHDAD,"

which was adapted from the prize novel "Miss Haroun-al-Raschio," by Jessie Douglas Kerrnish.

The picture has a very strong cast, including Victor McLaglen, Manora Thew, George Foley, Barbera Everest, Henry Victor, George Bellamy, Dougles Munroe, Dacia and Roy Travers.

TRADE SHOW: Thursday, March 23, at the London Pavilion, at 2.30 p.m.

* * *

A. E. Coleby's second Stoll production is called

"THE PEACEMAKER."

The film is based on the scenario which he himself prepared from his own original story. He is also taking a part in the film with Robert Vallis and H. Nickolls Bates.

D. P. Cooper is the cameraman.

TRADE SHOW: Friday, March 24, at the London Pavilion, at 3 p.m.

# STAR DUST FALLING

## Story More Important Than Stars

IN view of our recent article on the question of the star system, it is interesting to note that Thomas H. Ince, the well-known American director, has just finished the compilation of a questionnaire to the editors of newspapers and magazines in every part of the world, including this country, in an effort to determine the public attitude toward pictures.

One of the most important facts established is the descent of the "star system." To the question, "Does the public want productions featuring star players or productions featuring the story?" 790 answers were received. The result is a preference for story over star by a margin of 368 to 252. Of the total number of answers 170 were either non-committal or gave answers that were not in reply to the query.

More than fifty per cent. of those who favoured the star system declared that the story was fast gaining in popularity, that the star was not the sole attraction, but a suitable and interesting story was also essential to perfect motion picture entertainment.

The consensus of opinion on the part of those who expressed a preference for stars was not that the public went to the theatre because of a particular desire to see the star, but because the announcement of a certain player ensured, in almost every case, a well-acted and altogether enjoyable entertainment.

They also emphasised the importance of the star in the public mind because of the fact that certain stars usually appear in certain types of pictures, and for that reason the public knows what to accept in the production.

Many of those who answered in favour of the star qualified their statement with the word "unfortunately," and added that the story was rapidly commanding greater attention. The majority of those listed among the non-committal answers gave as their comment the fact that both the star and the story were essential, but these answers were not counted because the question sought to differentiate clearly between star and story.

All of which goes to show that, with the publics of the world, the story is of chief moment. Absence of story can never be atoned for by the name of a big star.

# SCREEN AUTHORSHIP

## *by* Sidney Morgan

THE remarks by Guy Newall in the "Megaphone" feature last week raises a question of vital importance to the future of British production—viz., the original scenario.

The day has fortunately passed when "Adapted from Pemberton's famous novel" was the first essential of a booking proposition. A director can rarely take shelter behind the reputation of a best-seller nowadays, and, although there is a slight danger at the moment of the return of "stunts," story and production value seem to be taking the position they should always have occupied

It is almos. pathetic to hear the never-ending cry of the producing concerns, "Where can we find subjects"; even the book agents are in despair.

Why, then, are original scenarios not forthcoming? The reason is that the payment is not sufficient to induce either writers of reputation or newcomers of intelligence and education to study screen art.

It is now over six years since I won the *Evening News* £100 prize for an original scenario. At that time I was considered lucky in securing such a large sum for "merely a scenario." When I told my friends that the day would come when any scenario which was worth producing would be cheap at £1,000, they looked upon me as a dangerous lunatic.

Three hundred pounds is the highest price I have received for an original scenario (I have never heard of anyone in England getting as much as that), and I regret to say that I cannot afford to write at that price while I can find any other way of earning a living.

Let us work it out in figures.

If we take away the playwright's or novelist's literary power of making old things seem new (and the screen almost invariably does that), it is safe to say that the life outfit of no author living or dead has exceeded twenty original stories. Also, no author (worthy of that honoured name) has ever written more than two stories or plays in one year.

Here, then, is the scenarist's prospect:—
Two scenarios a year at
£300=£600.
Life output: 20 scenarios=Ten years' work.
And then——?

Is it to be wondered at that the hundreds of scenarios which arrive yearly at every director's door all bear unmistakable evidence of being written by shop girls and office boys who have parted with a precious two guineas to a training-by-correspondence school?

Attempts are made from time to time to unearth new stories by prize competitions. The problem cannot be solved that way. No established author, or ambitious youth about to select a career, is likely to give the necessary study to our new art on the off chance of winning a prize.

If our industry is to be saved from the tedious repetition of stories that do not matter, there must be the most drastic revision of ideas on the value of the original scenario. It must be made known, accepted as a fact, that both fame and fortune are as possible to the writer for the screen as they are in all other branches of literature.

# PROPAGANDA PRODUCTIONS

## *by* P. E. Smith

NEARLY every time I look out of my window, which commands a view of five different roadways, I see little groups of working men standing about. By their movements it is easy to see that their conversations are decidedly heated; and the subject which engrosses them is obvious: "Down with Capitalism! Let the world be governed by LABOUR!"

You may wonder why, in a journal devoted to the film industry, I am allowed to broach a political problem. But one moment! Has it never struck you that there is probably no other industry or profession harder hit by the after effects of the war than the kinema?

The men who compose these little groups in the street already referred to are victims of unemployment. Rightly *and* wrongly they resent their humiliating positions; and in their suffering and ignorance, they are laying the blame upon the long-suffering capitalist. Now, here is a chance for those of wide vision, who fully realise the power of the silent drama.

I suggest to you that film manufacturers should set themselves to work upon a series of small dramas, capable of portraying in an appealing, human fashion, the crass folly of the existing strife between Labour and Capitalism. Propaganda of this description, well made, rightly and extensively handled, would be of paramount importance to the welfare of the nation.

Rightly used, the kinema is the greatest known force for influencing, enlightening and refining the minds of the working man and his family. And if, instead of being falsely represented in the guise of an enemy, the capitalist, through the medium of the screen, was shown in his true colours as the friend and benefactor of the working classes, I venture to predict that the working man—the backbone of Great Britain—would straightaway rise to the occasion, and give thanks to those patriotic persons who opened his eyes to the true aspects of the situation.

This type of films would undoubtedly prove a change, and be certain of interest to most people, without interfering with the exhibitor's usual program. The desired effects could quite easily be compressed into a series of one or two-reel dramas. They need not cost much to produce or rent. The propaganda films during the war succeeded. Would it not be possible to produce others on this subject with equal success?

Of course we should be told the same old story. The exhibitor would not pay the price or co-operate with producer or renter. But I am not so sure. However black some people may paint exhibitors, there are always the good with the bad—those who see beyond the mere booking costs of films. This suggestion, if properly exploited, might have greater possibilities than first of all supposed. And it could certainly succeed if there were co-operation all round.

EDITOR'S NOTE.—While not committing this journal either to support or disagree with Mr. Smith's opinion, we think it would be interesting to hear what our readers think on this matter.

# Where they are and what they are doing

D. P. Cooper will photograph A. E. Coleby's next production for Stoll.

Sydney Blythe is photographing for British Super Films.

Laddie Cliff has been engaged to play lead in Ideal's new production "The Card."

Chic Wongo has been booked by Jay to play in the new British Super production.

Sydney Paxton has been secured by Jay's Agency to play in "The Card" for Ideal.

George A. Beranger has been spending a short holiday in Paris.

Maud Yates plays one of the leads in "A Bachelor's Baby" for Davidson.

A. V. Bramble is directing "The Card" for Ideal.

Rene Guissart has finished photographing "The Bohemian Girl" for Alliance.

Gladys Cooper has completed work in "The Bohemian Girl" for Alliance.

G. A. Cooper is directing "The Big Strong Man" for Quality Films.

Randall Torreneau is photographing "The Big Strong Man" for Quality Films.

Aubrey Smith has completed work in "The Bohemian Girl" for Alliance."

Lilian Hall Davies is playing lead in the new British super picture being made at Worton Hall, Isleworth.

Albert Ward is directing for British Super Films a new sporting picture, which will be made at Isleworth.

Mary Dibley has been engaged by Sidney Jay to play in "The Card," the new Ideal production.

Clive Brook has been engaged by Jay to play the heavy in the new British Super production.

Frank Goddard, the boxer, has been secured by Jay's Agency to play in the new Ideal production "The Card."

James Wigham has been engaged by Jay's Agency to play in the first production of British Super Films.

Brookbanks Walton has completed work in "The Temptation of Carlton Earle" for Aubrey Smith Theatres.

Fred Mason has secured a part in the new British Super production through Jay's Agency.

Lilian Douglas has been engaged by Sidney Jay to appear in "When Greek Meets Greek," the new Violet Hopson production.

Franzi Carlo is playing in "The Card" for Ideal. This engagement was negotiated through Jay's Agency.

Violet Hopson has already commenced work in the new racing picture "When Greek Meets Greek."

James Donatus is playing Robert Southey, the Poet Laureate, in the Gaumont production of "Byron."

Gray Murray is working, in collaboration with Lewis Melville, upon a scenario of a well-known play.

## IN THE FLESH

ONE of the best forms of personal publicity is for film artistes to make personal appearances at public functions. There is no surer way of getting into the heart of the public than by allowing it to think that it is on nodding terms with its screen acquaintances.

By reason of the unique organisation that our associate journal, the *Kinematograph Weekly*, has in connection with both the renting and exhibitorial ends of the business we are able to announce that a Special Department has been formed at this office for introducing artistes to exhibitors, concert and ball organisers for public appearances.

Will all artistes who are willing to make public appearances communicate with the Manager, Artistes' Publicity Dept., Motion Picture Studio, 93, Long Acre, W.C.2?

Richard Garrick is in London, prior to starting work on a new production, "Paula of the Hills," which will be made in France.

Madge Tree has been engaged by Gaumont to appear as Claremont in the new production "Byron."

Gibson Gowland intends making another tour for the purpose of making personal appearances at kinemas.

Harley Knoles is now cutting and assembling "The Bohemian Girl" for Alliance.

Florence Turner is to lecture at the Stoll Picture Club on Wednesday next, the subject being "Reminiscences."

Phil Ross was filming at the People's Palace on the occasion of a big Zionists' carnival last Mondoy.

Gibb McLaughlin has finished playing a leading part in "The Bohemian Girl" for Alliance.

Sydney Folker is studio manager for Quality Films.

Freda Kaye has been engaged to play in "Lord Byron" for Gaumont.

A. G. Hunter has completed work in the new Master film "Married to a Mormon."

Harry Worth has been engaged by Bramlin's to play in "A Sailor Tramp" for Welsh-Pearson.

Lilian Christine is playing in "Wee Macgregor's Sweetheart" (Bramlin's booking), for Welsh-Pearson.

Bertie Wright has been engaged by Bramlin's to play in "A Sailor Tramp," the new Welsh-Pearson production.

Kenelm Foss arrived back from France this week, and will shortly start work on "The Beloved Vagabond."

Judd Green will appear in Welsh-Pearson's next production "A Sailor Tramp" (Bramlin's booking).

Mrs. Hubert Willis has been engaged, through Bramlin's, to play in "A Sailor Tramp" for Welsh-Pearson.

Bert Wynne has postponed his visit to America, and will start work almost immediately on a new production for Seal.

Will Kellino has left for Scotland, where he will spend some time location hunting for "Rob Roy" for Gaumont.

Mabel Archebell plays the part of Aunt Patty in "Wee Macgregor's Sweetheart," for Welsh-Pearson (Bramlin's booking).

Frank Dane is playing one of the leads in the new Raleigh King production "Creation." He is at present working on this film in Torquay.

Walter West has started work directing the new Violet Hopson production "When Greek Meets Greek." This picture is being made at the Princess Studios, Kew.

Ward McAllister has now completed work in "Married to a Mormon," the new Master film. He will shortly be seen at the Criterion in a new play, "The Dippers."

Malcolm Tod expects to finish work with Davidson's next week, when he will be open for other offers. He is at present playing the part of a young naval officer—the bachelor—in "A Bachelor's Baby."

George Turner, having completed a leading part in "Running Water" for Stoll, is now playing the leading rôle—that of the Big Strong Man—in the new Quality film "The Big Strong Man."

# Stoll's Cricklewood Studios.

A Large Floor
to Let in the
Largest, Most
Modern & Best
Equipped Studios
in England.

*All Applications to*

**The Stoll Film Co., Ltd.,**

**155/157, Oxford Street, London, W.1.**

# SCHOOLS AND THEIR PUPILS

## An Exposure of the Futility of Kinema Training

If there had been in existence some protective organisation for kinema artistes the kinema school evil would never have assumed the proportions it has, nor swindled so many screen-struck fools, nor flooded the market with half-fledged students to the harm of the professional artiste. But the facts must be accepted as they stand. And these show that there is still a great number of crooked schools in existence with, perhaps, one or two (at most) straightforward institutions of this description.

And they are still carrying on their nefarious work despite the fact that one or two of the concerns have been closed down and the proprietors sent to gaol. Because the MOTION PICTURE STUDIO exists to champion the cause of the artiste, to encourage every element that is for the good of the Industry, and condemn everything that will harm it, we intend, during the next few weeks, to tackle this subject, expose the men behind the crook concerns, and so far as is possible purge the Industry of this cancerous growths. In the course of these articles we shall deal with several schools by name, and if at the end of our exposures there remain any screen-struck who are still willing to part with their guineas then the blame must rest on themselves

We invite all the producing concerns, studio managers, directors, casting directors, and agents to pledge themselves not to engage artistes from any kinema training school. If this is done and the public knows that students are certain of not getting engagements then this in itself will stamp out the evil. We will print every week a list of the names of those who do undertake this pledge.

For the good of the Industry and the improvement of the standard of screen acting something must be done in this matter, because every day these schools are advertising for, and obtaining, more "flats" with their money. We are therefore commencing a campaign to bring before the public and the profession the danger and uselessness of some of these enterprises.

Catchy advertisements daily appearing in the Press, inserted by proprietors of these catch-penny institutions, attract two kinds of fools who in these times answer kinema school advertisements.

First, there is the man or woman who has ample means, and only tries to enter the kinema profession for sheer vanity's sake. They want to see themselves, and show themselves to their friends on the screen. These people are seldom troubled with the thought that perhaps they may be the means of keeping legitimate and experienced artistes out of a job. We are not suggesting that these people are heartless—far from it—they just do not happen to know what every casting director and director in this country knows: that there are hundreds and hundreds of men and women, many of them well advanced in years, striving day after day to keep their home fires burning by doing a little picture work—all of whom have a legitimate right over amateurs from Mayfair to work in the profession to which they have devoted the best years of their life.

The elegants from Mayfair do not know the tragedy of the film artiste's life. There is another person, however, besides the casting director and director who is quite aware of the tragedy, and that is the man who run the kinema schools—he knows, but does not care.

The second class of person who is caught by the advertisement is worthy of more serious consideration. It is often the young man and woman who only have a little money and really do want work, and hope to get some by picture acting. They may also think that, as other people have succeeded and made fortunes by picture acting they might do likewise. Unfortunately, however, only about one in every thousand of these ambitious souls are ever likely to be of the slightest use to a director.

But here again the proprietor of the kinema schools does not tell them so. He takes their fees (perhaps nearly all they have in the world), anything from ten shillings up to twenty guineas. Again, after the first course of so many lessons he may offer to give them a further course—the extra special one that is positively going to finish them off. In many cases it does finish them off—in more ways than one.

These good people may have come up from the country, possibly left good homes, and

**ARTISTES, DIRECTORS, Etc., who can supply us with information (in strict confidence) of the methods and dealings of kinema schools are asked to communicate with us.**

**DIRECTORS & STUDIO MANAGERS are also invited to write us with reference to their policy and attitude with regard to kinema schools and their pupils.**

**HELP US. HELP THE INDUSTRY.**

some of the more foolish ones even good jobs. Many are ex-soldiers.

It may be asked, if all this is true about kinema schools, why does not the L.C.C. shut them up? The reason is, that neither of the two classes of persons described ever seem anxious to take legal steps. The wealthy ones do not miss the money in the first place, and are ashamed to let their friends know through the publicity that a prosecution would cause that they were such idiots as to join a tin-pot school of acting. The others usually exit through the back door of the kinema school possessing nothing with which to start legal proceedings.

Every enterprise must justify its existence, and so some of the proprietors of kinema schools, knowing full well that ninety per cent. of their pupils are useless when they start their course, and are still useless when they have finished it, approach an agent (who to justify his County Council licence must represent and find engagements for artistes), and proposes to him that should he (the agent) be willing to find crowd work for some of the school pupils, he will be pleased to pay him. so much for doing so.

The school proprietor gets big fees from his pupils, and is therefore in a position to pay handsomely for *one* engagement for these same pupils. This *one* engagement is *absolutely necessary* to keep the school proprietor from falling foul of the law, as nearly all those who pay to learn picture acting do so only on condition that they are to obtain work after the completion of their course. The agent has been carefully picked out by the school proprietor as a person not too scrupulous, and he consequently falls in with the scheme.

The next move in this sordid game is that this agent in his turn looks around and eventually succeeds in finding a director who, like himself, is none too particular. The agent then proposes to this director that the latter shall get all his crowd and small part people through him. In return for this the agent offers to go fifty-fifty on the ten per cent. commission that the law allows agents to charge for finding artistes work.

There is also the very cautious promoter and proprietor of kinema schools who, although he uses the same method of "graft" to get his pupils work, openly admits that he does not guarantee work. In some cases he even goes so far as to say that he will refund a portion of the fee should any of his pupils prove, in his opinion, unlikely to become efficient artistes.

Sometimes he actually does return a small portion of the fees, but why does he do this? The reason is that some people, however foolish they may be in parting with their money in the first place, do at times wake up and realise when too late that they have been had. Some occasionally raise a row and threaten to prosecute, and it is these people who immediately have their money refunded, and are told that they will never become efficient.

The school proprietor then makes much of this incident to the other pupils by saying that owing to Mr. or Mrs. So-and-so's incompetence he felt it his duty to refund their fees.

Although this class of school proprietor does not guarantee work, some of them nevertheless use the "graft" method to procure engagements for their pupils, as naturally a school which never obtained a single crowd engagement for any of its pupils would soon cease to be patronised. Thus it is quickly seen that this class of kinema school proprietor and promoter is just as dangerous to the legitimate and experienced artistes as the one who does guarantee work, because he also attracts many unsuitable persons to our already overcrowded profession.

Let us say in conclusion that kinema schools are not wanted in this country. This is the opinion of every right-minded person who has the good of this Industry at heart. Rich amateurs, holding out bribes to directors, are a great danger to any film company which expects to turn out good pictures with the shareholders' money, and the only way to stop the evil is to get all British directors to give an undertaking that they will employ none but legitimate people, who learn their business in the only school, namely, the school of experience. All producing companies should forbid directors to engage pupils from any college.

The sooner the would-be film aspirants from other professions realise that they will not be allowed to come in and choke this already overcrowded industry, the sooner swindlers, like Quigley and Sheldon, will find it impossible to continue their evil and dangerous practices in this country.

Next week we propose to deal with a school that is advertising daily for pupils, and which has, to-day, an advertisement for pupils for a new production just starting. In the meantime we invite readers to communicate with us, in strict confidence, if they have any information that can assist us in our investigations.

# Concerning YOU!

There are 500 members of the Kinema Club, and soon the list will be filled, so you must make application for membership AT ONCE. Fill in the form at the foot of this column and Post to the Secretary, 9, Great Newport Street, W.C.2. (Regd 2131.)

THIS—and every—Saturday there is a Dance held to which members are admitted freely—Guests 2/6. Dancing commences at 8.30 p.m.

*The accommodation at the Club includes — General Lounge, Dining-Room, Men's Private Lounge, Ladies' Private Lounge, Ladies' Dressing-Room, Card-Rooms, and Large Billiard-Room, in addition to Kitchen Stores, etc.*

*Post Office Telephones and House Autophones are installed on every floor.*

All engaged in the production of British Films are eligible—Annual Subscription: Five Guineas.

## SPECIAL NOTE!

On WEDNESDAY, APRIL 26, a

## *KINEMA KLUB KARNIVAL*

Will be Held in the HOTEL CECIL

(Dancing from 9 to 3).

Tickets (now on sale): Members, 15s.; Non-members, 25s.; Doubles, £2 7s. 6d.

*JOIN NOW!*

PLEASE SEND ME APPLICATION FORM.

Name .....

Address .....

.....


# THE MYSTERY——OF EMULSION

*by* COLIN N. BENNETT, F.R.C.S., F.R.P.S.
Technical Expert to "The Kinematograph Weekly."

THE emulsion on negative and positive film consists of a film of gelatine containing minute granules of silver bromide. Silver bromide particles being milk white, their colour has given the coating its name, for "emulsion" means milk coloured. When light acts on the film a proportion of the milky granules becomes changed so that on pouring over them a photographic developer the bromine in them recombines to form a soluble bromide, and the silver of the granules is reduced to the metallic state in proportion to the amount of exposure received.

### What Happens?

It all sounds so simple until you go a step further and begin to ask one or two obvious and elementary questions. For instance, what is it exactly which happens when the silver bromide particles receive a brief exposure to light? And, again, what decides the least amount of light which is able to cause the granules to become developable? And why should a proportion of them only be affected by the light? Why not all? Is the thickness of the emulsion what accounts for this last? Is the reason of the percentage action of incident light simply because the surface granules of the emulsion absorb the radiant energy of the light beam before it can reach the deeper embedded sensitive granules?

And, again, does the emulsion of a plate re-act with a definite ratio of strength for all strengths of light action between the minimum and maximum recordable? And what decided the maxima?

### Some Attempted Answers.

As a matter of fact, these problems are so complicated that for the last twenty-five years the best brains of our greatest photographic chemists have been constantly trying to find the true why and wherefore of the matter. And still attempts proceed. In the first place there are various theories to account for the effect of exposure. According to one of them, energy of the light rays charges the silver bromide crystals with electricity, forming photo-electric nuclei.

One thing seems certain: that at the moment of exposure the emulsion parts with a little of its bromine, from which one may fairly arrive at a conclusion that the chemical constitution of developable, light-struck, silver bromide crystals is in some way different from that of the original unexposed crystals. It is, for the sake of calling it something, a photo-bromide. But, since you don't get silver bromide in plain water solution reacting to slight influence of light as you do when embedded in a gelatine film, a reasonable further deduction may be made so that the gelatine enters also, in some way, into the reaction. What that way is no one quite knows. For one thing, gelatine, harmless squashy stuff as it is, represents one of the outstanding mysteries of the modern chemist. Like plain water, it has a simple chemical formula but a baffllingly high molecular complexity.

### The Light Question.

Nor can anyone explain why there should be a definite minimum light intensity below which the film emulsion will not register any photographic effect at all. Common sense (sometimes a deceptive thing) helps us over this difficulty by reminding us that for all usual forms of work there is a definite minimum energy needful in making a start, namely, the energy necessary to overcome initial inertia. From which we deduce that a photographic emulsion has inertia too. This fact is well recognised.

### Densities.

If you expose small areas of any photographic emulsion to different intensities of light for a certain time, or to the same light intensity for various times, and then develop the film, you will get developed patches of correspondingly different densities. To be exact, you will do this in the region of moderate exposure, from moderately short to moderately long. On plotting the densities against the logarithms of exposure times, the result is a graph, or "curve," which is only technically a curve, for it really runs in a straight diagonal line. This signifies that, within limits, the density of deposit bears a strictly definite and equal relation to the strength of light action giving rise to the photographic image.

As we shall at once see, this is what is needed in order that any plate shall produce faithful records of the actinic values in the original subject photographed. But only for moderate exposure times is this true of any plate. Where the exposure is so short as to be near the plate's minimum recording point the density-exposure curve takes a curl up, and flattens out. Similarly, for over-long exposures the top of the curve comes down and again flattens out.

### H. & D. Numbers.

Hence, in ascertaining the latitude of a plate, it is important to see how much of its speed reading plots out as a straight line graph. Photographic chemists are for ever trying to combine actual high speed with as great a capacity for true proportional density rendering as possible. To find the Hurter and Driffield speed number of an emulsion the straight line portion of the plate speed curve is produced downwards till it cuts the abscissa of the graph, and the reading at the point of junction is divided into the number thirty-four. All Hurter and Driffield speed numbers should be obtained from readings of plates developed with ferrous oxalate developer. By using more energetic developers much higher speed numbers can be got. They are not strictly speaking the true H. and D. numbers, and emulsion makers who label their fast plates or films with a high H. and D. number and add, in brackets (with metol developer), or some other notoriously rapid-acting one, are hoodwinking the buyer, and, at the same time, playing off a rather "smart" trick on their brother manufacturers.

### Still a Mystery.

There was another question raised at the beginning of this short article: Why do only a proportion of the silver bromide granules develop? Undoubtedly, in ordinary photographic emulsions, where many layers of silver bromide crystals are piled over each other in the thickness of the film, shielding effect of the outermost layers accounts for a great deal. F. C. Toy, in recent papers read by him before the Royal Photographic Society, has gone far to show that this is by no means the full explanation of percentage light action, for even where the gelatine film has only a single layer of silver bromide crystals they still do not all become equally developable when subjected to the same light exposure. What is more, much of the unaccountable difference in effect of light action as between crystal and crystal still remains though crystals be of the same size, shape, thickness, and total volume. It is all very interesting and the more one reads or thinks of it the more one realises how much still remains to be found out about the theory of exposure and development.

# SUPER PHILOSOPHY

by HUGH E. WRIGHT

*With this issue we commence publication of a new series of special articles, by Hugh E. Wright. They record the philosophic utterances of a super both in connection with the stage and the studio.*

## 1.—MORE SUPER THAN PHILOSOPHY.

I won't tell you where I first met the Super; for all I know you may not be worthy of the beer they sell there.

I went into the saloon bar one evening, after the matinée, and found two yards of human being, three feet of which were twined loosely about a high stool in the corner, while the remaining three spraddled over the counter, and were apparently engaged in pointing out to the barmaid the uselessness of a borrowed match without a fill of 'baccy to go with it.

I ordered beer for myself, but felt I could do no less than offer him my pouch.

He filled his pipe carefully, while he fixed me with a fishy eye. Still with that disconcerting optic upon me, he transferred at least a third of the remaining contents of my pouch to a waistcoat pocket. Then he handed it back to me, with the remark: "Dry, ain't it??"

I showed him my coat and hat as evidence that it was pouring outside.

"I wasn't thinkin' so much of outside," he said, and added, "I'm on the boards!"

I blushed at my obtuseness and ordered him beer. I don't pretend to be an artiste myself, but I realise the artistic temperament is oblivious to mere outside happenings. He spoke in symbols; it was his soul which was arid.

I gave him beer; I am interested in souls. You cannot get the full meaty flavour out of a dry soul. I gave him more beer. Do not be shocked. I did not give him too much—I couldn't afford it. I only opened the sluice-gates a trifle and washed some truths out of him.

"Been to the Lane?" asked my friend the Super suddenly.

I had, that very afternoon, and I told him so.

"Then you saw me," he continued. "Don't worry to think 'oo I am, or say 'ow much you liked my performance; you'd only go and put yer foot in it," he added. "Rightly speakin', I'm not a actor at all. I'm wot they calls a 'super.' You know—enter with crowd R, stand where they tells yer, shout 'Ah!" and exit L." He paused thoughtfully. "Sounds easy, don't it? But you 'as to keep jus' as sober as wot the actors do, if not more so; and if you do overstep—Gawd?—yer might be 'Enery Ainley, Owen Nares, an' Martin 'Arvey, all rolled inter one, the way they carry on. Stage-managers! Gawd!

He gave me a smile of grim amusement, emptied his tankard, and resumed:

"'You've ruined the scene!' 'e says. 'Little enough ter do and can't think o' that!' 'e says. 'Some o' you ruddy men don't never seem ter use yer brains!' 'e says—'if you've got any ruddy brains!' 'e says. I didn't say nothin'; I can swallow an insult if they'll let me keep my beer-money. And all becos I'd come on in the garden-party scene with my Apache trousers still on! A mistake, I own; but yer can't throw down a nap 'and just becos the bell rings, can yer? You got to allow for 'uman nature. If some o' them leadin' actors thought more about art, and less about the creases in their trousis, there wouldn't be so much talk about the decline of the Dramer."

He looked into his tankard thoughtfully, I gave him something to look at. He drank it.

"Not that I've always been a super," he continued. "I've been a regular actor too. There ain't much in the artistic line that I 'aven't been—come ter that! Even to drawing shilling caricatures at the old Aquarium, and a troupe of performin' fleas at the 'All by the Sea. It's itchy work feedin' them, specially if you've got a tender skin like I 'ave.

"'Ave I been a actor? Arsk me! Why, I've played 'Amlet.' There ain't much in Shakespeare as I 'aven't played, nor 'East Lynne' if it comes ter that. Everythin', down to little Willie. And that was funny too. The local council at Widnes 'ad insisted on the kid we used being out of the theatre by nine-thirty. The chairman owned the local kinema and we was doing all the business—see! Well, what was we to do? Had to have the death scene. As the guv'nor says, if we don't send 'em away crying we might as well shut to-morrer night. I don't want to brag, but in an emergency the guv'nor allus used to come to me. 'Could you play little Willie?' 'e says. 'Why not?' says I. And I could 'ave done if the bed 'adn't been two foot six too short. I couldn't put me knees up, or I'd 'ave 'id me face; so I stuck my legs through the bars, and they covered 'em with sky border. The trouble with me is I'm too emotional; I couldn't be a dying child from the waist upwards, and keep me legs like graven images. I got 'em cryin' all right; and then the border started slipping, and I got 'em laughing. They 'ad to ring the curtain down on us. But under no provocation ought a lady to talk to 'er child like Lady Isabel spoke to me. She was the guv'nor's wife, and I got the sack. 'E'd 'ave taken it 'imself if 'e 'adn't been married to 'er.

"And now I'm a super! A bit of a come-down, you'd think, and yet I don't know. Super—a term of degradation! Means 'superior," don't it? And that's funny. We does our job same as the star does 'is, only we don't ask for applause—'aven't got the nerve, per'aps; anyway, we don't get it. 'Each man in life plays many parts,' eh? So I do, if I am only one of the crowd. After all, it's just as well ter be one of the crowd at a funeral, ain't it? And you never know. Gawd! I gets talkin'; never noticed you'd filled up. Here's the best!"

NEXT WEEK: "*Through Fire and Water.*"

JUST FLORA LE BRETON

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## ARTIST OR MECHANIC?

MANY people are apt to overlook the fact that a cameraman should not be merely a highly skilled workman, but an artist, whose work is of such a delicate nature that he must possess an eye for all that is beautiful and be able to arrange a picture in much the same way as the artist who uses oils on canvas. In this respect cameramen are born, not made, but years of study are also necessary to master the intricacies of the kine. camera, to understand the settings of lights, the developing of the negative, composition, and other such matters appertaining to the work.

To possess a thorough knowledge of the working of the camera and all the other matters in connection with the work is not sufficient to make a cameraman—although there are many such cameramen in existence to-day.

The similarities between the cameraman and the artist are many. A cameraman can help materially in creating the atmosphere in the making of a picture. The cameraman who is merely a skilled workman is usually intent most of the time in getting his pictures perfectly sharp and well lit all through, whether it be a death-bed scene or a children's picnic. He is so engrossed with the mechanical side that he loses sight of the artistic, and while his photography is, no doubt, good, it is not in keeping with the picture. He does not feel the character of a scene—he is all intent upon getting the photography sharp—and in so doing has little time to devote to help create the atmosphere.

A cameraman who can combine the qualities of an expert mechanic and an artist is indeed worth having. Unfortunately companies who possess such cameramen do not realise the fortunate position they are in, and when the time comes they will find themselves minus a cameraman. It is then they will realise what an attribute a real cameraman is, and what a difference he can make to a picture.

## K.C.S. OFFICIAL NEWS

THIS week's meeting was well attended, and many interesting discussions were brought forward during the evening.

A letter was read from George Woods-Taylor, which said that he would be home on April 18. In his letter he thanked the Society for the honour it was paying him in arranging to hold the annual dinner in honour of his return.

Speaking on the subject of the dinner, Kenneth Gordon said that a large committee had been elected to go into the matter, but so far he had had no reports in. It was, however, his intention to go into the matter himself and find a suitable place to hold such an affair.

Ernest R. Strehler gave a very interesting discourse on the principle of the working of the new De Brie ultra rapid camera, which Pathé and Gaumont are now using.

It was pointed out that certain cameramen had been undercutting their brother cameramen in the matter of wages. The secretary appealed to all members to try to make all cameramen discontinue such a practice. He gave instances where wages had been undercut and showed how dangerous it was to every cameraman if even in one case such a thing happened.

The Ahelcy camera, which is used extensively in America, was discussed, and a catalogue was shown to the members.

The meeting closed at an early hour, but there was quite a lot of private business gone through.

## SUBSTITUTES

I. ROSENTHAL, Bert Ford, D. P. Cooper, and L. G. Egrot, employed some idle hours at the club trying to find out the best means to evolve an equivalent to the Sunlight arc.

After an arduous argumentation, it was generally agreed that the thing that mattered in the Sunlight arc was the sunlight and that, taking sunlight as such, the most portable form of sunlight was undoubtedly the well known product of the Lever Bros.

Once this great point had been decided, the rest was plain sailing.

The cameramen agreed on a mean cost of the unit of electricity, which was taken at the rate of 6d. per unit.

Thence:

If one Sunlight arc burns 175 amps. on a tension of 100 volts, the number of units required will be 17.5, which at the rate of 6d., will give eight shillings and ninepence.

Now—and this is where the practical side of the problem will be self evident—a bar of Sunlight soap costs 7d., the number of bars required to obtain the same result will be 8s. 9d. divided by 7d., and a child of elementary education will find fifteen bars, which is most easy to pack and carry to the most unaccessible locations.

N.B.—It is essential that the soap used should be absolutely in a dry state.

## CAMERAMEN AT WORK

Charlie Heath had a very busy time at Tottenham last week, filming the match between Cardiff and Spurs. It was a fine day for filming, and there was plenty to film.

The Pathé studio staff had some excitement one day last week, when "Pip," "Squeak" and "Wilfred" arrived for Kenneth Gordon to take their photographs. The filming eventually took place, although it had to be abandoned for some time, while the staff formed itself into a hunting party, and chased the animals round the studio.

I am told that "Byron" will be filmed by both A. St. Brown and Basil Emmott.

While at Torquay filming the exteriors of "A Bachelor's Baby," Leslie Eveleigh was receiving a wire from London every day at about eleven o'clock in the morning, giving him the "O.K." on the previous day's taking, and by the next morning's post, print cuttings for examination. Every night the exposed negative was sent up to London by train, and a man at Paddington took the film to Davidson's at Walthamstow, where Griffin, the chief of the laboratories down there, had his baths at a constant temperature and ready for developing. After personally seeing to the work, he subjected the negative to a careful examination, and then wired the result to Torquay.

Teddy Day has been filming for the new Mutual Company, and has completed work on his first production, "His Wife's Sweetheart."

The Around the Town cameraman visited Lingfield the other week and secured some interesting ultra-rapid pictures of the horses taking the jump. The fruits of his labour were to be seen in last week's "Around the Town." The noise of the camera, while taking, nearly got those in charge of it put off the course.

Another scoop for Around the Town was the photos of the gardens in Olympia, when by means of sunlight arcs a shot was obtained of Queen Alexandra in a replica of her favourite garden at Sandringham.

A. E. Coleby's next Stoll production is evidently going to have a bit of racing in it. D. P. Cooper, who is photographing for Coleby, is quite a frequent visitor to the various racecourses just now, and can be seen at almost any of them with his camera.

Bert Ford, with the assistance of D. P. Cooper, has succeeded in pocketing all the snooker balls in one game without using his hands or anything, except a cue. Naturally Ford is proud of this achievement, although I doubt if those members of the Kinema Club, who are waiting to use the billiard table after him, regarded it in the same light.

# YOUR CORNER

## LETTERS TO THE EDITOR.

### LENDING SUPPORT.

May I express, through the medium of your paper, how happy we should all be at our club?

Those members who think intelligently about the subject at all must see what a good thing it is, and support it financially in every way they can.

Five minutes (or even less) clear thinking from each member will show how this can be done: by making use of the excellent buffet and accommodation, and attending all the concerts and amusements they possibly can, also by sending in their names quickly for the film.

Only by these means can really be shown practical appreciation, for, after all, sentimental resolutions are never sufficient to guarantee anything.—VIOLET BELMORE.

### " DIRECTOR."

I am glad to observe, in a recent issue of your paper, that I am supported in my contention regarding the use of the word " Director " as applied to the producer of a motion picture or photoplay.

A photoplay is created, it is evolved, it is produced. The result is a production, it can be seen, it can be talked about. The production is produced by the producer. But a director is one who directs (he might even direct the producer up to a point), he is a mere superviser Can it be said that he directs a direction? If so, what is a direction? Is it something that can be seen and talked about? We make reference to a beautiful production. Can we refer to a beautiful direction?

By calling a man who produces a beautiful photoplay a mere director is sure to belittle him. Such a term has no significance. He does much more than direct. He spends hours over his scenario, evolving his scenes, creating the effects he wishes, concentrating his whole mind on something more than merely directing. He produces a result—something to show.

In your editorial comment upon my first letter you say, " Photoplays are not like the conjuror's rabbit—just produced." I cannot refrain from retorting that neither are they just directed as, for example, a ventriloquist just directs his voice and can make his figure appear to talk through his hat if necessary.

No, sir, the two terms are not synonymous, and in England, at any rate, have no relation to each other. We have used the word " Producer " ever since we began to produce, and it conveys exactly what is meant, without causing the confusion that is inevitable if the word "Director" is substituted.

Your paper is young, but has already attained considerable influence, and I beg you will use that influence to uphold our own British traditions.—A. HARDING STEERMAN.

## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# CLUB CLATTER

## *by* CLATTERBOX

Last week-end was a bumper, and no mistake, and those who had a finger in the pie are to be heartily congratulated. Saturday's dance was highly successful, Sunday's concert was ditto. If the Entertainments Committee can keep this up, 9, Great Newport Street will be a popular rendezvous.

For fifteen minutes the dance was held up while a pleasant ceremony was performed. George Ridgwell, as chairman of the Club, presented Ernest G. Allighan with a gold watch from (as the inscription put it) " a few grateful members of the Kinema Club " in appreciative recognition of his work as Founder of the Club. The secretary made suitable reply, and expressed the belief that the darkest days in the profession had now passed, and he looked forward to a future of prosperity and usefulness for them all. Mrs. Allighan was also presented with a bejewelled gold and platinum brooch.

There was not seating accommodation for all who wanted to crowd into the men's lounge for the Sunday night concert, so popular was it. At the centre table sat " the Chairman and his friends," after the fashion of fifty years ago. Sydney Paxton was made

up to play the part of Chairman, and he will go down in history as playing the dual rôle of Sydney Paxton and Chairman with consummate skill—it was as Chairman that he lifted the foaming tankard and as Sydney that he paid a tribute to Arthur Roberts, whose turn was cheered to the echo. The other artistes (all of such superlative calibre that to discriminate is as dangerous as it is unfair) were George Grafton, Elsie Donald, Frank Grey, Joan Lockton, Bertram Burleigh, W. McCarthy, Arthur Preston. W. Davidson, Maud Yates, Flora le Breton and A. B. Imeson. Rex Davis, as chairman of the Entertainments Committee, thanked all who had contributed, as well as the organisers, Ruhama Catton, Dick Webb and Harry J. Worth.

The caterer asks me to announce that he has now secured a new chef. This man, it appears, is a wonderful cook straight from the Carlton and the Ritz in America, and his specialities are the famous American dishes. In future a special feature will be made of these American dishes at both luncheon and dinner.

Tickets are already on sale for the " Kinema Klub Karnival," which is being held at the Hotel Cecil on Wednesday, April 26, dancing to commence at 9 p.m. and

continue until 3 a.m. This fancy dress ball will be the first that has ever been held by kinema artistes in London, and the demand for tickets has already set in very strongly. As there is, of necessity, a limited supply, application for tickets must be made immediately: Members of the Club can secure tickets for 15s. each; non-members, 25s. each; and doubles, £2 7s. 6d. each. Tickets can be obtained from this office; Billie Bristow (the organiser), at 175, Wardour Street (Gerr. 240); Rex Davis, or the members of the Entertainment Committee. The price of the ticket includes a four-course supper, in addition to a running buffet.

David Robertson visited the Club during the week-end and has transferred his impressions of some of the outstanding personalities to this page. On left is a drawing of Sydney Paxton, who camouflaged his identity so cleverly as " that old-fashioned chairman of mine." Above will be found a scene from " The Army of the Dead," with A. B. Imeson in a characteristic pose; while Flora Le Breton (at top of page) charmed everybody with her song.

# WHO'S WHERE.

Several directors nave explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road, N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Studying scripts. Expects to start casting next month.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY.—Now completing "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Directing for Solar in Morocco. Will be home this week.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland.

A. V. BRAMBLE.—Just commencing "The Card" for Ideal at Elstree.

HUGH CROISE.—Completed "Four Men in a Van." May start comedies shortly.

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE.—Completing "The Lonely Lady of Grosvenor Square" for Ideal.

DONALD CRISP.—Casting for Bird Films. He is to direct several Bird productions.

DENISON CLIFT is busy with "Diana of the Crossways," which he is directing for Ideal. This will be followed by "Mary Queen of Scots," with Fay Compton as Mary Stuart, and "A Bill of Divorcement." Much of "Diana of the Crossways" will be taken on the crossways. Casting for the other two is progressing.

A. E. COLEBY.—Is now engaged in preparing the script of his own original story, which he will direct for Stoll. He is now casting.

EDWIN J. COLLINS.—Recently finished "Single Life" for Ideal.

BERNARD DUDLEY.—Just completed "Love in the Hills" for Associated Exhibitors.

WILLIAM DRURY.—Completed casting "The Twins' Dilemma," the third picture of the series which he will direct for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Now back at Cricklewood completing "Running Water," to be followed by seven other Stoll productions.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Working on the fourth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—Back in England, preparing to direct productions for the American market in accordance with a signed contract he has with the W. W. Hodkinson Corporation.

JOHN GLIDDON.—In Egypt with his International Artist company for exteriors for "Lark's Gate." Will be away eight weeks.

EDWARD R. GORDON.—Now directing a two-reel comedy-drama, "His Wife's Sweetheart," for Mutual Film Company.

KENNETH GRAEME.—Is now planning to direct "The Hypnotists" for the Kenneth Graeme Syndicate.

BERT HALDANE.—Directing a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Busy on "A Sister to Assist 'er."

MANNING HAYNES.—Is ready to cast for another comedy for Artistic.

SINCLAIR HILL.—Preparing story for his next Stoll production.

A. C. HUNTER.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont. Due to cast now and to commence direction in about a month's time.

HARLEY KNOLES.—About one more week's work on "The Bohemian Girl," which he is directing for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Recently finished "Romance and Reality" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest. Not working at the moment.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—May direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Now directing "The Temptation of Carlton Earl" for Aubrey Smith Theatres, at the Stoll Studio.

GUY NEWALL.—On location at Southampton with his George Clarke company, for exteriors in "Boy Woodburn."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Very busy at the Master Studios directing "Song Films." Finished casting for a new Mormon picture.

GEORGE PEARSON.—Casting for "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now resting.

JAMES REARDON.—Finishing direction of comedies at the Gaumont Studios.

ARTHUR ROOKE.—Now working at Davidson's on interiors of "A Bachelor's Baby."

GEORGE RIDGWELL.—Has just finished sixty five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Last production, "Kipps," for Stoll. Not working at the moment.

CHALLIS N. SANDERSON.—Finished working as assistant director to Stuart Blackton.

MARTIN THORNTON.—Now directing Victor MacLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children," Will direct a Seal production in Ireland.

GEORGE WYNNE.—Co-directing with H. B. Parkinson, "Song Pictures," for Masters.

HUMBERSTONE WRIGHT.—Directing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Casting for "When Greek Meets Greek," "A Little World Apart," "Kissing Cup II.," and "The White Hope."

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## PRODUCTIONS AND WHO IS WORKING ON THEM

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
STARS: Gladys Cooper, Ellen Terry, Constance Collier, C. Aubrey Smith, Ivor Novello, Henry Vibart.
CAMERAMAN: Rene Guissart.
TYPE: Romanee.
STAGE: Cutting and Assembling.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: W. W. Jaeobs Story.
STAGE: Casting shortly.

**Bird Film Co.**
ADDRESS: 37-39 Oxford St., W.1.
FILM: "At Your Serviee."
DIRECTOR: Donald Crisp.
STAGE: Casting.

**British and Colonial**
ADDRESS: Hoe Street, Walthamstow.
FILM: Historieal subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

**British Super Films.**
ADDRESS: Worton Hall, Isleworth.
FILM: Not announeed.
STAGE: First week.

**Captain Kettle Films.**
ADDRESS: 64, Curzon Street, W.1
FILM: "The Adventures of Captain Kettle."
DIRECTOR: Merriek Milton.
STAR: Captain Kettle.
TYPE: Drama.
STAGE: Nearing eompletion.

**Davidson**
FILM: "A Bachelor's Baby."
STARS: Maleolm Tod, Constanee Worth, Haidee Wright and Tom Reynolds.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Sixth week.

**Gaumont.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historieal drama.
STAGE: Seheduled.

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
CAMERAMAN: Basil Emmott.
TYPE: Super production.
STAGE: Seeond week.

**George Clarke Productions.**
ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Sixth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

FILM: "The Reaping."
DIRECTOR: Geoffrey Malins.
SCENARIST: Rafael Sabatini.
STAR: Stewart Rome.
CAMERAMAN: Germain Berger.

**Hepworth.**
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Ceeil Hepworth.
STAGE: Starting.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "The Lonely Lady of Grosvenor Square."
DIRECTOR: Frank Crane.
STAR: Betty Faire.
CAMERAMAN: Geoffrey Barkas.
TYPE: Social Drama.
STAGE: Completed.

FILM: "Diana of the Crossways."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
STAR: Fay Compton.
STAGE: Third week.

FILM: "A Master of Craft."
DIRECTOR: Thomas Bentley.
STAR: Fred Groves.
CAMERAMAN: Wm Shenton.
TYPE: Comedy.
STAGE: Completed.

FILM: "The Card."
STAGE: Starting.

**International Artists.**
ADDRESS: 57, Shaftesbury Avenue W. 1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAR: Doris Eaton.
STAGE: Third week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Married to a Mormon."
DIRECTOR: H. B. Parkinson.
STARS: Clive Brook and Evelyn Brent.
TYPE: Five-reel drama.
STAGE: Third week.

**Quality Films.**
ADDRESS: Cranmer Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

**Raleigh King Productions.**
ADDRESS: Wateombe Hall, Torquay.
FILM: "Creation."
DIRECTOR: Humberstone Wright.
STARS: Sir Simeon Stuart and Dorothy Fane.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Fourth week.

**Solar Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Eighth week.

**Stoll.**
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "Running Water."
DIRECTOR: Maurice Elvey.
STAR: Madge Stuart.
CAMERAMAN: J. J. Cox.
STAGE: Fifth week.

FILM: Not announeed.
DIRECTOR: A. E. Coleby.
STAGE: Starting.

**Union Film Co.**
ADDRESS: Strand, Liverpool.
FILM: "The Twins' Dilemma."
DIRECTOR: William Drury.
CAMERAMAN: Jaek Houghton.
TYPE: Comedy
STAGE: Third week.

**Violet Hopson Productions.**
FILM: "When Greek Meets Greek."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: First week.

**Welsh Pearson.**
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Vietor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Seeond week.

FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
STAGE: First week.

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Editorial and Advertisement Offices 93. Long Acre, London, W.C.2.

Vol. 1 No. 42

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

Mar. 25, 1922

*Commercial War.*

IT is essential to the future prosperity of the British motion picture industry that all engaged or interested in it should obtain a clear view of the position as it now is. That America has controlled the film markets of the world is too well known to require repetition, but what has never been courageously faced is the fact that for the British motion pictures to secure a good commercial standing a state of intense competition must exist between the American and the British film producing industries. This is an elementary fact, but one that is often overlooked.

* * *

TAKING a survey of the American producing field we are impressed by the fact that so soon as American pictures are considered the name of D. W. Griffith springs to mind. This is significant in this way: there is no outstanding British director whom one instantly thinks of in connection with British films. And it is this absence of genius that is one of the causes of British mediocrity. To be horribly and brutally candid with ourselves, we have to admit that we have no master-director, and no first-grade directors. Or—to be scrupulously fair—no first-grade directors have, as yet, revealed themselves. This is due, primarily, to the fact that the circumstances of the British motion picture industry are ranged up with a bias against true directorship. So long as there are cheese-paring policies, unwarrantable interference by studio-managers, tyrannous oversight by managing directors, just so long must those engaged in the direction of productions be handicapped and repressed. Directors must be given a big chance; they must be allowed to work out their own ideas and control the productions on which they work with no undue interference or petty annoyances. When people complain that there is no British D. W. Griffith we retort that there would have been no American D. W. Griffith if he had had to conform to the irksome restrictions that British directors have to face daily.

* * *

*Killing Individuality.*

ONLY recently there was publicity given to the case of a director who complained that the print of his negative as Trade shown (and badly "jumped on" by the critics) was absolutely different from the completed and edited "neg." which he handed over to the firm. His allegations were that wholesale alterations, cuts, re-hashes and insets had been made into his finished film. And while this domestic quarrel is no concern of ours, we must admit that had the early pictures of D. W. Griffith received treatment such as was alleged, then the film world would have lost its foremost director and probably the engineering world would have gained an indifferent draughtsman. The whole point is that, as so much depends upon them, our directors must be given every opportunity to develop their own personality and ideas; the mind-destroying policy that would kill a director's individuality must be dropped if British pictures are to be lifted to the level which will adequately combat the American output.

¶ As a man thinks—so he is. And if you want to be Big, and do Big you must first of all Think Big.

Small-minded people always fill small spheres. Narrow-visioned people never see the wide horizon of hope. They get so small-souled that they could dance on the point of a needle without slipping off. But they never accomplish anything worth while.

¶ Get a lofty mind, a wide outlook; a long vision and the Big Tasks will be achieved by you.

* * *

*Artistes and Their Art.*

ON the subject of artistes we can learn something by comparison with the opponent. It is in no spirit of carping criticism and with no pro-American ideas that we have to deplore the paucity of front-rank artistes. America can reel off a string of them—we have not half a dozen artistes with a world-wide following. Our artistes do not evidence the consummate skill of the Italian artistes nor the soulful emotion of the Swedish, nor the vivacity of the French nor the all-round technique of the Americans. Not that this is necessarily the fault of our artistes. It is to a certain extent, we admit. Very few of our artistes have taken their work seriously enough to make them, for instance, study the science of dramatic technique. Screen acting is not a joke, nor a pastime, nor merely a job; it is an art the exhibition of which throws a public duty on its exponents.

* * *

*Mishandled Artistes.*

BUT, as we say, it is not all the fault of the artistes. They have to fight the handicap of inefficient directors, wretched studio conditions, and miserable salaries. It is unfair to expect an artiste to do his best work when mishandled by the director, and we are inclined to think that very often the Press critics condemn the faulty work of an artiste when all the time it is due to bad direction. For, after all, an artiste has to do as the director commands. For faulty direction is more often than not the cause of faulty performances, although of course, there are the other matters of the conditions that obtain in some studios—and the salary standards. It is hardly fair to expect an artiste to come from a wretched, freezing, untidy dressing-room in a mental condition for enacting a quiet love scene.

* * *

*Policy of the Pin-Pricks.*

THERE is one department of work in which we can compare favourably with the Americans; our photography is quite on a high level We have British cameramen who are highly efficient photographers and whose work is often better than some of the best American kinematography. And this, despite terrible climatic and atmospheric conditions for exteriors and poverty of lighting equipment for interiors. This may be due to the fact that it is the department of production where there is the least outside interference. Because, all the weaknesses of British productions resolve themselves down to this one focussing point: absence of right organisation. This reflects itself in the set of adverse circumstances in which directors and artistes have to work. The policy that has to obtain is that of regarding men and women as people of personal intelligence, able to perform their various duties without the wretched system of pin-pricks that now makes life and work in some studios almost unbearable and anything but conducive to high-grade output.

# Robert English

Sir Theodore

. in .

"THE FRUITFUL VINE"

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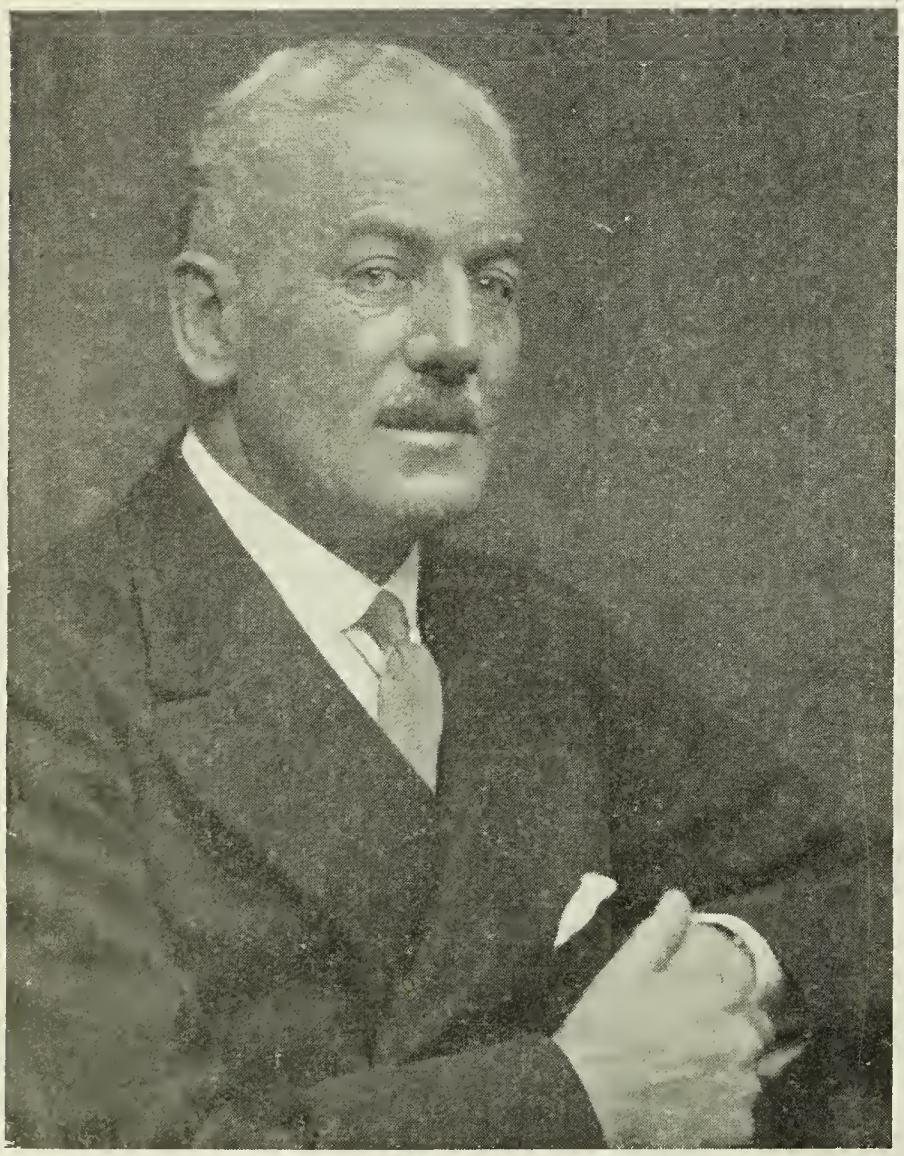

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# FLORA LE BRETON

Now Starring in a Sensational Picture

# "COCAINE"

Now in course of production at Masters Film Studio.

**Released next month.**

# High Lights

## Intimate Studio Gossip

Hearty congratulations to George Wynne on his marriage to Irene Cubitt, which took place at Croydon last Saturday. Mrs. Wynne is the daughter of Robert Cubitt, a Governmental official. George is such an incorrigible work-hog that the wedding was not allowed to interfere with his studio duties; he is still hard at it directing for Master Films at Teddington.

* * *

The worst has happened. Lupino Lane has been made a Pawnee Indian! It seems that recently while on a film-making stunt for the Fox Film Co. in America he encountered the remnants of this once blood-thirsty tribe of Indians. Whilst watching the filming, the chief of the tribe saw "Nipper" turn one of the famous Lupino somersaults over a fallen tree, and was so astonished at the little man's agility that he at once notified his intention of inviting Mr. Lane to become a "blood brother." The following Sunday Lupino Lane was welcomed into the tribe with full ceremony and a film taken of the proceedings, which will be released in this country shortly.

* * *

Down at Great Missenden, a delightful Bucks village, is the Stoll company that is being directed by Sinclair Hill in "Expiation," and Malcolm Tod, who is playing one of the most important parts in this, writes me a typically Tod-ish letter. He says they are having a most amusing time trying to take summer shots in the snow and raiding the village shops to buy presents for each other. He says: "There is a ripping view from my bedroom window and I get great inspirations for forthcoming love scenes while dressing. . . . Opposite is a butcher's shop." But I fail to see the connection.

* * *

Such are the uncertainties of film work that Adrian Brunel has *not* returned to town yet. I waited two hours in the rain at Waterloo to cheer as the train steamed in, but there was no Brunel party. When I reached the office it was to find a letter from Granada saying that H.M. the Weather had delayed their return. "Thank goodness we insured against bad weather," writes Miles Mander, the leading man. "When working the other day it blew, rained, snowed, hailed and sunned all within five minutes!" Mander tells me that they found the Spanish people anything but helpful, and adds: "Brunel was in some doubt as to whether to make his villain a Greek or a Spaniard, but that doubt no longer exists." I gather that the Brunel party should be in town by the time this issue appears.

* * *

This week Daisy Burrell popped in to see me on her return from Cardiff, where she has been making a great hit in the title rôle in the pantomime "Cinderella." It will be remembered that Miss Burrell's last film work was in the feminine lead in "Pride of the Fancy," which has just been released

MEN BEHIND GAUMONT PRODUCTIONS:—Cyril Smith, Will Kelline, Bernard Bromhead, Captain Calvert, and Pat Digan in the front row, with A. St. A. Brown (Debrie Camera) and Basil Emmott (Willard Camera) standing.

I am glad to know that her heart is still with films, and she is hoping to be back in studio work again.

* * *

Chatting to Majorie Hume at the Gaumont Studio this week I learned that she had been through a very bad fortnight. An abscess made its painful appearance on her gums, and after being doctored and dentisted she went for a brief rest to Paris, and has now returned fit and well to play the very important part of Lady Byron in "Lord Byron." And right charming did she look in her beautiful gown.

* * *

It was a very delightful afternoon that I spent there, by the way. I met a crowd of acquaintances from the Club who are all playing parts in "Lord Byron," and had a very interesting chat to Howard Gaye, who is playing Lord Byron. A. G. Hunter kept everybody in good humour by his witticisms in announcing the guests at the reception, and Cyril Percival wanted to tell everybody of the joyous evening the night before when Lord Byron had to get drunk in the conservatory.

* * *

By the way, "Lord Byron" is a credit to the costumier, who has made every artiste look true to type and true to period with an accuracy that is perfectly wonderful. And I should like to congratulate Captain Calvert on the way in which he is handling the artistes; his system of grouping is quite an advance on the usual higgledy-piggledy methods that often obtain.

* * *

Again George K. Arthur, of "Kipps" fame, has sprung a surprise on everybody. On Tuesday he announced his engagement to Melba Lloyd. (Tuesday, by the way, was the first of spring, and we all know where young men's fancy turns just about that time.) Best wishes to both, and may the sun never cease to shine on the happy pair.

Megaphone

# "IN THE FLESH."

## Public Appearance of Artistes.

As briefly announced in our last issue, we have completed the organisation of a Special Department for the negotiation of the Personal Appearances of Kinema Artistes at public functions. Already a number of artistes have communicated with us on this matter, and as there is a steady demand from exhibitors and others for visits from artistes, this venture is an assured success, with beneficial results to the artistes.

There is an important reason for the establishment of this department. A film artiste can do herself much good by appearing at public functions—or she can do herself infinite harm. It is absolutely fundamental that what an artiste does, both in and out of the studio, contributes to her popularity and maintains the dignity of her professional position. But there have been in the past cases of artistes making personal appearances at functions which have done neither. No artiste can afford to spoil herself (or himself) with the public. A personal appearance must do more than interest the public or make the function successful—it must benefit the artiste.

The benefit to the artiste should be an improved reputation in the Trade, a greater popularity among the public and an enhanced value in the studio. If this does not result, then the visit has been worse than wasted. Because of its very close connection with both exhibitors and renters, our associate journal, the *Kinematograph Weekly* is able to combine with the STUDIO in helping artistes in this matter.

The Artistes Publicity Department exists to put artistes into touch with those kinemas and functions requiring personal visits, which visits, we know, can only be of benefit to the artiste. There is no charge either to the artiste or the exhibitor for this, which is only one of the small services which the STUDIO exists to do for the artistes. All that is now required is for artistes who are willing to make personal appearances to communicate with the manager of this department at this office.

# MOBILISING MEGAPHONE MEN.

## Producers' Association Formed.

THE first meeting of the newly formed Producers Association was held at the Bedford Head Hotel, Tottenham Court Road, on Friday evening, March 17, the following being present: Percy Nash, Manning Haynes, Fred Paul, Edwin Collins, Bert Haldane, Jack Denton, W. Kellino, Donald Crisp, Hugh Croise, Kenneth Graeme, Capt. Calvert, A. V. Bramble, and Martin Thornton. Letters and telegrams of regret at absences were received from Duncan MacRae, Geoffrey Malins, Thomas Bentley, A. E. Coleby, Sinclair Hill, Sydney Morgan, and others whose prior engagements prevented them from being present. W. G. Faulkner, chairman *pro tem*, presided.

The business before the meeting was marked by unanimity and good feeling. It was unanimously agreed that the name of the Association be "The British Film Producers Association," and it was agreed that affiliation with the Motion Picture Directors Association should be effected as soon as the necessary preliminaries were accomplished.

Those present with all who had acquiesced in the formation of the Association were then constituted by resolution, as members of the Association, subject to the definition of membership qualification, fixed by the executive committee to be appointed at the next meeting.

The declared objects of the Association were agreed to as follows:—

(a) The promotion of good fellowship and the interchange of ideas for the mutual benefit of every member.

(b) The discussion from time to time of subjects which tend to advance the qualities of pictures.

(c) The protection of the industry against unqualified persons who secure capital and produce pictures that lower the standard, and are inimical to the progress and prosperity of the British Film industry.

The executive committee was constituted as follows: Fred Paul, Donald Crisp, A. V. Bramble, A. E. Coleby, Edward Collins, Martin Thornton and Hugh Croise.

To this committee was referred the question of definition of qualification of membership, the annual subscription, the question of dealing with the legal work of members, and of providing a publicity organisation.

Percy Nash was then elected first president of the Association, and in returning thanks said he would do everything in his power to forward the interests of the Association.

W. G. Faulkner having vacated the chair, after formally installing the new president, was unanimously requested to act as hononary secretary and treasurer, to which he agreed.

An invitation is to be sent to all directors to join the Association as founder members.

The first meeting of the executive committee was held last night (Friday).

# SCREEN AUTHORSHIP.—II.

## *by* Sidney Morgan

TO those living in the past, and to the majority of those living in the present, it seems incredible and impossible for an author to spend six months on a "mere scenario," and yet that is the amount of time he should spend on it—unless he feels that he could make a better job of it if he spent twelve months!

However well an author is paid, he must be the cheapest item in film production, because he works alone. There are no salaries, rents, staff, retaining fees, and overheads connected with his work. Improving the standard of British production has raised the average cost of films from £250 to £1,500 per reel (we have been told of productions costing nearly £10.000 per reel).

There has been no improvement in the standard of authorship, *the most important item*, which involves the smallest anxiety and expenditure of money. It still stands at the £250 level. Six months to write a "mere scenario" on which £10,000, perhaps £50,000, is going to be spent, is what the poor author needs.

There are novelists who "knock off" a book in two weeks, but Hall Caine spent five years on "The Woman Thou Gavest Me." It works out at about eight words a day.

How? . . . . Why?

The answer is that the writer was Hall Caine and the book "The Woman Thou Gavest Me."

Directors, renters, exhibitors, are all at their wits end. If it is only because "trade is bad," then there is little hope of any of us surviving. Is it not mainly to be attributed to the fact that the *wonder* of the screen is now a thing of the past. The world has been fairly well exploited, camera tricks and amazing stunts have reached their limit, pageant and spectacle cease to amaze, the glamour and fascination of the million-dollar artistes has become by ceaseless repetition just the ordinary everyday thing.

Surely we have reached the day when "The play's the thing." The exhibitor knows this. The present booking position of a film is—hopeless failure, or enormous success.

There was recently Trade shown film A: Photography fair; acting moderate; staging just passable; production cost probably £2,500 to £3,000: but—there were a dozen good laughs and three or four situations in the story.

Result—enormous success.

There was a Trade show of film B: Photography excellent; acting almost perfect; staging beyond reproach; production cost probably between £7,000 and £10,000: but—the story did not matter.

Result—hopeless failure.

And there are dozens of B's, and very few A's.

A will make a profit to the producers of £5,000 and B a loss of £5,000. What is the author's value?

Six months to write a mere scenario, and we haven't thought of the possibility of the rest of the world.

Production is so easy and full houses are so certain—if the story is there why not encourage authorship, the cheapest thing in film production?

APRIL FIRST

is the date of the next issue of the 'Studio'

BUT

there will be no Fool's-Stuff in its pages. On the other hand it will be a

Special Scenario Number

containing articles and news of interest to Scenarists and the

"SCENARIO MARKET"

being detailed particulars of the Scenario requirement of all the Studios.

*Scenarists should not miss this opportunity of advertising their work in this Special Number*

IT GOES TO AMERICA.

# Where they are and what they are doing

Marie Ault is playing Nannie in the new "Byron" film.

Joan Wyn is playing in "The Big Strong Man" for Quality.

Jack Houghton has been photographing for the Union Film Company.

Jim Barber plays in "The Big Strong Man" for Quality Films.

Arthur Smith is filming for the Raleigh King Productions at Torquay.

Harley Knoles is at present away from the Alliance studio, owing to illness.

Emmeline Ormsby plays Mrs. Byron in Gaumont film version of "Byron."

Bellenden Powell appears in "Byron" for Gaumont as the Prince Regent.

Constance Worth has completed work in "A Bachelor's Baby" for Davidson.

Tony Fraser is in the supporting cast of the new Master production, "Cocaine."

Saba Raleigh is playing Madame de Stael in "Byron," the new Gaumont film.

Frank Stanmore is playing in the new Quality film, "The Big Strong Man."

William Drury has completed "The Twin's Dilemna" for the Union Film Company.

Donald Crisp shortly expects to start work on his new production, "At Your Service."

Stephen Wing has been engaged by Jay's Agency to play in the new British Super film.

E. Griffin is appearing in Gaumont's screen version of "Byron" as the Hon. H. Lamb.

Frankie Turner is playing in the new Quality Film production of "The Big Strong Man."

Arthur Pussy has been engaged by Jay to play juvenile lead in British Super Productions new film.

Adrian Brunel will shortly be back in England after having completed the production of "Broken Sand" for Solar Films.

Grahame Cutts is directing a new five-reel feature, dealing with night-club life, for Master Films. It will be called "Cocaine."

A. G. Hunter has been engaged to play in the new International Artists' film, "Lark's Gate," when the company gets back to England. He is now with Gaumont.

Maurice Tourneur arrives in England shortly, to film exteriors here, but it is useless, Goldwyn informs us, for artistes to apply for work in the production until Tourneur actually lands in England.

Sinclair Hill is directing "Expiation" for Stoll.

George Hodges has been playing in "Byron" for Gaumont.

Cyril Raymond is playing in the new Master film, "Cocaine."

C. Dennis was up in Liverpool yesterday filming the Grand National.

Edwin Greenwood is directing the new historical subject for B. and C.

Frank Dane is playing lead in "Creation" for Raleigh King Productions.

Teddy Arundel is in the cast of the new Master production, "Cocaine."

Malvina Longfellow plays in the new B. and C. production, which is a two-reel story of the French Revolution.

## WHO CAN TELL?

Just in order to give readers the opportunity to display their mental ingenuity, we print the following queries which Freda Kaye put to us, and on which the editorial brain-box worked for ten solid hours (plus liquid refreshment) without finding a reply, and this despite the fact that Freda Kaye set the pace by answering her first three queries. We pass them on in the faint hopes that our readers can solve the problems.

WHY was Olaf Hytten?
Because he tried to send Walter West.

WHAT gave Douglas Payne?
Being rubbed the wrong way by Emery.

How has Maudie Dunham?
By taking her Hook to Holland.

And now readers are invited to grapple with the following intricate problems:—

What was Harry Worth?
Why is Robert English?
What did Bert Wynne?
Whom did Irene Rooke?
What did Fred Wright?
Why did Margaret Hope?
To whom does Arthur Cleave?
What made Donald Crisp?
Why did Gordon Begg?
What would happen if Guy Newall?
Why is Knighton Small?
What did Johnny Reid?
Why is Bertram Burleigh?
What was Thomas Canning?
Why was Wyndham Standing?
Who taught Lady Diana Manners?
Why was Victor Tardy?

NOTE: The answers of readers will be published in our next issue and the prizes distributed on April 31.

Viva Birkett is playing in "Byron" for Gaumont.

Tarver Penna is playing in the latest B. and C. film.

Malcolm Tod is playing in Sinclair Hill's new Stoll production.

Theodore Thumwood is photographing "Cocaine" for Master.

Flora Le Breton is in the cast of the new Master film, "Cocaine."

Jose Collins will be seen in one of the B and C. historical subjects.

Frank Grainger is photographing the W. W. Jacobs' comedies for Artistic.

Randal Terreneau is photographing "The Big Strong Man" for Quality Films.

H. Manning Haynes is directing a new W. W. Jacobs' comedy for Artistic.

Florence Turner gave an interesting talk at the Stoll Picture House last Wednesday.

Johnny Butt is appearing in a leading rôle in the new Artistic W. W. Jacobs' comedy.

Bert Darley is playing in the new Violet Hopson film, "When Greek Meets Greek."

Moira Roberts has completed work in "A Romance of Old Baghdad" for Thompson.

Cynthia Murtagh is playing in the new W. W. Jacobs' comedy now being made by Artistic.

Robert English has been engaged through Jay's Agency to play in the new British Super film.

Charles Ashton is playing in the new Artistic W.W. Jacobs' comedy, which is now being made.

Stewart Rome is playing in "When Greek Meets Greek," the new Violet Hopson production.

Ward McAllister is playing in his fourth consecutive production for Master; it is called "Cocaine."

Hilda Bayley is playing lead in the new Master film, "Cocaine," which is now being made at Teddington studios.

Lydia Hayward is responsible for the scenario of the two new W. W. Jacobs' stories which Artistic is making.

Bert Wynne has cancelled his trip to America and will start work almost immediately on a new production for the Seal Film Company.

J. Brown, who was works manager to the Williamson Film Printing Company from its inception until he joined the R.N.A.S., has resumed that position, and is now installed at the firm's large works at Barnet.

# SUPER PHILOSOPHY

## *by* HUGH E. WRIGHT

## II. Through Fire and Water

The Super had just finished his third tankard when the fire-engine came past the door with a whizz and a rattle. We rushed to the window and peered vainly into the gathering dusk.

"Fire somewhere!" I suggested fatuously.

"Ah, it's too early for mushrooms," he agreed, sarcastically

I tried to put myself right with a fourth tankard. He accepted it in silence as his due.

"Dreadful things, fires," said I.

"Ah, you're right there," he replied, with a trace of emotion in his voice. "I lost my all in a fire once."

"Insured, I hope?" I queried.

"No," he answered sombrely. "I ought to 'a finished it in the first 'ouse," he added, enigmatically. He drained his tankard. "A fire in a theatre is a norrible thing" he continued, after a pause.

"The risk of panic in the audience—awful!" I agreed.

"I wasn't thinking o' that so much," he admitted. "But it's a funny thing it always seems to start on your best line. Fate, I suppose. Though there was one fire——"

Unobstrusively I had his tankard refilled. "Tell me," said I.

"I was working for Bill Otley at the time," he began. "He had a portable on the meadows at Itchingham. I'll always remember that place. It's the name being peculiar, per'aps. It synchronised with the digs I 'ad there, too. Down on the meadows we were, and the river run past the fields not fifty yards from us. There was a tear in the canvas of my dressing-room I used to watch 'em fishing through on matinée days. When I say my dressing-room I mean the company's dressing-room with screen—Bill Otley insisted on the screen, us being only seven mile from Winchester—and that a cathedral town.

"Well—not to put too fine a point on it—we wasn't a success! Mind you, the company was loyal to old Otley. That's one thing about actors, they are loyal—or 'opeful; maybe they thought there was a chance of getting enough of their salary for the fare 'ome. They say 'opefulness is a sign of the artistic temperament—but actors aren't the only ones. I've known landladies 'oo very near lived on it. . . . . Actors aren't fair to landladies; they talks about the cruet. If an actor ever tells me yarns about 'a shilling for the cruet' I always says, 'Well, you're only paying a bit of what the manager owed the other actor what didn't pay the landlady.' There's two sides to every cruet.

"We were doing a different show every night, an' none of 'em clicked. Shakespeare was above their heads, and Maria Martin was beneath contemp'. P'raps it was partly Bill Otley's fault; 'e would play the 'eavy leads, an' though he was a 'eavy drinker, that was about all the weight 'e carried.

"Well, one night, in spite of 'is paying us no salaries, 'e got depressed. 'E'd said 'Ave a drink' to me and another man before counting the night's takings, and then 'e counted 'em' and found 'e was tuppence short, which 'e borrowed from me.

"Suddenly Bill 'as an idea. I knew something 'ad 'appened cos 'e put down 'is glass before it was empty. There was a young chap in the bar wot wrote things for the *Itchingham Gazette*. Bill goes up to 'im. 'It might be worth while to be at the Theatre Royal ter-morrer night,' 'e says.

"'I've criticised the show once," he answers. 'Aint that enough for yer?'

"'More than enough,' says Bill, having read the paper, 'but I ain't asking for criticism this time; I'm asking for a unbiased report on a event of public interes' which may very well turn out to be a tragedy.'

"'I've been to your show twice,' says the young chap, 'an' your acting is a tragedy at any time,' 'e says.

"Bull swallered with a effort, and eventually the chap agrees to be there for a couple of bob, a shilling of which has to be paid in advance, and which Bill borrers from the landlord.

"'Wot's the game,' says I to Bill, afterwards.

"'I'll tell yer,' 'e answers. 'There's going to be a fire to-morrer night. We'll 'ave it in the third act. You'll all rush on and tell me, and then fly like cowards; but I'll stick on the stage like a 'ero and sing to the audience to avert a panic.'

"'Your singing to the audience won't avert a panic,' says I. 'More likely start one.'

**ALTER THE CLOCK !**

Summer time comes into force this Sunday morning so you must put the hands of the clock forward o e hour

**This SATURDAY Night.**

"'Well, I'll recite, then,' says 'e.

"'But supposing you gets burned,' says I.

"'You chuckle-head, it ain't going to be a real fire. It's going to be "Arry 'ere at the back with a Bengal light. An' if they won't come in to see a nactor, maybe they will when they sees in the paper the next day that I'm a 'ero as well.'

"Well, with the 'elp of a lot of free seats we got sixty in that night. It was a mistake 'aving the fire in the third act, though; 'cos by that time there was only fifteen of 'em left. The play was 'The Murdered Marquis,' and they'd stayed in the 'opes that Bill might be the Marquis in disguise.

"It all went off as Bill arranged. We shouted 'Fire!' and bolted, 'Arry let off the Bengal light, and Bill made a speech. 'Ladies and gents,' 'e says, 'there is no danger. Though I 'ave been deserted by my cowardly confreres I will remain at my post and recite 'Casabianca' while you goes out in a orderly manner and thus avert a panic.'

"Well—it might 'ave been alright if it 'adn't been for two mistakes," says the Super. "One was we gave a free seat to the local fireman. The way 'e got 'is engine down and the 'ose up from the river was a marvel"

"An' the other mistake?" I queried.

"Bill would always recite with 'is eyes shut," said the Super, sadly. "Even Casabianca wouldn't 'ave stood on the burning deck with the 'ose turned on 'im, I'll bet. Bill 'ad got to the fifth verse when a stream of water caught him in the middle and sent him clean through the back-cloth on to the remains of the Bengal fire. So there 'e was, between fire and water, so to speak, and Bill wasn't partial to the water.

"It was the first fire they'd 'ad in Itchingham for years, and the local fireman wasn't going to lose any of it. By the time 'e 'ad finished the Theatre Royal was awash, and Bill was paddling about in the ruins of his props, reciting some more. 'E left first thing in the morning, an' I never saw 'im or my tuppence again."

NEXT WEEK: "*An Alien Question.*"

# ORGANISING THE ARTISTES

## *by* H. R. BARBOR

(Editor: *The Actor.*)

THERE is much talk nowadays of the organisation along Trades Union lines, or into protective association of kinema workers. Some time ago the idea of a kinema artistes society was mooted and more recently the Variety Artistes' Federation and the Actors' Association held joint meetings to discuss the organisation of "kinemartists." Now I understand that a scheme is afoot to develop a new organisation for workers of the kinema.

I cannot help feeling that this multiplication of trade unions or approved societies is futile. The aims of those who wish to safeguard the interest of the screen artiste should, I feel, be to avoid unnecessary overhead charges and to enlist the maximum of sympathy and assistance. The cost of premises and staff salaries these days are so high that it would seem better for the kinema folk to avail themselves, as many are doing, of the efficient help of organisations already set up. Thus, too, they would have the backing of a larger body, which is "a very present help in time of trouble."

The Actors' Association has fought and won many cases for kinema actors and actresses, for whose protection it has an effective machinery already set and operating. On the Council are several prominent screen players who know as much of the difficulties and are as jealous of the repute of the film-world as any one in this country. The A.A. welcomes movie actors and can watch their interests and organise contracts and working conditions as well as any body which may be set up in the future. We would urge those who think of setting up any other organisato think again. Second thoughts, notoriously the best, will probably cause them to throw in their lot with the Association which has already done so much for film folk.

I have no doubt that, if it is felt that a special branch is necessary to deal with the special needs of the picture-player, the A.A. would sympathetically consider such policy. But while a live and soundly functionary organiation is in the field, I cannot acquiese in the setting up of a second organisation with a similar objective.

# CROWD WORK

## *by* E. ALBURY

She was possessed of but one ambition since she had become a picture devotee, to the entire elimination of everything else in life, and although she was blessed with what can only be termed an old-woman character face, she argued that having seen many such types on the screen, she would also try her hand at becoming a movie artiste, and tempt fame and fortune, and, perhaps—who knows?—attain stellar rank.

That she was exceedingly plain, of uncertain age, but tired of being a cook-housekeeper, mattered not; she would try, or die in the attempt.

After writing numerous letters and making many inquiries, she was made aware of the fact that she would have to start at the bottom of the ladder, and "walk on" in a crowd.

Eventually she succeeded in coming face to face with a director. Advancing coyly, with a giggle she asked if he was wanting any crowds.

Taking a hurried glance at the ambitious one the Director politely answered, "Not any crowds, but I have just sent a small party through that door, and if you will hurry I daresay you will catch up with it."

# ACTING ON STAGE AND SCREEN

*by* Ernest Hendrie (Author of "The Elder Miss Blossom")

It is an open question whether, *ipso facto*, the actor of the theatre possesses qualifications which will serve him when he turns his attention to the film, but it is at least a certainty that were he to rely solely upon the method of the theatre his work in this direction would be valueless.

His success must depend upon his adaptability. In no art can there be hard and fast laws, and to dogmatise is futile; everything depends, when all is said and done, upon individuality.

Hitherto he has been called upon for the exercise of craftsmanship—technique—to gain the attention and win the sympathies of his audience. He has had to get in touch with it as a whole, drawing it to him his work proceeds, and, by a most subtle and indescribable sense, he can tell (if he indeed be an actor) whether his work is "getting over" or not without the overt indication of applause.

How is it with him when he stands before the camera? He is surely prone to miss that moving sense of touch to which he has been used, but he has in the mechanism before him so quick and ready a sympathy, so tender and sure a response, that it must be his first care to re-establish it.

He may not look at the recording lens, nor should he indeed have been in the habit of *looking* at his audience, but between him and the camera must quickly spring into being an even more subtle and indescribable sympathy. Let him remember that the camera misses nothing; he has its absolute attention, he has never to strive to gain it. And let him use to the full that control of gesture and expression, the most difficult attainment of the actor's art—repose—and the experience of the theatre should stand the actor in good stead.

The system of the theatre is totally at variance with that employed in film work. The actor has time at rehearsals for his ideas of a part to develop gradually, and to mature. In this process the relation of his part to the play is carefully thought out, and its emphasis studied and decided upon, the weight of each scene registered and determined with far greater deliberation than that employed in film work.

At a first performance in a theatre the actor reaches his climax by the elaboration of thought and action preceding it, whereas in film work he may be called upon to portray his climax first from sheer expediency.

Again, the film actor can never grow to his effect by the nervous promptings of the theatre, because his work is always sectional, and he starts upon those sections cold.

It may be argued that an actor can play the big scene of a play independently of the whole; it frequently happens that he does so, but seldom, if ever, would an actor attempt such an experiment for his first essay in a part.

In filming it is always a first essay. What actor is there who, on seeing his work on the screen, has not had the wish that he might do it all again with the finish which familiarity would bring.

There is indeed much for the actor to learn and unlearn before he can attain the control of himself necessary for any degree of perfection in this most difficult and fascinating art.

Above all things, he must take the work seriously, and appreciate its immense possibilities and bear in mind the limits of those possibilities. An assured reliance on his popularity and distinction in his own field of art is fatal.

I have spoken of repose as a great asset of the film actor. Sometimes I am led to think that individuals have attained a measure of success by their very incompetence of gesture; by this I do not mean they have used incorrect gesture with effect, but by not having gesture at their command have appeared reposeful from their very inability.

Speaking as a unit of the picture-loving audience, it seems to me that many a director is lacking in repose. Is not the work one sees frequently too kaleidoscopic, too restless, too difficult for the eye to follow with ease and pleasure? Is not the continuity of action too often hindered by little retrospective insistences, by too frequent a change in location and action which is consequently too confused and complex?

In a large number of pictures I have witnessed there is, to my mind, a sense of hurry, an unnecessary effort to get on, an obvious fear of those restful moments, the value of which can hardly be estimated as help to brain and eye; some beautiful landscape is flashed upon the screen and withdrawn before its details can possibly be absorbed and appreciated. By all means get on, but not so quickly as to cause irritation. Show the picture or cut it right out, have the courage of a conviction, and by all means *have* a conviction. This is a necessity in every art.

The work of a director cannot for a moment be compared with that of his confrère of the theatre, but I am inclined to believe the theatre producer, especially if he be an actor, should find, once he had mastered the necessary technique of the film, an unlimited field for his abilities.

## A BRITISH SCREEN VENUS

The lost arms of Venus have been found! For some time now America has been boasting the possession of a screen Venus, but now it is our turn. The British screen possesses an actress whose form and figure is an exact replica of Venus de Milo.

Moira Verney Warwickshire born and bred, comes of mixed parentage having English, Scottish and Irish blood in her veins. She is a descendant of Sir Roderick

Murchison, founder and first President of the Royal Geographical Society.

Miss Verney, after her education was finished, was trained for the career of a professional singer, and possesses a fine soprano voice.

After singing at all the big concerts, she turned her attention to the screen, when it was discovered that she had the exact measurements of Venus, viz. :—

| | Inches |
|---|---|
| Head ... ... ... ... | 21½ |
| Neck ... ... ... ... | 12½ |
| Bust ... ... ... ... | 33 |
| Hips ... ... ... ... | 38 |
| Waist ... ... ... ... | 26 |
| Ankle ... ... ... ... | 8 |
| Height ... ... ... ... | 64 (5 ft. 4 in.) |

Being an expert horsewoman as well as well-known for her ballet and Oriental dancing, Miss Verney soon found a place for herself in photoplays, and her work has included F. P.-Lasky, Gaumont, Masters, Phillips and Pathé.

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# WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club, Regent 2123

SMALL, KNIGHTON: 85, Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Studying scripts. Expects to start casting next month.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY.—Now completed "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Directing for Solar in Morocco. Will be home this week.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland.

A. V. BRAMBLE.—Just commenced "The Card" for Ideal at Elstree.

HUGH CROISE.—Completed "Four Men in a Van." May start comedies shortly.

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE.—Completed "The Lonely Lady of Grosvenor Square" for Ideal.

DONALD CRISP.—Casting for Bird Films. He is to direct several Bird productions.

DENISON CLIFT is busy with "Diana of the Crossways," which he is directing for Ideal. This will be followed by "Mary Queen of Scots," with Fay Compton as Mary Stuart, and "A Bill of Divorcement." Much of "Diana of the Crossways" will be taken on the crossways. Casting for the other two is progressing.

A. E. COLEBY.—Directing for Stoll.

EDWIN J. COLLINS.—Recently finished "Single Life" for Ideal.

BERNARD DUDLEY.—Just completed "Love in the Hills" for Associated Exhibitors.

WILLIAM DRURY.—Completed casting "The Twins' Dilemma," the third picture of the series which he will direct for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Now back at Cricklewood completing "Running Water," to be followed by seven other Stoll productions.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Working on the fifth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—Back in England, preparing to direct productions for the American market in accordance with a signed contract he has with the W. W. Hodkinson Corporation.

JOHN GLIDDON.—In Egypt with his International Artist company for exteriors for "Lark's Gate." Will be away eight weeks.

EDWARD R. GORDON.—Now directing a two-reel comedy-drama, "His Wife's Sweetheart," for Mutual Film Company.

KENNETH GRAEME.—Is now planning to direct "The Hypnotists" for the Kenneth Graeme Syndicate.

BERT HALDANE.—Directing a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Busy on "A Sister to Assist 'er."

MANNING HAYNES.—Is directing another comedy for Artistic.

SINCLAIR HILL.—On location for his latest Stoll production. "Expiation"

A. C. Hunter.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont. Now spotting in Scotland. Will return in ten days to commence production in about a month's time.

HARLEY KNOLES.—Finishing "The Bohemian Girl," for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Recently finished "Romance and Reality" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest. Not working at the moment.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—May direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Now directing "The Temptation of Carlton Earl" for Aubrey Smith Theatres, at the Stoll Studio.

GUY NEWALL.—On location at Southampton with his George Clarke company, for exteriors in "Boy Woodburn."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Very busy at the Master Studios directing "Song Films." Finished casting for "Cocaine"

GEORGE PEARSON.—Starting on "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now resting.

JAMES REARDON.—Finishing direction of comedies at the Gaumont Studios.

ARTHUR ROOKE.—Now working at Davidson's on interiors of "A Bachelor's Baby."

GEORGE RIDGWELL.—Has just finished sixty five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Last production, "Kipps," for Stoll. Not working at the moment.

CHALLIS N. SANDERSON.—Finished working as assistant director to Stuart Blackton.

MARTIN THORNTON.—Now directing Victor MacLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children," Will direct a Seal production in Ireland.

GEORGE WYNNE.—Co-directing with H. B. Parkinson, "Song Pictures," for Masters.

HUMBERSTONE WRIGHT.—Directing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Casting for "When Greek Meets Greek," "A Little World Apart," "Kissing Cup II.," and "The White Hope."

# SCHOOLS AND THEIR PUPILS

## Second Article :—No Market for Students

THE article published in our last issue on the question of so-called kinema schools has brought us numerous replies and visits. Owing to extreme pressure on our space it must suffice if this week some of the letters from producing companies are published together with a letter from John Payne, of Bramlin's, advocating the establishment of a reputable college.

Bert Wynne, now directing for Seal, writes :—

"Personally, since directing, I have absolutely refused to engage in my productions students from kinema schools, and shall continue to do so. In my opinion, kinema schools should be abolished without exception."

W. Bruce Hacking, of Fleet Photoplays, writes :—

"We do not employ students straight from the kinema schools; we should refuse to employ students straight from the kinema schools, and the possession of kinema schools training carries no weight whatsoever with us."

F. A. Kendrick writes from the Ideal Studios :—

"The question of a student having come straight from a kinema school does not influence us one way or the other, as we never trouble to inquire."

Francis Rushmore, studio manager to Raleigh King, writes to say that that firm does not employ students straight from kinema schools, but the possession of kinema school training does not preclude artistes from working for the firm. He adds that he is not in favour of such schools.

Bernard Bromhead says that Gaumont refuses to employ students straight from kinema schools, and adds, "It would be manifestly unfair for the artiste to be for ever barred from obtaining work at the studio because of his having been trained at a kinema school, but it is always explained that kinema school training is detrimental and not helpful to the success of the artiste. Furthermore, many artistes are engaged who for obvious reasons do not mention that they were ever at a kinema school."

Major C. H. Bell writes from the F.P.-Lasky studio to say that students direct from the schools are not engaged at that studio. "We are of opinion," he says, "that these schools are a general nuisance to the trade. They are used chiefly by the screen-struck and only tend to raise false hopes in these people who, after taking a course of training, go round to the studios to worry directors, and in most cases volunteer the information that they have been sent down from the school with the idea that they will be able immediately to secure an engagement. In many cases they are offended when informed that their course of training does not materially assist them to this end."

From Screenplays E. E. Pilgrim writes :—

"We refuse to employ artistes straight from kinema schools because we feel that it is impossible to teach the art of acting in a few short lessons."

Bertram Phillips says : "I refuse to employ kinema school students and the possession of kinema school training precludes artistes from working for me. All applications received from would-be screen artistes who have been trained by these concerns are answered by the plain statement that we refuse to recognise introductions from any such source."

Joe Grosman, Stoll's studio manager, writes to say that Stoll refuses to engage students straight from kinema schools, and when applications are made by persons desirous of obtaining crowd work the possession of a kinema school certificate does not exclude them from receiving equal consideration with other applicants.

Felix Orman writes on behalf of J. Stuart Blackton : "We cast artistes only on their merits. We know very little of kinema schools, and personally I have little faith in them."

These letters—only a few from a mass of correspondence—only serve to show that, so far as the market for film artistes is concerned, kinema school students are not welcomed, and, in fact, are handicapped by being students of schools.

John Payne writes : —

I note with great interest that you are taking up the matter of schools for film acting, but there is undoubtedly room for a properly run college.

For this reason :—It is well known that every director, casting director, agent—indeed everybody connected with the film production side—is on the look-out for new talent, especially among juveniles.

Now, it is undoubtedly a fact that, so far as the stage is concerned, before any juvenile man or girl gets anything like a show, he or she has to go through a pretty stiff training in the provinces in order to learn that much-despised thing called "technique."

The opportunities for learning this in the film business is practically nil, owing to the fact that there are not a sufficiency of productions going and the general lack of stock companies and other reasons I will not go into.

I have often heard it said that all that is necessary is for a person to be natural, forgetting that art lies in the ability to appear natural. Actually, to acquire the art of being natural on the film or stage requires intense study, and is hardly ever a gift. The stage actor has by several years' experience learnt to walk, to open letters, newspapers, to take a cigarette case out of his pocket and light a cigarette so that none of his actions should appear confused from a distance. And the same remarks apply to the actress in the many things she is called upon to do. If these various small actions are done *naturally*, the result on the screen and the result on the stage from a distance is a clumsy movement that looks like nothing.

Again, there are stronger effects to be obtained. Watch the experienced actress or actor get over a certain dramatic situation. It all seems to come so simply and so expressively, whereas the man or woman with no dramatic experience—their feelings may be as intense as the experienced artiste—on the screen or stage have lost all dramatic value by the apparent blundering of their actions.

How can our younger members on the films and members without any stage experience, who yet have a great capacity for dramatic power, obtain this necessary and essential technique to enable them to express what they want to do on the screen except by learning, and where can they learn but at a dramatic college.

The process of learning would be tedious to the last degree, but if the film aspirant took up a proper course, such as is done at the Royal Academy of Dramatic Art, those who were not keen would soon drop out, whereas those who were sincere would stick it and learn their business.

To-day, if a girl is pretty and intelligent, or a man or boy is good-looking, he or she as often as not jumps into a lead at once. They seldom make good because always they are just not quite right.

Having so successfully launched the Kinema Club, the next thing for those interested in the kinema business is to start an authorised Kinema College, and that would do away with many abuses.


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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Alliance.
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
TYPE: Romance.
STAGE: Cutting and Assembling.

### Artistic.
ADDRESS: 93-5, Wardour Street, W.
FILM: W. W. Jacobs Story.
STAGE: Started.

### Bird Film Co.
ADDRESS: 37-39 Oxford St., W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

### British and Colonial.
ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

### British Super Films.
ADDRESS: Worton Hall, Isleworth.
FILM: Not announced.
DIRECTOR: Albert Ward.
STARS: Clive Brook, Lilian Hall Davies and Arthur Pussey.
CAMERAMAN: S. Blythe.
TYPE: Sporting Drama.
STAGE: Second week.

### Captain Kettle Films.
ADDRESS: 64, Curzon Street, W.1
FILM: "The Adventures of Captain Kettle."
DIRECTOR: Merrick Milton.
STAR: Captain Kettle.
TYPE: Drama.
STAGE: Nearing completion.

### Davidson
FILM: "A Bachelor's Baby."
STARS: Malcolm Tod, Constance Worth, Haidee Wright and Tom Reynolds.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Cutting and Assembling.

### Gaumont.
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Scheduled.

---

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
CAMERAN: Basil Emmott and A. St. Brown.
TYPE: Super production.
STAGE: Third week.

### George Clarke Productions.
ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Seventh week.

### Hardy.
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

### Hepworth.
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

### Ideal.
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Diana of the Crossways."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
STAR: Fay Compton.
STAGE: Fourth week.

---

FILM: "The Card."
DIRECTOR: A. V. Bramble.
STAR: Laddie Cliff.
STAGE: Second week.

### International Artists.
ADDRESS: 57, Shaftesbury Avenue, W. 1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAR: Doris Eaton.
STAGE: Fourth week.

### Masters.
ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Cocaine."
DIRECTOR: Grahame Cutts.
STARS: Hilda Bayley.
CAMERAMAN: Theodore Thumwood
TYPE: Five-reel drama.
STAGE: First week.

### Quality Films.
ADDRESS: Cranmer Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

### Raleigh King Productions.
ADDRESS: Watcombe Hall, Torquay.
FILM: "Creation."
DIRECTOR: Humberstone Wright.
STARS: Sir Simeon Stuart and Dorothy Fane.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Fifth week.

### Solar Films.
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Nearing completion.

### Stoll.
ADDRESS: Temple Road, Cricklewood.
STUDIO MANAGER: J. Grossman.
FILM: "Running Water."
DIRECTOR: Maurice Elvey.
STAR: Madge Stuart.
CAMERAMAN: J. J. Cox.
STAGE: Cutting and assembling.

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FILM: Not announced.
DIRECTOR: A. E. Coleby.
STAGE: First week.

---

FILM: "Expiation."
DIRECTOR: Sinclair Hill.
TYPE: Drama.
STAGE: First week.

### Union Film Co.
ADDRESS: Strand, Liverpool.
FILM: "The Twins' Dilemma."
DIRECTOR: William Drury.
CAMERAMAN: Jack Houghton.
TYPE: Comedy
STAGE: Completed.

### Violet Hopson Productions.
FILM: "When Greek Meets Greek."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: Second week.

### Welsh Pearson.
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Third week.

---

FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Emile Lauste.
STAGE: Second week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

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BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

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GRANGER—BINGER, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

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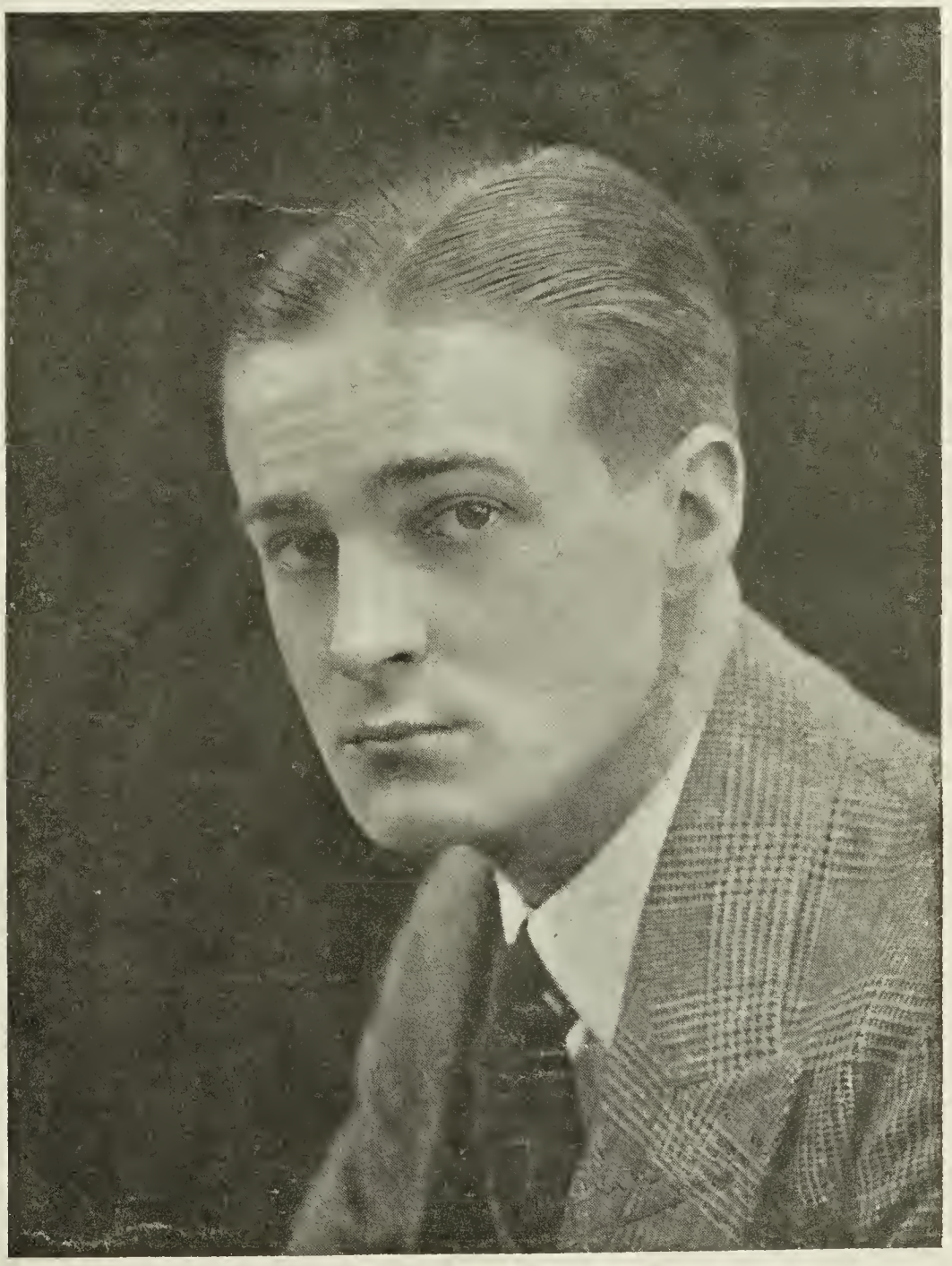

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Vol. 1 No. 43

# Getting the Focus

Telegrams—Southernwood, Rand, London. Telephone—Gerrard 9870.

April 1, 1922

*Wasted Unanimity.*

IT seems astounding that while there is a general recognition of one of the weak spots of film productions there is no general attempt to strengthen this. There may be a diversity of opinion on the quality of acting and the absence of directorial ability or the excellence of the photography of British films, but there is no difference of opinion on the question of the literary aspect of productions. On every hand people who know are saying that the story is the thing that is of transcendental importance ; that the art of the scenarist has not reached the same level as that of the photographer ; that much of the defective quality of films is directly traceable to the story. And yet in the face of this unanimity there is an apparent diffidence emphatically to deal with the subject.

* * *

*Indiscretions of Youth.*

OF course, with scenario writing as with every other aspect of film producing in his country we are suffering from the growing pains of youth. And the immaturity of youth. And the inexperience of youth. And the reckless irresponsibility of youth. For the fact is as clear as crystal that very few skilled penmen and women have taken the art of film scenario writing seriously. No doubt the reason is that it has not been made worth their while. This is the basis of the argument put forward by Sidney Morgan in his series of three informative articles which we are printing. Mr. Morgan speaks with authority, he being an experienced director and a skilful scenarist. And he seems to have proved his case on the question of the relative expenditure associated with a film. This is to the effect that while producing companies boast of spending £10,000 on a production only a hundredth part of this goes to the scenarist.

* * *

*Worn-out Novels.*

WITHOUT wishing to reopen the eternal debate on "Novels or Original Scenarios," it is only right to support Jeffrey Bernerd in his views that it is now time for well-established novelists to write direct for the screen. Some of these gentlemen have made fortunes out of good sellers ; raked in fresh thousands for serial rights ; then more thousands for the novel to be dramatised, and finally sell this worn-out story to a film firm for anything up to £3,000, which is not half as bad business for the novelist as for the film firm, who are now within their rights in scrapping the policy of buying the film rights of worn-out stories and expecting these novelists of standing to write new and original stuff for screening. For it must be remembered that very few—if any—novels are suitable for filming without so much adapting that they almost lose their original identity.

¶ Despite all you think to the contrary, there is a law of the universe which ordains that the paying policy is the clean straight, upright way of living and working.

It is easy to think that this is not so, especially when you see crooks coining cash and rogues raking in riches. But no one has yet proved that, ultimately, honesty is not the best policy. It pays to be straight—and the payment is in currency that is of far more value than coin of the realm ; straight dealing is rewarded by an intact self-respect.

¶ Take out plenty of shares in the Syndicate of Straightforwardness, you will reap ample dividends.

*Mental Astigmatism.*

IN this country we have plenty of struggling photo playwrights who are mentally, socially and technically able to turn out infinitely better screenable stuff than knighted novelists. But the demand is set in favour of the knighted novelist at present and the reason given is that his name will "draw." Which is, if our film magnates did not suffer from acute mental astigmatism, they would have seen long ago is damaging to the interests of the Industry. The public may be attracted by the author's name, but when it pays its ninepence and sees a poor imitation of the original book it gets badly fed-up with film entertainment altogether. And possibly, this bad imitation is due to the fact that the mammoth sum paid to the author is at the expense of the working costs of the production.

* * *

*The Scenarists' Charter.*

COMMERCIALISM should not, of course, invade the precints of art, but the creative artist must not be forced to labour without the stimuli of financial returns and elevated professional reputation. Even at the best the scenarist has to toil on without the artistic momentum that fires the imagination and spurs his efforts. The taint of commercialism has long since infected the seven arts and so no apology is needed for attempting to construe the art of the scenarist into terms of legal tender. And we are forced to the conclusion that the only hope for the scenarist as for the screen actor, is an amalgamation of effort. Screen artistes need a protective Federation to safeguard their interests ; scenarists need a Magna Charter to defend and guarantee their privileges and their rights. A standard contract will help solve the artiste's troubles ; a Photoplay Charter will help the scenarist. When this is effected, then the photoplaywright will not experience the shock of seeing his well-balanced story made into a freak film and ruined by the asinine intrusion of stubborn upstarts and chronic imbeciles.

* * *

*Losing Friends.*

THERE was some regrettable hot-air exhaled at the Lyceum Club dinner last night and it is to be deplored that our profession is taking such an unconscionable time to get past the stage of childishness that is evidenced by washing dirty linen in public. We had the spectacle of the head of a film producing firm taking one of his staff to task and refuting his arguments by assertions that, in view of the circumstances of their associations, came perilously near personalities. Even if the castigation was deserved (and having regard to the function and the numerous British artistes present we think it was if only as a condemnation of bad taste) we tremble for the future of the Industry if these scenes are going to be repeated year after year.

# ADAPTATIONS ON TRIAL

*by* WALTER REYNOLDS, Jun,

SIDNEY MORGAN, in the March 18 issue, succeeds admirably in demonstrating how discouraging is the position of the scenarist. It is a lamentable fact that, although film artistes and directors have acquired fame greater than that accorded to the giants of other artistic professions, in no single case has a kinedramatist been able to get to the public in such a way as to gain the notoriety of the average good utility actor.

In view of the fact that some new and more satisfactory way of attracting the public has got to be found the causes for this unfortunate position deserve close analysis.

The principal reason why the kinedramatist is held so cheaply is the craze for adaptation of novels and plays. Commercially, for a time, this idea proved a financial gold mine, and it was only necessary to get some studio hack to turn the incidents into a faint resemblance of the original plot and the notoriety of the subject carried the film through. After paying, let us say, £1,000, for the film rights of a notorious success some manufacturers begrudged £50 or even £25 for the work of the scenarist.

The crimes that have been committed in the name of adaptation are sufficient to cause eternal agitation of the souls of nearly all the classic authors, and would merit nothing less than capital punishment for the perpetrators if there were such a tribunal as a Court of Literary Justice.

The only verdict that can carry any impression is that of public opinion. This is already being felt and manufacturers will soon realise that if they wish to convey to the screen the charm and spirit that made the success of the original story they will have to get the services not of a hack plot-monger, but of an artist; one who can visualise the story in the spirit in which it was first conceived and translate the soul of it, as well as the plot, into terms of motion pictures.

The work of such an adapter is almost as important as that of the creator of the story, and although there are, even now, firms which will pay as much as £250 for such work, the time is bound to come when the remuneration will reach even a higher standard. Had it not been for the adapting craze the screen author would to-day have reached an honoured and well paid position among the professions.

Another cause that has overshadowed the position of the kinedramatist is the power and importance allocated to the director. The director has nearly all the responsibility and he can make or mar a picture, so when a director turns out a consistent average of good pictures it is only just that he should receive the lion's share of the publicity and applause. But —and it is *some* but—when a director is purely a technician—when, for example, he graduated in the school of slap-stick comedy or crude melodrama and should never have been entrusted with anything else—ought he to be "chaired" and "draped with laurels" in the prevailing fashion?

What are the relative positions of the kinedramatist who has created an original story and the director? Usually, the kinedramatist has to "bite his nails" outside the studio door while the director does what the blue blazes he thinks fit with the work that the other man has brought forth, perhaps in sore travail: or, at best he has to witness the tortured mutilation of the child of his brain.

Should not the first test of a director's ability be his knowledge of whether a continuity is right or wrong, good, bad, or indifferent? If it is right and good he ought to be satisfied to go through with it as written (subject, of course, to the insertion of close-ups and the dividing scenes into different shots), but if he thinks it is wrong and bad he should not, in his own or his firm's interests, proceed with it until the scenarist has revised his work or he, the director, has given his reasons for protesting against handling it as it stands.

A competent kinedramatist should be soaked in studio technique, and when he hands over his continuity it should, amongst other things, cover the approximate length of film required. Why, then, should it be necessary for a director to use up 30,000 to 40,000 feet of film in making a six-reeler? The stories of super-directors who use up 300,000 feet of negative in accomplishing a similar purpose are good enough for the Americans and the Horse-Marines.

It is poor business reasoning to expect capitalists to finance production enterprises while unsatisfactory films are being turned out, and surely the root trouble must lie either with the scenarist or the director. If the scenarist is at fault need we look far for the reason? No complaints are heard that the director is anything but well paid, whereas it appears to be notorious that the kinedramatist is a nonentity who is neither adequately recognised nor well paid.

The future prosperity of the industry rests with the directors and scenarists, and probably more with the latter than the former.

The screen requires men who combine technical ability with creative power; who can grasp an idea in its fullest significance and then give full play to their own personality as they transform it into a screen play which should have as its chief constituent that human atmosphere which makes the success of 99 stories out of a 100.

Mr. Morgan looks to the time when only stories that are worth £1,000 shall be produced. I look to the time when screen authors, like their other brethren of the pen, shall be paid on a royalty basis. I had it on reliable authority that a certain author received 25 per cent. on gross receipts for dramatic rights of a well known play. His revenue from this one play probably exceeded £100,000. Well—we have super-actors and super-directors who cover more than this annually. Why not super-authors?

In any case we have, all of us, got to "deliver the goods" unless the moving pictures are to return to the gutter appreciation of the penny gaff.

# APRIL FIRST!

And our front cover is adorned with the photograph of that inimitable practical joker, Malcolm Tod, who is a well-known figure in the film producing profession and an enthusiastic member of the Kinema Club.

It was just about a year ago that he first entered the business, and since then he has rapidly come to the fore as a juvenile lead, of no mean ability. During his professional career he has played with Masters, Progress, F.P.-Lasky, Davidson, and Stoll. He has just completed work with Davidson, for whom he played the Bachelor in "A Bachelor's Baby." This picture is to be trade shown in June. He is now busy with Stoll, playing opposite Ive Close, in "Expiation," which Sinclair Hill is directing.

Tod has to his credit a distinguished war record. He entered the Royal Military College, Sandhurst, in 1915, and was then gazetted to the Black Watch. He served in the first battalion on the Somme in 1916. In 1917 he was seconded at his own request to the Royal Flying Corps, and saw six months' service in No. 20 (Fighting) Squadron.

During this time he experienced many thrilling adventures, which include over thirty aerial fights, of which eight were decisive. He also carried out the first successful night-bombing raid made by his squadron on a German aerodrome. He was twice shot down by German anti-aircraft guns, but on each occasion was lucky enough to land in the British lines.

After such adventures as these, he was sent home and became technical instructor on the Bombing Staff at Reading and Uxbridge, receiving his Captaincy in 1918. In 1919 he rejoined his regiment and proceeded with the 2nd Battalion to the Army of Occupation on the Rhine. Finding peace-time soldiering too monotonous, he resigned his commission a year ago, and we now find him well on the way to screen stardom.

He is an all-round athlete and there are few sports he has not taken up. His measurements are practically identical with Carpentier's. His hobbies are sailing, motoring, dancing and practical joking, which no doubt accounts for his having waited till the first of April before making his debut on our front cover.

# PASSED

During the past month the undermentioned British films have been submitted to, and passed by, the British Board of Film Censors for exhibition in the British Isles:—

"The Glorious Adventure" (Blackton), "U."

"The Lamp in the Desert" (Stoll), "A."

"The Passionate Friends" (Stoll), "A."

"The Recoil" (Hardy), "A."

"Simple Simon" (Hepworth), "U."

"Sinister Street" (Ideal), "A."

NOTE: Those marked "U" are for universal exhibition; "A" are recommended for adults only.

# High Lights

## Intimate Studio Gossip

Am awfully glad to welcome back to British studios that clever and beautiful British artiste, Ivy Close. It is now several months since Miss Close went on the Continent, and she has been doing excellent work in French studios and played lead in "Rose of the Road," which Abel Gance (of "J'Accuse" fame) directed. She is now at Stoll Studio playing a leading part for Sinclair Hill in "Expiation."

* * *

Whenever I go to a studio I am always lost in admiration of the exquisite patience of the artistes who stand about for possibly two hours waiting for the director to arrange the sets, etc. David Grey has turned the waits to profit. In between shots he thought out a little commercial gadget which is selling like ice-cream in Hades to picture fans. This is a natty little file-book, each loose-leaf page being devoted to a film, and the fan thus has a method of recording the various films shown at the favourite kinema. Spaces are left for entries of the names of the director, author and cast. Altogether it is a capital idea, and Dick assures me that he has now ordered his fourth Rolls-Royce as a result.

* * *

At the Lyceum Club dinner (reported elsewhere) I had a chat with George K. Arthur and learned that he is about to head his own producing company. A syndicate of four well-known people in the film world has been formed under the name of George K. Arthur Productions. The personnel of this syndicate is George K. Arthur, Flora Le Breton, Edward R. Gordon and a gentleman very prominently connected with one of the largest American renting concerns. The three chief artistes are George K., Miss Le Breton and Doris Lloyd, with Edward R. Gordon as director of productions. The first picture is being started on this week—a five-reel comedy drama, mainly exteriors.

* * *

I sat between Florence Turner and Gertrude McCoy at the Lyceum dinner, and became hopelessly bewildered in the cross-fire of brilliant comments from two sweet scintillating ladies from the other side. Miss Turner is still chuckling over an incident which occurred at the Stoll Picture Theatre Club last week. Miss Turner had just concluded her lecture and invited the audience to ask her any question they desired. Fred Wright uncoiled himself from a corner seat and said: "Although I know the answer to my question I should be glad if Miss Turner would give me permission to ask it." On receiving permission the inimitable Fred said: "I want to ask Miss Turner if she will marry me!" (Collapse of Miss Turner, shrieks of laughter from the house and unperturbable Fred standing waiting for the devastating reply, which Miss Turner was too prostrate with laughter to give.) Heaven only knows what Fred will say or do next. But I would like to know what was the substance of the whispered conversation between Miss Turner and Fred immediately after this sensational proposal.

* * *

Bryan Powley, who, before he left on a Canadian tour with Marie Lohr, was a familiar figure in British films, is now back in London again and will play a leading part in "Mr. Studley Revokes," which opens to-morrow at the King's Hall, Covent Garden, by the Interlude Players. Powley hopes to be at work again in a new British film before long, but hopes that he will not repeat an experience he had whilst making a war film. He, with some other actors, were hiding (attired as Germans) under a pile of hay. As arranged the hay was fired by a shell, but owing to the fact that other members of the German Army were standing well and firmly on his legs, Powley was unable to get away in time—his face and hands were badly burned, and he was disfigured for several weeks.

* * *

The new Raleigh King film, entitled "Creation," is now progressing rapidly, and it is hoped that within the next few weeks it will be completed. Produced by Humberstone Wright, the cast includes Dorothy Fane, Frank Dane, Sir Simeon Stuart, Thelma Murray, Raleigh King and Beryl Norton. Full advantage is being taken of the wonderful scenery to be found near the studio, and the wedding scene is set at one of the oldest churches in the district. During the filming of some of the scenes, Dorothy Fane, who is playing the leading part of Zena, narrowly escaped a serious accident. In the middle of one of the most dramatic scenes one of the overhead lights became detatched from its position and fell with a crash at Miss Fane's side, fortunately missing her head. Studio hands immediately ran to the rescue before serious damage was done. Although Miss Fane suffered from shock, she bravely carried on.

* * *

Thelma Murray writes me a chatty letter all about life in Torquay, where she is playing the part of Angel Lovell in "Creation," the new Raleigh King production. This is her fourth lead, after having played numerous parts with Samuelson, Gaumont and British Actors. "This is more or less a vamp part," she writes, "and there is plenty of scope for good acting, which one ought to be able to do admirably under the directorship of Humberstone Wright, who is so capable, and above all so patient and kind." In conclusion she mentions that she will be down at Torquay for about a month, but hopes to find time to get up to town for the Kinema Club Carnival.

Megaphone

## TRADE SHOWS

GUY NEWALL'S George Clark production, which was made some time ago, is due for showing this week. This is entitled

"The Persistent Lovers,"

and was adapted from the novel by A. Hamilton Gibbs, and contains some beautiful scenery, for most of the exteriors were photographed on the Norfolk Broads.

Guy Newall and Ivy Duke play the leading parts.

A. Bromley Davenport, Julian Wright, Douglas Munro, Barbera Everest, Emily Nicholl and Winifred Sadler are the supporting cast.

Bert Ford was responsible for the photograph and the film is now being handled by Stoll.

Trade Show: Wednesday, April 5, at the Shaftesbury Pavilion, Shaftesbury Avenue, at 11 a.m.

Another British film to be Trade shown is Martin Thornton's Stoll production of

"The Little Brother of God,"

which was directed at the Cricklewood Studio.

Alec Fraser and Valia play the leading rôles, while Robert Vallis, Victor McLaglen, Harry Werth, Fred Raynham, and Bertie Wright are also in the cast.

Percy Strong is responsible for the photographic work.

Trade Show: Friday, April 7, at the London Pavilion, at 3 p.m.

# Where they are and what they are doing

Fred Raynham appears in "Expiation" as Cecil Braithwaite for Stoll.

David Grey has been engaged to play in a new Welsh Pearson film.

Lionelle Howard is playing in the new Stoll production, "Expiation."

Gibson Gowland arrived back in London on Thursday.

Fred Rains is playing in "Expiation," Sinclair Hill's new Stoll production.

Beryl Norton is appearing in the new Raleigh King production, "Creation."

Maitt and Myers booked Hilda Bayley to play in "Cocaine" for Master Films.

Mdlle. Truffy is appearing as Maud Langton in the Stoll version of "Expiation."

Sam Marsh is portraying Jim, the Jockey, in "The Chance of a Lifetime" for Stoll.

Thelma Murray is playing a leading part in the new Raleigh King production, "Creation."

Mary Rorke is playing the part of Ma Woodburn in "Boy Woodburn" for George Clarke

Bertram Burleigh has been booked to go to Nice in Maurice Elvey's new production for Stoll.

Walter Forde is working on a new comedy, the working title of which is "Walter's Flying Frolics."

Madge Royce appears in a leading rôle in the new Coleby (Stoll) production, "The Chance of a Lifetime."

Nancy Simpson has arrived in England to commence film work here. She is a well-known Australian film artiste.

A. E. Coleby is appearing as the star of his new picture, "The Chance of a Lifetime, which he is making for Stoll.

Rice Cassidy is appearing in the new Walter Forde comedy, "Walter's Flying Frolics" (Roma booking.)

Fred Wright is deserting the screen for a short time to appear in his own revue, "Tit-Bits," which opens on April 10. He is open for film offers

Bryan Powley hopes to reappear on the films. He has been away from London on a Canadian tour with Marie Lohr in a number of her successes.

Malcolm Tod is playing Lord George Dereham in "Expiation" for Stoll. He has just completed work in "A Bachelor's Baby" for Davidson.

George Dewhurst, who for the past two years has been closely associated with the Hepworth Film Company, has now severed his connection with that firm, and is starting scenario writing independently.

Ivy Close is playing lead in "Expiation" for the Stoll Film Company.

Frances Peyton is playing in "Creation," the new Raleigh King production.

Pauline Peters is playing the heavy in the new Walter Forde comedy, "Walter's Flying Frolics." (Roma booking.)

Suroi Francis has completed work in "The Bohemian Girl" for Alliance, and is now playing in "The Card" for Ideal.

P. M. Marshall is playing juvenile lead in the new Walter Forde comedy, "Walter's Flying Frolics." (Roma booking.)

Mdlle. Valia is playing lead in the new Maurice Elvey production for Stoll. She leaves for Nice on Sunday, where the exteriors will be filmed

H. Nicholls Bates is appearing in A. E. Coleby's new production, "The Chance of a Lifetime," which is being made for Stoll.

Walter West has practically finished "When Greek Meets Greek," and will commence on "Kissing Cup The Second" almost immediately. These will be followed by "The White Hope," "The Pruning Knife," and "The Hornet's Nest."

## WHO CAN TELL?

Some of Freda Kaye's queries of last week are answered by Kathleen Vaughan thusly:—

What was Harry Worth?
Enough to make Vivian Rich.

Why is Robert English?
Because Fate made Harold French.

What did Bert Wynne?
Whatever Lulu Bett him.

Whom did Irene Rooke?
The man whom Zena Dare not.

What did Fred Wright?
He won't let Olive Tell.

Why did Margaret Hope?
Because she thought Sydney Wood.

To whom does Arthur Cleave?
He cleaves to Ivy Close.

Why did Gordon Begg?
Because Sir Oswald Stoll not.

What would happen if Guy Newall?
It would make Judd Green with envy.

Why is Knighton Small?
Because he's not Malvina Longfellow.

Why is Bertram Burleigh?
Through laying Edmund Low.

Who taught Lady Diana Manners?
She copied Agnes' Ayres (and graces).

Sinclair Hill commenced work a few days ago on "Expiation" for Stoll.

Frank Crane is directing "The Pauper Millionaire" for Ideal.

Norman Page is at present with Ideal playing in "The Card."

Lewis Gilbert is playing in Maurice Elvey's new Stoll production.

Arthur Rooke is making preparations for his next production for Davidson.

Sydney Paxton plays one of the leads in the new Ideal production, "The Card."

Bert Wynne will commence work almost immediately on his new production for Seal.

Hilda Cowley is at the Elstree studio, appearing in the latest Ideal film, "The Card."

Maud Yates has completed work in the new Davidson production, "A Bachelor's Baby."

W. Seager is in the new Walter Forde comedy, "Walter's Flying Frolics." (Roma booking.)

Mabel Terry Lewis has been engaged by Jay's Agency to play in "The Pauper Millionaire."

Alec Flood is playing a part in "Walter's Flying Frolics" (booked through Max Roma Agency).

Harvey Braban is playing a leading part in the new Stoll production, which Maurice Elvey is directing.

Fatty Phillips is one of the artistes playing in "Walter's Flying Frolics." (Booked by Max Roma)

Olga Conway is playing a leading part in "The Runaway Girl." She will shortly return to film work

Rex Brodie is playing in the new Walter Forde comedy, "Walter's Flying Frolics." (Roma booking.)

C. M. Hallard has been engaged by Jay's Agency to play lead in the new Ideal film, "A Pauper Millionaire."

George Ormond is appearing in the latest Walter Forde comedy, "Walter's Flying Frolics." (Roma booking.)

Miles Mander is back in England from Spain, where he has been playing lead in "Broken Sand" for Solar Films.

George Bishop appears in "Walter's Flying Frolics," the latest addition to the Walter Forde comedies. (Roma booking.)

Gladys Jennings is playing second lead in the new Stoll Maurice Elvey production, the exteriors of which will be made in Nice.

Eric Albury is in Stockport for three weeks, having been engaged by the Stockport Garrick Society to produce its G. Bernard Shaw's play, "Heartbreak House."

# SCENARIO WRITING

## A Poem written by Kenneth Easton.

A MAN called Clement Arthur wrote a super photo-play.
He called it " Night's o' London " or " Why does the Woman Pay " ?
There were scenes staged in Morocco and as far as Zanzibar,
And he filled it full of villains and a " milk and water " star.

He took it to a company who advertised for plots ;
And though it wasn't typewritten but full of inky blots .
The proud director read it and he said without a grin,
" There isn't any plot, but—it's just the very thing."

And then he told the author that the stunts were very tame,
But thought that he'd accept it as he rather liked the name ;
And he told the joyful author to call around at dawn,
For he'd no cash upon him and—his account was overdrawn.

The Director was the kind of man who couldn't play the game,*
So he changed the blinking title ; also the author's name,
(He thought his own name would look nice upon the title sheet),
And he pushed in half-a-dozen scenes to make a thousand feet.

But when poor Clement donned his hat and called around next day,
He gnashed his teeth to find the man had packed and gone away ;
And as he paced the pavement, grinding his teeth in grief,
He vowed he would have vengeance on that low down picture thief.

When Clement saw his story he swore he'd ne'er be seen.
Writing super picture plays for other folks to screen ;
And when he saw the fillum—well, it nearly broke his heart,
And he vowed that the darned Kinema would never be an art.

And now, dear reader, if you aspire to be a film playwright,
You all know, now, its trials and the men you'll have to fight ;
But if you've got some brains and know just what to do,
Well I think I'm right in saying that there may be room for you.

**Practically the only one of its kind in existence in this country.*

# BRITISH FILMS ABROAD

*by* CHRISTABEL LOWNDES-YATES and MURIEL ALLEYNE

FROM all parts of the Empire comes the cry that they want British films. This gives the British scenarists their great chance.

Firstly, British pictures might be said to be characterised by simplicity and homeliness. This type of film is exemplified by the films of such firms as Hepworth and George Clark, and the work of J. Stuart Blackton and A. E. Coleby.

Beautiful English scenery is a great feature of most of these pictures, and in each case the story appears stripped of almost all artificiality. Added to this and perhaps accentuating it, is the natural simplicity of the English settings. The elaborate and over-ornamented studio scenes of American productions give place to the homely type of English rooms, and it is just this homeliness that is the great unrealised asset of English pictures.

We say "unrealised" advisedly. One often hears unthinking people, who are out of touch with the great public that they are catering for, speak as if the American picture was a uniform style to be attained at any cost. It is not. It is when England dares to be herself that she forges ahead in trade, and in all her most successful enterprises it is the other nations who try to copy her.

No one who knows the nauseating tendency of too many pictures turned out all on one pattern, could fail to realise this. The picture-loving public does not patronise the kinemas merely to see the same old pictures, the same old ideas, and the same old situations, worked to death, while only the name of the film is changed. The pictures that have made money, and the pictures that have made fame, have not been crude copies, they have been original works of art. They have followed no set plan, but they have been truly national, not aping the work of any other nation, but portraying life as it is seen through the medium of its own national ideals.

All over the Empire men and women—homesick for a sight of English things—are asking us to send them English films. English stories with English settings, modern stories that shall show these far-away exiles how we are living at home, and how things are going with us. Stories that will be real stories, tales of everyday life in this modern upside-down world that only seems ordinary to us because we have forgotten pre-war days.

That is the chance for the British scenarist, and that, too, is the chance for the producing firm which wants to make big money. A simple strong story, an original story, is what the ordinary public wants. The greatest films of the future will not be books, they will be original plays, but they will be plays that will have the essentially English tradition. They will have clean morals, beautiful settings, and a happy issue. Such films will, by their very national feeling, go all over the world wherever the British flag flies. Canada, India, Australia, Egypt, South Africa, New Zealand, and all the other scattered places of the Empire will welcome them. That is the field where the scenarist will find fame, and the director fortune.

# PREPARING THE SCRIPT

In the chapters on "The Scenario" in his book, "Kinematograph Studio Technique,"* L. C. MacBean gives some advice which should be of immense value to those interested in the art of scenario writing. He says :—

The time when it was deemed sufficient to supply a theme or outline a plot is now long past. Whilst the essence of a story or adaptation in short synopsis form is undoubtedly useful and even imperative as a preface to the scenario—inasmuch as it assists the busy man to whom it is submitted quickly to grasp the situation and pick out the "telling" features—the real issue lies in the well-constructed and visualised series of scenes and actions which go to make the finished scenario.

It is usual then to preface the scenario with a short, pithy synopsis, setting down in few words the main points of the story. The scenario proper should consist of a description of all the separate scene-actions, full but concise; each numbered consecutively; preferably using quarto paper, neatly typed and allowing one sheet to each scene. The pages should be headed with the number of the scene and a description of the background, and may possibly bear a list of characters taking part in the scheme, the season and time of day, and the colour which the resultant film should be tinted or toned. Due regard must be paid to the length of each scene—some experienced writers lay down the approximate footage (or length) in order to estimate the total length of the film. As the longest roll of negative film measures about 400 ft. and as (roughly) 1 ft. passes through the camara in a second, the scene should not exceed 4 or 5 min. in duration. It is unusual, however, to allow so long a time for one scene, unless it be punctuated, or the continuity broken, by the insertion of some wording, a change of view, or a flash of some other scene.

Prior to the actual work of production, lists of scenes, sets, costumes or changes of dress, and special furniture or necessary properties should be prepared. These lists should be combined or arranged in some form that will give the producer and staff clear and concise information for dealing with the various operations both preparatory to and during the actual production. This analysis is simply a dissection of the plot and a summary of the necessary details, designed to facilitate the preparatory and actual work of producing and photographing the scenes eliminating the possibility of any omission and reducing to a minimum the necessity for referring to the scenario.

Perhaps the best method of arranging the analysis is to allow a separate sheet for each interior scene or exterior location, numbered from 1 upwards and from 51 upwards respectively.

The sheets, which are preferably on printed forms, contain—

*A list of characters* required in the particular set or location ;

*The scene numbers* as per the scenario ;

*The dress* to be worn by artistes in each scene ;

A list of *special furniture ;*

A list of *special properties ;*

Other particulars and technical details.

* "Kinematograph Studio Technique," by L. C. MacBean, from this office, 2/9 post free.

# SCRIBES OF THE SCREEN

AS yet there is not a great army of scenarists, and what scenarists there are do not seek the publicity they deserve. Below will be found some particulars of a few.

### HELEN BLIZZARD

Born in Manchester, played 1916, under stage-name, small parts in various films. Assistant director to M. Leigh, of Gaumont's; assistant editor to Langford Reed, of Barker's; assistant editor to The London Film for a year, then Master's under contract as scenario and synopsis writer. Now preparing own "originals." C.o. 378, Grove Green Road, Leytonstone.

She has adapted the following books for the screen:—"The Key of the World." "Sister Anne," "The Broken Thread," "Perpetua," "The Lord of Latimer Street."

### KATE GURNEY

It was so far back as in 1915 that Miss Gurney commenced her screen work. Since that time she has written scenarios for Nordisk, Essanay, and Hepworth. She wrote the script of "Solomon's Twins" (Everyman), "The Manxman" (London), "The Gay Lord Quex" (Ideal), "Comradeship," "The Swindler," "Mr. Wu," and "At the Villa Rose," for Stoll. She also art-directed "Sword of Fate" for Screenplays. Address: 8, Moor Street, Charing Cross Road, London, W.C.

### ELIOT STANNARD

First scenario, "The Bells of Rheims," produced 1914. Remained for over two years on the staff of the B. and C. Film Co. as actor, director and scenarist. Became a freelance scenarist in 1916, and has since adapted for the screen works by John Galsworthy, J. M. Barrie, John Strange Winter, Hall Caine, Robert Hichens, the Baroness Orczy, Stanley Houghton, William Le Quex, I. Zangwill, F. H. Maltby, Walter Howard, Roy Horniman, Harold Terry, etc. Also a number of original screen plays, and film versions of classics by Dickens, Fielding, Buchanan, Lytton, and Emily Brontë. Latest releases "The Bachelors' Club" and "The Old Country." Author of a number of technical articles on Kinematography, and a member of the kinema sub-committee of The Incorporated Society of Authors.

### HARRY HUGHES

First joined Pathé in 1907. He was General Manager of the Kinematograph Trading Company in 1912; Managing Director of Lloyd's Film Agency in 1914; conducted the publicity campaign in connection with "The Birth of a Nation" at the Scala; organised the Publicity Sales Department of Triangle Plays. After demobilisation in 1919, he turned his attention solely to film editing, and it was this work that led him to study the technique of the screen play. The first British Art Film—"The Shadow of Evil"—was an adaptation from his pen; he is also responsible for the adaptation of "The Second Mrs. Tanqueray," for which Pina Menichelli recently visited London to complete certain scenes.

### WILLIAM J. ELLIOTT

So far back as eleven years ago Mr. Elliott introduced himself to the film world when he played for the old London Films. This was followed by appearances for Hepworth, Clarendon, Cricks and Martin, during which time he thoroughly mastered all the technique of the studio. Then he became a scenarist, and also edited *Photo Playwright*. He is also the author of *How to Become a Film Actor*. Since the war he has devoted himself entirely to writing scenarios, his most recent subjects including "Bleak House," "Colonel Newcome," "The Ever Open Door," "Beyond Dreams of Avarice," "The Channings," "Innocent," "A Gentleman of France," etc. Address:—Ashley Warren, Oatlands Chase, Walton-on-Thames.

### ALICIA RAMSEY

Alicia Ramsey, who has written the version of "Rob Roy" on which Gaumont is at work, has only recently returned home from New York, where she made a name for herself by her original stories written for the screen.

Before going to America, however, Miss Ramsey had attained a reputation as a dramatist, novelist, and short story writer. Several of her plays were produced at West End theatres, while, perhaps, her greatest play, "Byron," which may shortly be seen, was secured by the late Lewis Waller, whose untimely death prevented his appearance in the name part.

### ARTHUR SHIRLEY

Mr. Shirley is a dramatist and scenarist of established repute. The following film stories are to his credit:—"Sixty Years a Queen" (Samuelson), "My Old Dutch" (Ideal), "Going the Pace" (Maurice Tourneur), "Saved from the Sea" (Gaumont), "Woman and Wine" (World), and many others. His address is c.o. the Lyceum Theatre.

"My Old Dutch" was first issued in 1916, and after more than one reissue was still being shown in 1921. Several new scenarios now completed.

### CYRIL E. MURRELL

Mr. Murrell, who has been connected with the producing side of the trade since early in 1919, is one of our youngest scenarists, and in this comparatively short length of time quite an appreciable number of his original stories have been produced. He is also engaged by Aerofilms, and is often in the air with a camera for them. Mr. Murrell is preparing scenarios, and has turned his attention to all humorous subjects for the film. He is now busy writing original scenarios for drawing-room comedies, light farcical plays of a "stage" nature, and seaside stories of bathing girls. Several very special 'scripts for a series of two-reel super-comedies are in the hands of one director. Mr. Murrell's address is 1, Pine Road, Cricklewood, N.W.2.

### S. H. HERKOMER

Is the eldest son of the late Sir Hubert Herkomer, born at Bushey in 1874, educated at Harrow, and has had a varied career, which has provided experience peculiarly useful to the scenarist. As a boy he acted important parts in the operas and plays produced by his father in his private theatre at Bushey.

But the death of Sir Hubert and the outbreak of war brought to a conclusion the career of the Herkomer Film Co., not until some important films had been produced, the last of which was "A Highwayman's Honour." He produced "All the Sad World Needs" for British Actors, and later worked in collaboration with Kenelm Foss for Lucky Cat Films. Recently he has specialised as scenarist and film editor, holding the position of scenario editor to British Actors. While with this firm he was responsible for most of the scenarios, and also in several cases assembled and edited the films produced, including "Burnt In," and "The Shuttle of Life."

### IRENE MILLER

Miss Miller is a scenario-writer who frankly declares that she is "sick of it all." Originally a journalist, she entered the film world "full of enthusiasm," but is now joyfully drifting back into other kinds of writing. Her short stories are appearing in various ladies' journals; a number of articles on Classical Greece in the *Birmingham Weekly Post*; whilst Eva Brooke is producing a couple of strong one-act plays from her pen at a forthcoming matinée in aid of St. Dunstan's.

"The past film year has been one of disappointments to me," writes Miss Miller frankly. "I have not sold a single original play, though several times I have been on the verge of so doing. One play has had this experience *three* times in the year; *what's* the use of my bothering any more over here?"

Irene Miller was carefully and kindly taught the art of scenario-writing by Captain Will Barker, and was with his company for three years. She has had original plays produced by Captain Barker himself, by Percy Marsh, Bertram Phillips, and Fred Durrant, and has done a considerable number of adaptations for G. B. Samuelson, S. Morgan, and other directors.

### KINCHEN WOOD

Mr. Wood writes:—"My first literary effort was a pantomime which ran for a season at Brighton, when I was sixteen and still at College.

"Joined the Naval Air Service in 1914, became Commanding Officer of an Air Station in the Eastern Mediterranean, and am the only surviving holder of all three certificates granted by the Royal Aero Club—Aeroplane, Balloon, and Airship Pilot's.

"After the war published a poetical work, 'The Riddle of Life'; went out to the Hawaiian Islands on a sugar plantation, returned to California, and joined the seenario staff of the Fox Film Co.

"Visited the South Sea Islands, New Zealand, Australia, India, Egypt, Italy and France in order to obtain a knowledge of life and customs in different countries. On returning to England I joined the Stoll Film Co. as a staff scenarist, and have seenarised some of the Sherlock Holmes series and stories by Phillips Oppenheim, A. E. W. Mason, and Ethel M. Dell."

### CHRYSTABEL LOWNDES YATES.

Miss Yates writes on the films for various papers, and collaborates with Muriel Alleyne in the writing of seenarios. Recent successes include seven films either actually sold or already commissioned. She was Hon. Dramatic Secretary to the Lyceum Club till recently, and read books and plays for a firm with a view to their adaptation for the screen. In addition she has written seven stage plays (all produced) and edited the kinema and stage sections of the Literary Year Book. She has contributed short stories and articles to many of the leading newspapers and magazines in England and America.

### MURIEL ALLEYNE

This lady is well known as a free-lance scenarist, and the author of nearly thirty successful screen plays. She has just sold an important six-reel screen play to Riviera Films, Ltd., who has commissioned her to write five others. All these plays are written in collaboration with Miss Lowndes-Yates. They have also sold another six-reel play recently to a well-known director, but as the last is in the nature of a super-film, and the cost involved will be very heavy, the production has been postponed for the present.

### GEORGE DEWHURST.

George Dewhurst, who for the past two years has been closely associated with Hepworth, has now severed his connection with that firm, and intends, in future, to devote his activities solely to the writing of scenarios and the acting side of the film business.

Dewhurst has been associated with the film business a number of years, and during that time has studied the producing end of the business from every angle. He was responsible for the production of "A Great Coup," for Broadwest, "The Shadow Between," and "The Home Maker."

His scenario work has met with success in the following adaptations: "Her Benny," "The Home Maker," "The Shadow Between," "A Lunatic at Large," "Tansy," "A Sister to Assist 'er," and "Mist in the Valley," whilst examples of his original film stories are "Dollars in Surrey" and "The Narrow Valley," both produced by the Hepworth Company, and "Pipes of Pan."

Dewhurst has appeared in no fewer than seventeen films, the most important of which are, "A Message from Mars," "The Toilers," "Under Suspicion," "A Daughter of Eve," "Snow in the Desert," "The Gentleman Rider," "Helen of Four Gates," "Tansy," "The Narrow Valley," and more recently "The Tinted Venus," and "Wild Heather."

# A MIXED MENU

IT speaks well for the esteem in which the profession is held when an institution of the high literary and social attainments of the Lyceum Club annually hold a Film Dinner, to which distinguished members of the profession are invited. Among the gathering on Monday evening were Sir Gilbert Parker, Sir Percy Sykes (Solar Films), Jeffrey Bernerd, George Ridgwell, Donald Crisp, Duncan McRae, Sydney Morgan, Denison Clift, Florence Turner, Gertrude McCoy, Stewart Rome, Marjorie Hume, Joan Morgan, Flora Le Breton, Henry Victor, Malvina Longfellow, Eille Norwood, Fred Groves, Lallie Forsyth, and George K. Arthur.

It was a very delightful evening, and the speeches were not the least enjoyable part of the proceedings. Kitty Willoughby made a charming president.

During the speechifying it was interesting to note that the two most brilliant epigrams came from the representatives of the Stoll organisation. George Ridgwell, in discussing the temperamental folks of the studios said: "In some cases it is plus temper and minus mental." And, later, after several speakers had spoken in more or less glowing terms of Hollywood, Jeffrey Bernerd said: "It is is not so important to discuss Hollywood as to discuss Cricklewood."

Sir Gilbert Parker struggled manfully to whitewash the Hollywood folks, and succeeded admirably in keeping well away from his subject: "Authors on the Screen"; his most pointed reference to this was that "it is not imperative for a happy ending to be forced on to every film."

In four years time, Sir Gilbert asserted, the British film would be supreme, and already, he claimed, that the "British actor and actress is the best in the world today." He was so convinced of the national importance of the screen that if he were in charge of the Government he would subsidise the film industry.

No one could help but admire George Ridgwell in delivering a speech that, because of its truth, had to be unpalatable and unpopular. He made no secret of his disagreement with Sir Gilbert's views, and said that, having directed both American and British artistes, he had been forced to the conclusion that the Americans were well ahead of the British in screencraft.

This he attributed to the psychological fact that, whereas the domestic system of American life encouraged the girls to express and exhibit their varying emotions, British girls are taught to repress and suppress real emotion. In this way the capacity for surprise, pleasure, love and other primary emotions was reduced almost to vanishing point.

American girls, like the Latins, were exceedingly temperamental, by which he meant volatile and ready to give way to their feelings readily. But there was an absence of temperament among the British, who were solid and stolid—"excellent for Empire building, but not advantageous to screen acting," he added

"I have directed both American and British screen artistes, and have always found the former the easier," he said, and proceeded to give as an illustration an artiste he had in America, Alice Mann, whom he put on the floor at a moment's notice to play a very emotional part, which he did not rehearse her through. "And without any trouble she genuinely wept through this part, to the

(*Continued at foot of page*).

# THE SCENARIO MARKET

In order to assist directors in their efforts to get the right kind of scenario, and scenarists to supply the demand, we have obtained the following particulars of the requirements of the different British producing units.

### AEROFILMS

Does not think it advisable to give particulars as producing has been dropped, and it is a waste of time to send scenarios.

### ARTISTIC

Scenarios are written by the staff but consideration would always be given to outside work if it is original. Comedy stuff is required for five-reel features. These should be submitted in either synopsis or scenario form and if unsuitable they would be returned. NOTE: Program is complete for the present.

### GAUMONT

Gaumont Co. is prepared to accept scenarios from all sources. It especially welcomes stories written primarily for the screen, although adaptations of novels and plays are also considered, provided, of course, the permission of the original authors has already been obtained for making them. In character, stories should be modern in thought, romantic in spirit, with a strong, vital, young, love interest, and should possess that quality which is generally described as "punch." They should be capable of making five or not more than six reels. Stories laid in foreign lands, in imaginary kingdoms, and with ideas which are out of keeping with modern social conditions, are outside the scope of the Company's program, which, for the present, is concentrated on life in the British Isles. Scenarios should be written in story form, with a feeling for "picture values," and with a sense of their logical continuity, but not necessarily in working continuity form. They are not required for any particular star. Manuscripts should be addressed to the Scenario Dept., The Gaumont Co., Ltd., 5-6, Sherwood Street, Piccadilly, W.1.

### GRANGER-BINGER

Ready to accept anything good from outside, either originals or adaptations—but these must present real human interest and an international appeal. Scenarios need not be written for any particular player, but must be submitted as a full synopsis, with cast, etc. All scripts should be addressed to the Scenario Editor, 191, Wardour Street, W.1, and MSS. will be returned if unsuitable.

### HARDY

Does not accept scenarios from outside; these are especially written by Rafael Sabatini. But Sam Hardy is prepared to consider original stories and synopses which must be addressed to him at 13, Gerrard Street, W.1. (These will be returned if unsuitable, and a stamped addressed envelope must be enclosed for this purpose). Hardy does not specialise in any character of film story and the length of films is five or six reels.

### MASTERS

In addition to the staff Masters accepts outside work and at the moment is considering original stories, although adaptations are also considered. No type of story is specialised in and at present one, two and five-reel scripts are required. These need not be written for any particular star. H. B. Parkinson states that prior to scenarios being submitted it is an advantage to see a brief synopsis of the story. MSS. should be addressed to the General Manager of the company, and these are immediately returned if unsuitable.

### REGULUS

Hitherto scenarios have been written by James Dickson, of the staff, but scenarios from outside will be considered. Regulus is interested in original stories and adaptations. With the latter there is a preference for burlesques of classic costume plays, such as those by Shakespeare. At present two-reel comedies are being concentrated on, but these must be free from knock-about and bathroom scenes. Scenarios need not be written for any particular star, and preference is given to those written out scene by scene with synopsis and scene plot. Manuscripts should be addressed to the Scenario Editor, Regulus Films, 48, Carnaby Street, Regent Street, and provided a stamped addressed envelope is enclosed, MSS. will be returned if unsuitable.

### SCREEN PLAYS

Scenarios from outside are accepted. These may be original stories or adaptations of novels or plays. What are required are character, drama, light comedy, and any subject of particular interest (five reelers) and need not be written for any particular player. Stories can be submitted either as synopsis or scenarios and should be addressed to the General Manager, at 26, Litchfield Street. Rejected MSS. are returned. Postage should be enclosed.

### ZODIAC

Outside scenarios accepted and must be original stories, principally composed of "gags" for two-reel comedies—medium slapstick. All films must be written for Walter Ford as the medium, but it is really of very little use submitting scenarios until his style has been seen. They can be complete, just brief synopsis, or a collection of "gags" to fit together. Rejected scenarios will be returned if a stamped envelope is enclosed.

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(*Continued from column 1*).

admiration of all and the success of the picture."

This incident Jeffrey Bernerd used when, later, he crossed swords with Ridgwell, and facetiously remarked: "I have often had a British artiste in my office and said to her: 'I'm going to pay you so much for that part,' whereupon she also genuinely wept."

He then attempted to turn the tables on Ridgwell by asserting that "it is not artistes that we lack but directors—there is not a first-rate director in the country, and I ought to know, because I have to pay directors their salaries."

Bernerd argued that super prodution, involving very heavy expenditure, was harming the financial standing of the film trade, and said that when firms cease spending these huge sums then the good British program feature will get its chance and will capture the markets of the world.

He told his audience that he had just returned from the Continent, where he found neither France nor Italy to be serious competitors, but that in Germany he had seen film masterpieces. "America is the best film-producing country in the world, but Germany ranks second easily."

After stating that he had been a good friend to British authors, the managing director of Stoll's finished by stating that it was now time for the leading authors and others to turn their serious attention to writing stories direct for screening.

Among the other speakers were Donald Crisp, Sir Percy Sykes, and Stewart Rome

# SUPER PHILOSOPHY

*by* HUGH E. WRIGHT

## III.—An Alien Question

"WHAT do you think of the Russian Ballet?" I asked the Super one evening.

He emerged from his tankard like Venus from the sea—born of the foam.

"I don't know!" he replied concisely, wiping the traces of birth from his lips with the back of his hand "Leastways, I try not to. . . . Troupe of Bounding Bolshevists!" he added, vindictively. Then, with that wonderful gift of his for taking the mental chasms of conversation in his stride, as it were—"I as good as won a silver belt for clogwalloping myself once!"

"How do you mean 'as good as won it?" I queried.

"Well a chap I ooster 'ave drinks with won it and sold me the ticket for ninepence," he replied. "I never got it, though. The pop-shop was next door to the pub. I 'ad several tries to get it out, but some'ow I never got past the pub. . . . I've noticed that about pawnshops often," he added meditatively. "They work in with the landlord, I expect.

"But the Russian Ballet is something new in Art," I protested.

"Art is a cart-wheel with a lot of different methods for spokes," he said. "Turn it round a bit and you come to a different spoke: turn it round a bit further and you comes to the one you started with—no good calling it a new one 'cos somebody's painted it red instead of blue while you wasn't looking. It's the same old spoke—got to be if you're going to keep the rim in its place. and the public is the patient old carthorse what pulls the 'ole concern," he added, warming to his simile.

"And the management?" I enquired encouragingly.

"Sits in the cart and cracks a whip. Unless it's a Jew Syndicate—then they blows a horn and tries to pretend it's a Ford. New Art! . . . It's forty-five years since me and Bill 'Iggins did statue dances at the Plumstead Radical Club. Ten bob a night and our beer we got first time: then they said they'd give us a rise—twelve bob and no beer. A rise! And Bill with a mouth like the Goodwins when the tide's out! A rise! I ask yer! I've 'ated Radicals ever since. But about this Russian business. What is it but statue dancing in a new dress—or no dress at all from what I've 'eard. If they was English nobody would'nt look at them: call them Spitoffski, nobody can get near them for the crowds. . . . Don't tell me! Aliens is what they are. Aliens! Pah! If it hadn't 'ave been for aliens we would'n have 'ad no war. And they talks in Parliament about an Alien Dumping Bill—as if there wasn't enough of 'em dumped 'ere already. I know 'em! I've worked with 'em. You mark my word, if there's a bit of trouble floating round, get to the bottom of it and you'll find an alien."

I felt it was not for me to argue against convictions such as these. I merely caught the barmaid's eye. He had got to the bottom of his "'bit of trouble." She refilled it.

"I could tell yer a tale of aliens," he went on, after a well-spent pause. "I was in pantomime with three of 'em once. 'Art Why, there was a greasy Pole playing the Roast Beef of Old England and a bloomin' Hun was the Plum Pudding. Poked out the currants and used the places where they was for spy-holes, it's my belief—or how did them Zeppelins get so close to the Lyceum that time?

"But the man I was going to tell you about was an Italian. 'Armless enough, but an alien—so not altogether responsible. Well, to show yer—in the summer, with ice a luxury, he sells 'Okey-Pokey: in the winter, when he's only got to chip a bit off the Serpentine, he plays 'Big-'eads' for half-a-crown a night. No business instinck—just an alien

"As far as I was concerned, I used to treat him with the contemp' he deserved. Just an occasional clip on the side of the 'ead to keep him in his place, but no favouritism one way or the other. But big Bert 'Obbs—a 'efty six-footer—made a dead-set on 'Okey,' as we used to call him.

"If there was one thing 'Okey 'ated, it was beetles. No reason for it—just like some men 'ave a horror of water—and knowing of this, one night, just before the Demon Scene, Bert fills up his demon 'ead with about thirty of them. He 'elps 'Okey on with the 'ead just before the scene starts, fixes it good and tight, and pushes him on to the stage. Of course, 'Okey couldn't do nothing, and by the time he come off—what with the beetles crawling in 'is 'air, which was thick. 'iding in his ears, and creeping down the back of 'is 'neck—'e was pretty well off 'is head. 'E never said nothing but 'e gives Bert a look which spelt Murder with a capital M.

"'Bert! I says that evening—little knowing how prophetic my words was to prove—'Bert, you'd better go cautious with 'Okey, or you'll be having a sterlotti in yer back one of these dark nights."

"What, 'im! says Bert scornful! Why, he'd have to bring a step-ladder to reach a vital part, and before he was 'alfway up 'e'd 'ave one in the jaw that'd make him forget what 'e'd come up for.

"There was one scene in the show called 'The Zoo.' We was all dressed as animals inside of a big cage, while the comedians tried to be funny about us. Bert and 'Okey played a giraffe—Bert being in front on account of 'is superior 'eight.

"Well, the next night, as usual, Bert got on to 'Okey something cruel. He'd got a sarcastic tongue; Bert 'ad kep' on asking 'im 'ow he got away from 'is organ: said if he really was the missing link, why didn't 'e stay missing: sprinkled Keating's about meaningful when 'Okey was looking. Clever, sardonic stuff like that. Everybody roared except 'Okey—he just watched and waited.

"Then the Zoo scene came along. 'Okey must 'ave managed some'ow to conceal a penknife about his person. In the middle of the scene he gets it open—and jabs! Mind you, as 'ind legs of the giraffe 'is style was a bit cramped, 'e couldn't reach out much—luckily for Bert. But whatever 'e could reach, 'e jabbed—'ard and often. Bert! Bert let out a yell, got the neck of the giraffe through the bars of the cage, and tried to turn round and 'it 'Okey at the same time. For a moment there was pandemonium. Then the cage went over and the curtain come down. It took four of us to separate the giraffe. 'Okey went to the 'ospital with a broken rib, and Bert didn't sit down for three weeks.

"Well, that's an alien! If one of 'em will do that for an old-fashioned British institution like a Christmas pantomime, what's going to 'appen if they starts dumping 'em 'ere 'olesale?"

# CLUB CLATTER

ALL thoughts and energies are now directed to the Carnival at the Cecil, on Wednesday, April 26. I learn from the organiser, Billie Bristow, that tickets are now in circulation, and as the supply has been limited in order to allow dancing to take place in comfort, it is a case of first applicants get the tickets. Members tickets have been reduced to below cost price (the Club Funds standing the loss) but each member can only have one. These are at 15s. For non-members the prices are 25s. for singles, £2 7s. 6d. for doubles. Prices in all cases include a four-course supper as well as a running buffet. Tickets have not yet reached the general public, but now that the arrangements are complete for offering them to the public it is probable that all the tickets will be sold within a few days. Which only serves to show that the early bird will be rewarded with a fat, juicy worm in the shape of a ticket!

* * *

To-night (Saturday) there will be the usual frolic; dancing from 8.30, members free, guests 2s. 6d. And to-morrow there is to be a billiard tournament at 8 p.m.

## CLUB CLOSE-UPS

*by* DAVID ROBERTSON

No I.—Arthur Walcott registers satisfaction,

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
TYPE: Romance.
STAGE: Cutting and Assembling.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: W. W. Jacobs Story.
DIRECTOR: H. Manning Haynes.
CAMERAMAN: Frank Grainger.
STAGE: Started.

**Bird Film Co.**
ADDRESS: 37-39 Oxford St., W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

**British Super Films.**
ADDRESS: Worton Hall, Isleworth.
FILM: Not announced.
DIRECTOR: Albert Ward.
STARS: Clive Brook, Lilian Hall Davies and Arthur Pusscy.
CAMERAMAN: S. Blythe.
TYPE: Sporting Drama.
STAGE: Third week.

**Captain Kettle Films.**
ADDRESS: 64, Curzon Street, W.1
FILM: "The Adventures of Captain Kettle."
DIRECTOR: Merrick Milton.
STAR: Captain Kettle.
TYPE: Drama.
STAGE: Completed.

**Davidson**
FILM: "A Bachelor's Baby."
STARS: Malcolm Tod, Constance Worth, Haidce Wright and Tom Reynolds.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Completed.

**Gaumont.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Scheduled.

---

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
STAR: Howard Gayc.
CAMERAN: Basil Emmott and A. St. Brown.
TYPE: Super production.
STAGE: Fourth week.

**George Clarke Productions.**
ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Dukc.
STAGE: Eighth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

**Hepworth.**
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

**Ideal.**
ADDRESS: Boreham Woods, Elstree
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Diana of the Crossways."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
STAR: Fay Compton.
CAMERAMAN: H. Wheddon.
STAGE: Fifth week.

---

FILM: "The Card."
DIRECTOR: A V. Bramble.
STAR: Laddie Cliff.
CAMERAMAN: Geoffrey Barkas.
STAGE: Fourth week.

**International Artists.**
ADDRESS: 57, Shaftesbury Avenue, W. 1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAR: Doris Eaton.
STAGE: Fifth week.

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### Addresses and 'Phone Nos. of all British Studios

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BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

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ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Cocaine."
DIRECTOR: Grahame Cutts.
STARS: Flora Le Breton, Hilda Bayley and Cyril Raymond
CAMERAMAN: Theodore Thumwood
TYPE: Five-reel drama.
STAGE: Second week.

**Quality Films.**
ADDRESS: Cranmer Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

**Raleigh King Productions.**
ADDRESS: Watcombe Hall, Torquay.
FILM: "Creation."
DIRECTOR: Humberstone Wright.
STARS: Sir Simeon Stuart, Dorothy Fane and Frank Dane.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Sixth week.

**Solar Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Nearing completion.

**Stoll.**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "Running Water."
DIRECTOR: Maurice Elvey.
STAR: Madge Stuart.
CAMERAMAN: J. J. Cox.
STAGE: Completed.

---

FILM: "The Chance of a Life Time."
DIRECTOR: A. E. Cobby.
CAMERAMAN: D. P. Cooper.
STAGE: Second week.

---

FILM: "Expiation."
DIRECTOR: Sinclair Hill.
STAR: Ivy Close.
TYPE: Drama.
STAGE: Second week.

**Welsh Pearson.**
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Fourth week.

---

FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Emile Lauste.
STAGE: Third week.

**Walter West Productions.**
FILM: "When Greek Meets Greek."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: Third week.

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*The Motion Picture Studio, April 8, 1922.*

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Vol. 1 No. 44

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

April. 8, 1922

*Getting Class-Conscious.*

UNTIL artistes are treated in a fair and business-like manner it is impossible to hope for any marked improvement in the quality of histrionic ability displayed in British films. To a certain extent artistes have themselves to blame. That is to say, they have not yet developed a correct perspective of their own particular place in the scheme of things; they cannot realise that they are in a camp distinct from their employers and that their interests and the interests of their employers must inevitably clash; nor have they yet recognised the utter helplessness and complete hopelessness of their position divorced from the strength and fighting capacity that organisation affords. This, of course, is going over the well-beaten ground of the necessity of some protective agency for artistes—the Kinema Artistes' Federation is badly needed.

* * *

*Dogs in the Manger.*

BUT we have in mind a certain form of grievance that artistes have against producing concerns, and which could very easily be removed without any Federation or use of belligerent methods. We refer to the policy, that is fairly general, of engaging an artiste for a forthcoming production, and causing him to cool his heels about the street, studio, or Club, week after week, while the production is postponed from week to week to suit the convenience of the firm. The position may not have presented itself to the firm; hence this article. It is grossly unfair that an artiste should be kept from accepting another engagement simply because of the existence of a contract that he has signed for a production that is regularly postponed. It often occurs that the artiste will receive other offers which he cannot close with as this might prevent him playing in the production which has been scheduled for some time, and for which he has been engaged but which is being held up to suit the convenience of the producing firm.

* * *

*On the Half-Pay Roll.*

THEN there is another grievance that ought to be looked into. Artistes on daily pay are "called" and rush to the Studio (which may be a dozen miles out of town, to reach which means expenditure of time, energy and money) only to hang about until tea-time to find they are not needed that day. For this wasted day they only receive half pay. And it may be that the artiste has to refuse another engagement in order to obey the "call," and often the half pay is not sufficient to cover the out-of-pocket expenses involved in the day's fruitless journey, to say nothing of the wear and tear on the artiste's nervous system and its sequential depreciation of the artiste's histrionic abilities.

* * *

*Purely Business.*

SURELY heads of our producing concerns are not lacking in business perception to avoid seeing that these methods cannot fail to react to the hurt of British films. Merely at the dictates of commercial considerations rather than of humanitarian feelings, they ought to remove these two hardships on a class of artistes who contribute so highly to the worth of British pictures in comparison with their remuneration. It ought not to be necessary to wait for the formation of the Federation to remedy these two defects. When the Federation arrives its first duty will be to legalise a Standard Contract which employers will have to sign and which will safeguard artistes on these and other points. In the meanwhile it is to be sincerely hoped that such injustices are removed by the spontaneous action of the film firms.

¶ Whether or not you can do a certain thing depends not on your circumstances, not on your colleagues, but on *you*.

If you have confidence in yourself and believe firmly that you are capable of winning through, you cannot be beaten. You do not need to concern yourself as to whether other people think you can win — all that really matters is for you to *know* you can.

¶ What every person requires is the *will* to win. Possessing that, nothing is impossible for — "I can because I will."

*Film Masterpieces.*

AGAIN we must direct attention to the quantity—and particularly the quality—of contemporary German films. We ourselves have seen films in Germany (and German films in England, by the way) that are fit to rank with the world's best and Jeffrey Bernerd at the Lyceum Club dinner stated that his recent visit to Germany had convinced him that the Germans were getting well ahead and that some of their pictures are masterpieces. Shortsighted folks may be inclined to complain that German films should be allowed into this country and deplore the fact that the Germans are getting ahead of this country in film production. But that sort of talk effects nothing. Nor should a sickly patriotism be invoked to protest against German films. Neither will frequent use of the words "Bosch" or "Hun" prevent the Germans marching rapidly along the path of progress. The very fact of the high quality of the German films demands an increased quality in British films, In other words, in a competition of merit it is only merit that can tell. The Exhibitors' Association in this country has raised the ban against German films and the public has long since lost its aversion from German goods. Those among British film workers who are loudest in their outcry against German films are probably using handkerchiefs made in Germany, and wearing boots made in Austria. And very few British artistes would turn down a good offer to play in a German film.

* * *

*Taking Work Seriously.*

IT is therefore a sign of weakness when we try to fight German films by putting obstacles in their way, when all the time the only sure way to combat them is to beat them by the sheer force of superior quality. A writer in the *Observer* who has just returned from Germany says: "The film business in Germany is being taken very seriously. It is receiving as much attention as the iron, steel and other great industries, and it is more and more coming to be regarded as a business of the utmost importance by German financiers and bankers." Therein lies the secret of the big advance in the quality of German films—the industry is not regarded as a get-rich-quick bucket shop concern, nor as a hobby, but as much an industry demanding the best brains and keenest financial experts as any other big business. It is time that the British industry was regarded as seriously and financially backed as effectively.

# MAX ROMA'S PAGE, 3, WARDOUR ST., W.1. 'Phone : Regent 3282.

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# High Lights

## Intimate Studio Gossip

Last Sunday I said "Good-bye" to Maurice Elvey and his leading lady, Madge Stuart, who, with Bertram Burleigh and the other Stoll notabilities, left London for Nice. Here for the next three weeks Mr. Elvey will direct scenes in an important production. As has already been announced, Miss Stuart is to be his "leading lady" for life, but the date of the wedding has now been suddenly advanced from early in May to the end of the present month for the reason that the bride-to-be, like so many other girls, feels that there may be something in the old superstition about May being an unlucky month to marry in. The wedding banquet is to take place at the Savoy.

* * *

Arthur Rooke's secretary, Millicent Bromhead, writes to tell me of an incident that occurred while the "Bachelor's Baby" company was away in Torquay working on exteriors. She says: "The lady who had kindly lent us her garden to take some of our scenes in was telling a lady friend that she had some kinema folk making a picture in her garden, and on inquiring what they were making she was told the name of the film. She immediately remarked, 'How very disgusting! I don't think the young people of to-day are at all nice!'"

* * *

To-morrow there arrives in London Knut Jeukling, the editor of the *Biograph Bladet*, the well-known Swedish film paper. This gentleman is here to study the film conditions of this country and the prospect for an interchange of British and Swedish pictures and artistes. He will be delighted to meet British directors at the Regent Palace Hotel, where he will be staying for a week.

* * *

I understand that the film rights of "The Clatter of the Clogs," by Arthur Applin, have been acquired by Captain Harry Lambart for his next production, and negotiations are nearing completion for the special engagement of one of America's foremost screen stars (who, by the way, is an Englishman) to play in the production opposite Cora Goffin and Henderson Bland. Captain Lambart has made arrangements for the use of one of the largest steel works in the country for several of his scenes, together with big cotton mills in Lancashire. The owners have agreed to allow upwards of 10,000 of their workpeople from the factories to take part in the big riot scene, in which a palatial mansion, specially built for the occasion, will be burnt to the ground.

* * *

On our front cover this week is the photograph of our baronet-actor, and I have just heard of a peculiar coincidence in connection with him. It was on March 31, 1919, that Sir Simeon walked on in front of the kine. camera for the first time, and in the company of Dorothy Fane. At the close of the scene Sir Simeon and Miss Fane were photographed in a close-up. And now, on March 31, 1922, Sir Simeon finished his twentieth picture —it is "Creation," the Raleigh King production, in which he and Dorothy Fane play leading parts. And to complete the cycle of coincidences that day happens to be his wedding-day anniversary!

* * *

Just as Smiths in the commercial world are as numerous as the sands on the seashore, so the film world has a profusion of Gordons. This profusion is leading to confusion, and I am asked by L. B. Lestocq to explain that the Leo Gordon of the Screen and Stage Booking Offices and the Edward R. Gordon (now directing Flora Le Breton and George K. Arthur) are two distinct persons. Mr. Leo is the successful stage and studio agent and Mr. Edward R. is the director of "The Haig Serial" and "Repentance." Screen and Stage, by the way, has just removed to 66, Shaftesbury Avenue, owing to the increase in business.

* * *

John Gliddon has just returned from Egypt and Nice with the International Artists Company, after having been away nearly two months on location for "Lark's Nest," which he is directing. The members of the party are all looking extremely well, and are now working like fury at the old F.P.-Lasky Studios at Islington.

* * *

Everything seems to indicate the Bird Film Company as being one of our big concerns. Donald Crisp has fitted up the Kingsbury Studios with an excellent lighting equipment that he brought back with him from the Continent, and now he is awaiting the arrival of Margaret Turnbull, for whom he cabled to America. Miss Turnbull, it will be remembered, always wrote Don's scenarios for him at the Islington Studios.

* * *

And now the latest is that J. Stuart Blackton has joined Bird and will direct Georges Carpentier in the first National Super Production (as the Bird output will be called). I understand that Andrew Soutar conducted the negotiations that resulted in the boxer signing the contract, but I cannot help thinking that this craze for names—first Lady Di and now Carpentier—cannot be in the best interests of British films. Blackton is to present Carpentier "as a dramatic artiste and not as a boxer" in this picture. Surely we have some good professional dramatic artistes who could play the part as well.

Megaphone

## TRADE SHOW GUIDE

### WHERE AND WHEN TO SEE YOUR FILMS.

THE only British productions to be Trade shown this week are from the Ideal studio. The first is

"Shirley,"

which was directed by A. V. Bramble, and is a screen version of E. Bronte's novel.

The cast includes Carlotta Breeze, who plays Shirley, Elizabeth Irving, Clive Brook, Mabel Terry Lewis, Harvey Braban, Joe Nightingale, David Millar, and Dimitri Vetter.

Trade Show: Wednesday, April 12, at the Shaftesbury Pavilion, at 11.30 a.m.

* * *

Elliot Stannard is responsible for the scenario of the Ideal screen version of the W. W. Jacobs novel,

"A Master of Craft,"

which was directed by Thomas Bentley, and photographed by William Shenton.

Fred Groves plays lead and is supported by Pope Stamper, Charles Windermere, Eva Westlake, José Shannon, Ida Fane, Reginald Back, Lilian Douglas, Mercy Hattor, Winifred Dennis, Jerold Robertshaw, Charles Ashton, Harry A. Meymott, Arthur Cleave, Charles Callum, and John Kelt.

Trade Show: Thursday, April 13, at the New Gallery Kinema, at 11.30 a.m.

# SUPER PHILOSOPHY

## *by* HUGH E. WRIGHT

### III.—Personality.

"ART," said the Super, sententiously, "take my word for it, it's one part art and three parts personality. O' course, there's tecknick, but that's only the polish give it by experience."

"And how would you define personality?" I asked.

"Ah! There you've got me," admitted the Super. "Some 'as it, some 'asn't. If you've got it, cherish it as you would a ewege lamb. If you 'aven't, stick to the paternal potato-patch, and don't try the Prodigal Son stunt. It ain't every prodigal father keeps veal for the 'appy return, and you've got to go a long way ter find a swine who'll blooming well offer you a husk, let alone share 'em. But perserna lity! Look at George Robey! *You* could put red on yer nose, black yer eyebrows, and say 'desist' till the cows come 'ome and you'll be lucky to get free beer at the village smoker: while 'e gets . . . Well, that's perserna lity.

"Tecknick? That comes with experience. And you can over-do it, too. I've known chaps as was so smothered with tecknick that their perserna lity couldn't come up to breathe. There was one chap I played with used ter say: 'The art of acting is the art of pausing: like music, you must have a bar's rest now and again.' 'E 'ad plenty of them, I'll say that for 'im, 'e acted up to 'is principles. 'E was doing 'Amlet's Soliloquy—you know—'Ter be—or—not ter be! 'E 'ad a way of looking into the gallery and pausing after the third word, very effective. But one night 'e paused so long a lady in the gallery became quite indignantly offensive . . . . And the rest of the soliloquy was chorus. Yes, tecknick's all right, but you can over-do it. But I was talkin' of perserna lity.

"There as a pal of mine—Alf 'Opkins—'ad as much of it as any man I ever met. Signor Binetti 'e called 'imself on the bills, and what that man couldn't do with wild animals wasn't worth mentioning.

"'E was only a little man, with waxed moustaches sticking up like meat 'ooks each side of 'is nose, but when 'e looked at a lion, it 'ud sit up and beg like a 'uman being. About five foot four 'e was, in 'is socks, and every inch perserna lity.

"I was at the aquarium at the time in the performing flea line. 'E 'ad a cage of forest-bred tigers, bears and hyenas, and we got quite friendly, bein' as it were in the same line of business, in a manner o' speaking.

"One day 'e comes up to me and 'e says: 'Bill,' 'e says, 'what do you think o' materimony?'

"'For what purpose?' I asks. 'As a 'obby, or a test of indurance?'

"'I don't know if you've noticed the lady who always sits in the front row, Wednesdays and Fridays,' 'e says, ignoring my persiflage.

"As a matter of fact I 'ad, no one could 'av 'elped it. She wasn't fat, she was hewn out of the solid marble four-square—massive—that's the word. 'She came to my show, the other day,' says I. 'Three of my fleas broke their front teeth on 'er and gave up in disgust,' I says.

"'She adores me,' says Alf.

"'She'll overlay you,' says I. 'An' you'll be nothing but a 'eadline and 'alf a column in the "News o' the World."'

"She 'as money!' 'e says.

"'Alf,' I answers, seeing 'e was serious. 'Don't get swelled 'ead over a few wild animals. Lions is lions, but wimmen is the devil,' I says.

"Soon after that I lost sight of 'm, and didn't see 'im again for six months. Then I met 'im, one Sunday morning walking down Kennington Road with a dirty-faced boy of about ten 'olding on to 'is 'and. 'E wore a frock-coat and a top 'at, very dossy—but 'is moustaches 'ad the downward droop of servitude.

"'Ullo, Alf! I says. 'Come along in an' 'ave one!'

"'If you goes into a public-'ouse, I'll tell mother,' says the pasty-faced straphanger.

"'Erbert!' says I, bending low and taking in the situation at a glance. 'How much?'

"'Erbert (anyway, 'e answered to the name, so 'is real one don't matter), smiles, a nasty, knowin' smile. 'I don't know what it's worth to you,' 'e says, 'but it's worth a bob to father.'

"'Right!' I says, 'anding over. 'Now you can be reported missing for a quarter of an hour,' I says, 'and if the worst is confirmed' I says, 'the nation ain't going into permanent mourning,' I says.

"'Alf!' I says, when we was entrenched. 'Alf! What does this mean?'

"'She's got seven of 'em,' 'e answered. 'And 'er first 'usband must have been Sherlock 'Olmes, and they all take after 'im. She's got money alright, mind, fifteen shillings a week she allows me. Seven shillings a week to keep them quiet, seven shillings for recreation, and a shilling a week I puts by for my fare to Australia.'

"'Why don't you put 'er in 'er place?' says I.

"''Cos it 'ud be brought in murder,' says 'e, succinctly.

"I thinks a bit. 'Supposin' I was to send you a lion as a present,' says I.

"'Tain't me birfday, fank Gawd!' says 'e.

"'Supposing 'e was to get loose,' says I, taking no notice. 'Supposing you was to keep 'im subjued by the power o' your eye, and supposin' your eye was to weaken, unless satisfactory terms was made.'

"'E brightens a bit. 'If it could be done for a fiver——' 'e says.

"I won't tell you how I done it, but when it's a pal . . . . well, it was done, any'ow.

"I meets him six weeks later. Same droop in 'is mostache, same kid, only this time it was a couple of bob, and 'e paid.

"'And I'd give 'alf-a-crown,' 'e says, when we was alone, 'for the pleasure of telling you what I thinks of yer, you interfering hyena!' 'e says.

"'Didn't the lion come off?' I asks.

"'Come off!' 'e echoes, with a groan. 'Come off! 'E stayed on! The Missis calls 'im Carlo, and I'm training 'im to the 'ouse. And if you've got any more bright ideas,' 'e says, 'for Gawd's sake sit on 'em and 'atch 'em out yourself.'

The Super paused and drank thoughtfully.

"Chock-full of perserna lity, 'e was," he sighed at last. "Chock-full! But 'e was only a 'alf bottle. She was a 'magnum' and she 'eld more. You never know with wimmin."

# SCREEN AUTHORSHIPS

## *by* SYDNEY MORGAN.

### III.—Adapting.

THE late Sydney Grundy was one of our foremost playwrights, and his fame mainly rested on "A Pair of Spectacles."

*It was an adaptation.*

The play adaptor is so well esteemed and his work so valued that as often as not he is given the credit of authorship, with this consequence, that many established and proved authors make adaptation part of their life work.

"We can't afford to pay much for the scenario, the book rights cost £2,000," is the basis of negotiation with the screen writer. Adapted by the Maywater Typewriting Co. might very well be written of some film versions. How can it be otherwise when the payment is considered.

Let us presume that we have a number of competent screen writers, experienced, clever men, who know their job. Their work is sure to be influenced by the price paid, when it is remembered that £100 is considered a very good payment for adaptation. A scenario can be written in a week. There will be nothing really to complain of if it is done by an experienced scenarist. The story will be understandable and the continuity will be there.

There are books that so lend themselves to screening that it may pass as good work, but the probability is that when it comes to the test of exhibition the verdict will be that the story did not get over, or was apparently unsuitable, or did not lend itself.

Explanatory titles, fade outs, flash backs, visions, follow the novel and then it is the author's fault. In a recent production three characters told the story of their lines in flash backs, and in another thirty-five explanatory or leading titles were used. There are adaptations so uninspired that even the *emotions* of the characters have to be told in titles.

No time limit should ever be placed on adaptation. but the most conscientious worker in the world cannot avoid the conscious or sub-conscious influence of how much he will receive at the end of his commission. He has to eat and pay rent, and he might want to provide for age and infirmity.

The writing of a scenario in a week is much less exacting work than the writing of one in eight weeks. There is little or no creative work in the former. It hardly enters one's brain; difficulties are explained, the author's method of construction more or less followed, the scenes played as written, and there you are.

Work without a time limit, absorb your story, study every character, weigh up a dozen methods of telling it, work it all out one way, and then decide against it and do it again, get half through, find a snag, refuse to explain and scrap the lot, spend a day over one title, re-write twenty pages to avoid a fade out, find that the re-writing has added 500 feet and that the remedy is worse than the complaint, stop for an hour or a day at the end of every scene to consider whether it can be lifted or improved in any way, complete your script, and have a nice, clean copy typed, then sit in judgment on it, and probably start again.

Sometimes this happens, all of it; sometimes it does not but every adaptation should be calculated for from this standpoint, if the best results are needed.

Is the patience and endurance involved possible if the mind is not free from financial care?

# Where they are and what they are doing

Ward McAllister has completed work in "Cocaine," Master's latest production.

Arthur Walcott has been playing in "When Greek Meets Greek" for Walter West.

Bert Darley has completed work in "When Greek Meets Greek," for Walter West Productions.

Violet Hopson will be featured in the new Walter West production, "Kissing Cup the Second."

Cyril Percival is booked to appear in the new Welsh-Pearson film, "Wee MacGregor's Sweetheart."

Tom Coventry is working in the new series of Rainbow comedies being made at the B.P. Studios.

Theodore Thumwood will photograph "Tense Moments from Great Operas" for Master Films.

Pauline Peters has completed work in Walter Forde's new comedy, "Walter's Flying Frolics."

Thelma Murray is appearing as Angel Lovell in "Creation," the new Raleigh King production.

Walter Forde is casting for his next Zodiac comedy. He has another five to make for this company.

Clive Brook is playing heavy in the new British super production being made at Samuelson's studio.

Grahame Cutts has completed "Cocaine" for Master's. Casting is now proceeding for a new series of one-reelers.

George Wynn will direct some of the new "Tense Moments from Great Operas" series, which Master is making.

John Gliddon is back from Egypt, where he has been filming the exteriors of "Lark's Gate" for International Artists.

Adrian Brunel is back from Granada, where he has been filming the exteriors of "Broken Sand" for Solar Films.

Harvey Braban left for the South of France on Sunday to appear in "A Man and His Kingdom," the new Stoll production.

Bertram Burleigh has left for Nice, where he will play in Maurice Elvey's new production, "A Man and His Kingdom." (Stoll.)

H. B. Parkinson is doing a new series of one-reel subjects, which will be called "Tense Moments from the Great Operas." These subjects will be made at the Teddington studios, and will be similar to the "Tense Moments with Great Authors."

Cora Coffin appears in the new Lambart film, "The Clatter of the Clogs."

Captain Harry Lambart will direct "The Clatter of the Clogs" for Lambart Productions.

Daisy Doyle, who has just finished working in Walter Forde's new comedy, starts this week in George K. Arthur's production.

Pollie Emery is to play Old Sal in the new Ideal production of "A Pauper Millionaire." Last week she appeared as Sal in "Poor Em," a new play which opened at Brighton.

## DO YOU KNOW?

What reply Florence Turner made to Fred Wright's proposal of marriage?

The real reason why Fred has called his revue "Cocktails"? And—

What will happen if Prohibition comes into force?

How many stone has Adrian Brunel put on in weight?

What is Harry Worth's deep, dark secret? And—

Why does he jump at the word "Jazz"?

If the Bird Film Co. does not promise to be one of England's biggest? And—

Whether it is not a Bird of Paradise as distinct from the usual Birds of Passage?

How John Gliddon fared in the East? And—

How he obtained his native street scenes?

Whether there is not just one more little job that A. E. Coleby can do in his latest production?

What Maurice Elvey said when he read what J. B. said at the Lyceum Club dinner?

If Peggie Hathaway has not been very unfortunate with laddered stockings recently?

The exact amount of truth in all the rumours gathering around the name of Hepworth? And—

Why Mr. Hepworth, who is the only one who really knows all the facts, smiles serenely?

What has become of "The Night Hawk"?

Doris Lloyd is in the new George K. Arthur production.

Flora Le Breton is playing in the new George K. Arthur film.

James Knight is playing in the new series of Rainbow Comedies.

William Lugg is playing in the new George K. Arthur film.

Frank Canham is photographing for George K. Arthur Productions.

Amy Verity is back from New York and is now on tour with "Pins and Needles."

Ida Fane is playing in the new Rainbow Comedies being made at the B.P. Studio.

Bertie Wright is playing in the new production of the George K. Arthur Productions

Fatty Phillips is appearing in the new Rainbow Comedies being made at the B.P. Studios.

George K. Arthur is playing in the first production of the George K. Arthur Productions.

Knighton Small has just completed work in Walter West's new production, "When Greek meets Greek."

Edward R. Gordon is directing for George K. Arthur Productions a five-reel subject which is mostly exteriors

Henderson Bland is appearing in the new production of Lambart Films, which is called "The Clatter of the Clogs."

George A. Cooper has commenced directing "The White Rat," a one-reeler, for Quality Films at Screenplays Studios.

Queenie Thomas is playing in the new Rainbow Comedies, having been released by the Bertram Phillips Company, for a short time.

Bernard Dudley is directing a series of comedies at the B.P. Studios, Clapham Park. The series will be called Rainbow Comedies.

George Calliga is playing juvenile lead in a new production being made in Paris by the Antora Co. He will be back in London shortly.

Lewis Gilbert, having completed work with Walter West in "When Greek Meets Greek," is now appearing in the new Stoll film, "A Man and His Kingdom," which Maurice Elvey is now making in Nice.

Walter G. Summers, late of Hepworth, is writing for British Super Films, and is responsible for the scenario of the company's first production, a sporting drama. He will also write its next film, a screen version of a famous play.

# ORGANISING THE ARTISTES

*by* ESS JEE.

H. R. Barbor quite "gives the show away" in his article in last week's STUDIO.

To be horribly and brutally candid—this is the position: From an artiste's point of view, the industry is over-crowded, and real kinema artistes, *i.e.*, those who devote themselves to screen-work alone, are swamped and crowded-out by the never-ceasing stream of broken-down, out of work artistes from stage and music hall—our friends of the A.A. and V.A.F. They find in screen-work a haven of refuge, which enables many of them to exist. Both are highly-organised and rigidly exclude kinema artistes from the stage.

On the other hand, being unorganised, kinema artistes cannot exclude A.A. and V.A.F. artistes; they never do, because most agents are either ex-actors or ex-variety stage men, who, having their erst-while comrades "resting," at once suggest a screen job to fill in time, quite naturally giving them preference to mere screen artistes. How ill-fitted, as a rule, they are for screen work, our British films show.

It is really too funny, the invaders and attackers objecting to the attacked organising themselves for self-defence. But for Mr. Barbor to assert pontifically, "I cannot acquiesce in the setting up of a second organisation," is too absurd. Has he ever been asked to do so, and by whom?

The real truth is that the stage is jealous of the screen and its popular appeal. They see they cannot crush it, so they seek to control it, by offering to manage its affairs for the screen artistes, by urging them to join the A.A. or V.A.F., thus adding to their own funds and membership-roll.

The moment a pantomime is finished all the supers and even artistes flock to their erstwhile comrades, who are now agents, and get work on the screen. Some of the "megaphone men" too are erstwhile stage and hall actors, and studio managers and their assistants have too many of those secret "fifty-fifty" arrangements with these ex-variety agents to give the screen-actors a fair chance. They profit pecuniarily by cutting down screen-artistes' pay.

What matters it that British films suffer? They are enriched, and can swank about in their motor-cars, and Riviera jaunts, etc., while their victims starve?

When one finds an extremely influential position in a leading firm occupied by an ex-draper's counter-jumper, and a much-boomed director as an ex-'bus-conductor, what can you expect from British films? Both have gained their position by insufferable insolence and arrogance, not by merit or ability. Swank, bluff, bullying, and bounce may succeed in obtaining an undeserved position, but it cannot be good for the art, as a whole, or in the long run.

Ex-actors from stage or hall rarely make good directors—they cannot rid themselves of stage traditions.

There is imperative need for kinema artistes to organise in self-defence, but let them see to it that they keep control. It is no use organising and letting "Megaphone Men" control. There are times when they need putting in their places. An organisation controlled by them could not do this. There are some who are most considerate of the artistes who act for them, and study their conveniences and comfort in a really friendly way. But there there are others, and many of them, as every screen artiste knows to his cost.

Megaphone Men are so highly paid that they can well afford their own organisation, as they now have. Let them not

(*Continued on next column.*)

(*Continued from preceding column.*)

try to prevent the underpaid actors, who can barely keep body and soul together, from organising in self-defence, against the tyranny they have at present to endure from insolent studio managers, directors, agents, and even their underlings. Actors spoil them all by meekly submitting, uncomplainingly, to these injustices. Let them combine in self-defence, and so take one step to make our British films what they should be—the very best in the world.

# CREATING "CREATION"

Raleigh King Film Productions is now busily engaged at the Watcombe Hall studio at Torquay on the production of "Creation," the story of which deals in a novel manner with spiritualism.

Dorothy Fane plays the part of the heroine, with Frank Dane opposite to her, and Sir Simeon Stuart as the doctor. Frances Paton, Berlyl Norton, and Thelma Murray are also in the cast.

Humberstone Wright, whose name is well-known to British film and theatregoers, is directing the production, and full advantage is being taken of the excellent scenery in the grounds of the studio and the near-by countryside.

Raleigh King is the son of the well-known racing personality. Born in London, Mr. King lived in Germany and France for many years before the war, returning to England in 1912. He then became interested in the stage, and played at the Little Theatre in "The Three Wayfarers," and with Charles Hawtrey. He also appeared in "The Seven Keys to Baldpate," and with Philip Carr.

In 1914 when war broke out he joined up in the Royal Sussex, obtained a commission and went through the Loos-Somme engagements. King was mentioned in despatches, and was very seriously wounded.

During the latter part of his Army career he was instrumental in organising a great many concert and theatrical parties at various camps. On demobilisation, he became interested in British films, and has formed the company which is now working at Torquay. Although anxious to appear in his own films, Mr. King is sufficiently modest to make his screen *début* with his own company in a small part—that of a friend of the heroine's.

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Ladiesand Gentlemen who were with Lieut. Daring in the following productions, please write.

"Slaves of the Thames." "It is for England."
"The Hidden Hand." "London's Enemies."

# WISE AND OTHERWISE

"The honeymoon of author and producer has now come to an end."—Alder Anderson in the *Daily Telegraph*.

"In England I have met many directors who boldly declare that they would rather work with raw material than the average actor who has migrated from the stage."—Andrew Soutar.

"'Cocktails' will probably go to my head and I shall become a raving lunatic."—Fred Wright.

"Someday I hope I shall play in a film in which I do not have to fight with the villain."—Evelyn Brent.

"The British film industry has got a marvellous chance, but you have to be careful of it."—Lady Astor, M.P.

"There is a stealthy aristocratisation of the British film industry in progress."—*Daily Express*.

"I've always been somewhat of a rolling stone."—Victor MacLaglen.

"We are always hearing about screen-struck girls, but nothing is said of the screen-struck men."—J. Stuart Blackton.

"It has been my ambition for some time to become a serious film artiste."—Georges Carpentier.

"Film makers are realising that it is not necessary to include unpleasant scenes in their pictures."—T. P. O'Connor, M.P.

# GREG SCOTT *versus* BROADWEST

In the King's Bench Division on Wednesday, before Justice Coleridge, an action was brought by Gregory Scott, Kenyon Mansions, Queen's Club Gardens, against Broadwest Films, Ltd., of Wardour Street, claiming damages for alleged breach of contract. Plaintiff, said his counsel, Mr. Moyes, had been earning over £1,000 a year, and for many years had played leading parts in kinema productions of the defendants. In March, 1921, defendants entered into a contract with the plaintiff for a continuation of his services for another year, which he had rendered under a previous contract. Bad times had arisen in the film world and plaintiff agreed to modify his terms and fresh terms were that plaintiff was to be engaged for ten months, to receive £7 weekly by way of retaining fee for each week when not working, and payment of £140 for every film in which he should act. Plaintiff entered upon his employment under the fresh terms, and had received his fee, but the defendants, without cause, dismissed him on July 1, 1921, and, observed counsel, they did not appear now to defend this action.

Plaintiff gave evidence.

His Lordship entered judgment for the plaintiff for £567 and costs.

# CLUB CLATTER

*by* CLATTERBOX

IT is very disconcerting to learn that there is a large number of members so lacking in a sense of the fitness of things that they have not yet paid their first year's subscription. It is impossible to run a club on these lines: assets are of little use unless they are realisable, and the Treasurer cannot meet bills with promises only. If these defaulting members continue to owe their dues I am informed that drastic action will be taken with them, except, of course, in the cases of those members who have been courteous enough to write and explain that the pressure of economic circumstances, due to the depressed condition of the profession, is causing them financial embarrassment at the moment. I am informed that the secretary is writing to every member of the club explaining the situation, and I take this opportunity of backing up his appeal by urging all members (and others) who have confidence in the club to support it on this occasion.

. . .

We have all missed the genial presence of the club's guardian angel—Kate Gurney—but she writes to tell me that she will soon be returning from Torquay where she has been playing in Raleigh King's "Creation." This film, by the way, is almost a club production, as the director, Humberstone Wright, is a member, and he cast his seven principals, including his leads, Dorothy Fane and Simeon Stuart, in the general lounge of the club.

. . .

Everybody is talking of the excellent menu that is now on for lunch and dinner. Jack Gordon tells me that this is due to the fact that he has installed a new chef, who has brought with him, not only culinary skill and experience, but a number of his own private recipes. Lunch time is a very busy time, and the dinners are getting more popular every week.

Reverting to the subject of Humberstone Wright casting "Creation" at the club reminds me to remind you that if you are "resting" it will pay you to rest at the club. Several people who have been casting recently have told me that they often ring up the club or pop round, in the hopes of finding certain artistes. All artiste members should conspire to make the club a centre for casting, so that directors and others can always rely on finding there any type of artiste required. I also appeal to those who may be casting to ring up Regent 2131, or call round at 9, Great Newport Street, for the best British artistes available.

. . .

It is expected that the first Kinema Club Production will be commenced in the next week or so. It will be based on a story by a leading British writer, and scenarised by a club member. The production will be finished by the end of June, and already an offer that will bring in £10,000 has been made for it. Artistes and others who are prepared to accept any part in the production are asked to communicate with the secretary. Florence Turner and several other leading artistes have offered to play any part—lead, small, or crowd—that the committee may think fit. This is the spirit that will ensure success.

. . .

By the way, Florence Turner told me at the Lyceum Club dinner that *our* club was the first and only she had ever joined. That is just the sort of spontaneous and gracious compliment which that charming artiste *would* pay.

Arrangements for the Kinema Club Carnival are proceeding apace. Billie Bristow, the hon. organiser, tells me that books of tickets are now in circulation, and can be obtained from the Manager. Tom Webster, the *Daily Mail* cartoonist, has been invited, and I have reason to believe that he will be present, and Pola Negri, the Polish artiste, has also consented to attend. Many other celebrities will be present including—*you*?

. . .

Tickets for the carnival:—Members 15s. (one ticket only for each member), non-members 25s. single, £2 7s. 6d. double. And you must get 'em quickly.

. . .

Last Saturday there was another of our famous frolics. Quite a crowd of dancers took the floor, and a jolly time ensued. On Sunday Geoffrey Benstead and Tony Fraser met in a billiard match for 350 up. Geoff gave Tony 155, and beat him by more than his points. Tony swears r-r-r-r-revenge!

. . .

This was followed by a novel stunt in the same room, and was organised by the indefatigable Harry Worth. This was a three-minutes handicap for ladies and gents, and after a fierce tussle the first prize went to Harry Walton, while Evelyn Cecil collared the second prize. I hope Harry will repeat these handicaps—they're great fun.

. . .

This week-end is going to be another topper:—To-night (Saturday) there will be the usual weekly "hop." Members free, guests 2s. 6d.; dancing commences at 8.30. On Sunday there is to be another old-time concert, similar to the one that was held some weeks ago when Sydney Paxton was the chairman. On Sunday Fred Groves will be the chairman, and a rollicking good time is promised. Dinner is at 6.30, and the concert starts at 8.30.

# CLUB CLOSE-UPS

*by* DAVID ROBERTSON

No. 2. J. Stuart Blackton about to start on another glorious adventure.

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## "WHERE HONOUR IS DUE."

YEARS ago, more years ago than some of our present-day film stars care to remember, when the kinema was very young, and before it was taken seriously, hundreds of nameless artistes flashed across the silver sheet. By gradual process, the names of the artistes were given on the screen. Then picturegoers began to choose their favourites; then the Press agent came into existence and began to boost certain artistes, until they became famous, and the picture, story and set faded into insignificance before the publicity-made all-conquering star.

Time went on and the man who made the picture, who made these great stars, began to wonder why he could not share, to a certain extent, some of the glory of the picture. He thought the matter over and decided to have his name mentioned on the screen, some even went as far as to have their photo on the sub-title. So it came about that the director began to be spoken of, until in some instances the name of the director was sufficient to fill the theatre, even though the artistes appearing in the production were quite unknown.

Meanwhile through all this a man worked; worked hard and conscientiously to see that the talent of the artiste and the genius of the director was not wasted by bad photography. He strived to help the director by constantly experimenting and inventing trick effects, and to help the star by judiciously lighting up her features and making her look beautiful.

To this man both the star and the director owed a great deal. It was some time before the cameraman's name was mentioned on the screen; but most pictures nowadays mention the photographer. Some day, perhaps, the cameraman will come into his own and the Press notices will mention him. The time is bound to come; it is only a matter of waiting, and when such a state of affairs does exist, it will be a better time for the man behind the camera.

## K.C.S. OFFICIAL NEWS

IT is interesting to note that most of the cameramen filming the Grand National were members of the Society. On such jobs as this the value of the Society is evident, for all these cameramen knew each, through getting acquainted at the meetings. If there had been no Society, it is doubtful whether such a spirit of camaraderie would have existed and whether the cameramen would have enjoyed themselves to the extent they did.

Kenneth Gordon has taken in hand the arrangements for the Kine.-Cameramen's Society Annual dinner, which will be held next month in honour of the secretary's return from India. Members who are anxious to attend the dinner should get in touch with the acting-secretary regarding tickets, so that he can get some idea of the number intending to be present.

Wednesday's meeting suffered as a result of all the cameramen being away filming the important events of the season. This did not, however, deter the members present from holding quite a long and interesting meeting and afterwards the usual discussion.

The unemployment list of the Society is now not nearly so large as it was a few week's back. Many more members are working as a result of the present boom in film producing.

### FILMING THE NATIONAL.

The filming of a big public event such as the Grand National involves an organisation that is not dissimilar to that carried out by a G.H.Q. on a battlefield. Each of the Pathé operators was provided with a blue-print map, on which the position he was to occupy with his camera was indicated, in addition to a chart and directions telling him at what locality he had to mobinse his exposed negatives when the horses had passed his lens.

Cameramen were stationed at each of the seventeen jumps, and reserve operators were in the vicinity, their special task being to obtain pictures of sensational falls, startling jumps or similar dramatic incidents that occurred during the contest.

### SLOWING DOWN THE NATIONAL.

A slow motion camera that took pictures at the amazing speed of one hundred and sixty a second was turned on the Grand National by Kenneth Gordon, of Pathé's. A specially erected wooden tower was built to accommodate the camera, which, owing to the high speed at which it works, requires a particularly steady base to operate from. The object of this innovation was to obtain unique screen studies of the jumping horses.

Apart from their entertaining aspect, these slow-motion pictures of racing, which rank amongst the first of their kind, provide an interesting analysis of the movements of thoroughbreds in action. The varying poises of the animals' legs, and the grace that is normally hidden by the swiftness of their movements is attractively revealed, as well as the amazing tenacity with which jockeys cling to stumbling mounts.

The wonder is that any results were obtained at all, for the day was very dull and not likely to improve results with such a quick exposure.

## CAMERAMEN AT WORK

THE filming of the Grand National is one of the events of the cameraman's somewhat eventful year. The Pathé Gazette again secured a scoop on this big racing event, and took about twenty cameramen down to Liverpool to cover the various jumps. As was the case last year, the cameramen thoroughly enjoyed the trip, for it is seldom that many get together on one stunt. The film, which was taken on Friday, was billed to be showing at Covent Garden on the following day.

D. P. Cooper is busy down at the Stoll studio on the new Coleby production, which is now in course of production. Some of Cooper's work was to be seen recently when Stoll trade-showed "The Peacemaker."

Arthur A. St. Brown and Basil Emmott spent some hours recently turning night into day. They arrived at Twyford Abbey with an outfit of Sunlight arcs and filmed quite a few midnight shots for "Byron," Captain Calvert's new Gaumont production.

Frank Grainger is away on location, filming some scenes of the new W. W. Jacob's comedies which are now being made for Artistic. Grainger secured some good shots in the last two comedies, and the weather at the time was anything but ideal for filming; so, given some good weather, such as we have been having lately, he should get some good results.

I see that Eve's Film Review has now been given a new title, and will in future be known as Eve and Everybody's Film Review. This should be particularly gratifying to Kenneth Gordon, for it will give him an opportunity to extend the scope of his activities. Hitherto he has been filming subjects of interest to women only, now it will be subjects of general interest.

Theodore Thumwood is busy at Master's on a new production, "Cocaine." As it is a story of night club life, Thumwood should be able considerably to enhance its value photographically by means of various little effects. The lighting of all Thumwood's pictures is usually good and of a novel description.

Perhaps one of the smallest and certainly the most central studios in London is Pathé's in Wardour Street. The studio is, despite its size, well equipped with Sunlight arcs, and some good results can be obtained there. It is being used at present by Eve's Film Review and the Pathé Pictorial. It was originally Pathé's Roof Garden Theatre, but was converted some little time back. Few studios can boast of having been visited by more celebrities in so short a time as Pathé's can; for most of the well-known stage, screen and dancing stars have been there for the purpose of being pictorially interviewed.

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "The Recoil."

Hardy—Starring Eille Norwood, Phyllis Titmus and Lawrence Anderson—Directed by Geoffrey Malins—Scenario by Rafael Sabatini—Photography by Germaine Berger.

GIVEN rather an unconvincing story, Geoffrey Malins has succeeded in getting the best out of it and making out of some rather unnatural characters almost real people.

The acting on the whole is just average. Lawrence Anderson gives an excellent interpretation of the hypnotist. He proves himself to be an exceedingly clever heavy. Eille Norwood is rather disappointing, his work in previous productions being far better and far more convincing. His part gives him little opportunity, however. Phyllis Titmuss makes her screen *début* in this production. Her part is a difficult one, because it is unreal, she makes the best of it, and, if given a better opportunity, would do exceedingly well as a screen artiste. Dawson Millward is quite good.

The story, as we have already suggested, is not at all convincing in screen form. The continuity is good and has been fairly well preserved throughout the production.

Germaine Berger's photography possesses one or two minor flaws, but, on the whole, is of a fairly good standard. The lighting of the interiors is excellent, and the exteriors have been well shosen.

SUMMARY.

Direction: Good.

Leads: Good interpretations of difficult parts.

Supports: Average, with one or two outstanding.

Literary: Unconvincing story. Well preserved continuity.

Interiors: Well done.

Exteriors: Carefully chosen.

Lighting: Good.

Photography: Fairly well done.

### "The Persistent Lovers."

George Clarke—Starring Ivy Duke, Guy Newall—Supports: A Bromley-Davenport, Ernest A. Douglas, Barbara Everest, Winifred Sadler, Laurence Davidson, Julian Royce and Douglas Munro—Photography by Bert Ford—Art direction by Charles Dalmore—Titles by Alex Scruby.

A CHARMING piece of screen art of the lighter type, and distinctly a film which achieved success largely because of the high level of its acting.

It successfully gets out of the beaten track of home production, there being a notable lack of heaviness, both in the story and in its treatment.

In theme it is comedy in the true sense, and though descending to obvious burlesque in some details, the effect is not incongruous but in harmony with the spirit of lighthearted fun pervading the whole thing.

The scissors could be used to speed up the action midway, but otherwise it is difficult to suggest improvements in a feature which should provide really original and pleasing entertainment.

The acting is excellent, and the leads by no means dominate either the opportunities or the effect. Ivy Duke has, in fact, been most happily cast; she plays in an excellent spirit of fun, and will also appeal strongly in her sentimental scenes, but some of the scenes demand rather more impetuosity than she possesses.

Guy Newall is attractive and likeable in all he does—an excellent performance of a "big boy" part.

As the Duke of Harborough, A. Bromley-Davenport seems to have determined to show the Americans just how far it is possible to carry the caricature of the British aristocracy, but though the part is an extreme burlesque, it is an extremely amusing one and brilliantly played.

Laurence Davidson's portrayal of the very difficult part of the dual-lover is also a burlesque and a credit to the artiste.

As the hero's recluse clergyman-father, Ernest A. Douglas is responsible for some fine and subtle facial expressions, and altogether for one of the most convincing characterisations in the subject.

Douglas Munro's manservant is another perfectly finished study, which looms somewhat larger in the total effect than, from his comparatively small opportunities, one would think possible. Every artist will admire it intensely.

Ernie Nichol, Barbara Everest, Julian Royce and Winifred Sadler have somewhat smaller opportunities, but all make the most of them.

SUMMARY.

Direction: Excellent in respect to the control of artistes and the setting of separate scenes; there is just a suspicion of looseness in the story development.

Leads: Very good.

Supports: Exceptionally good.

Literary: A very good scenario, with real imagination in its details.

Photography: Some very good effects and generally good, if not, as a whole, up to the exceptional George Clarke standard.

Exteriors: Good night effects and picturesque scenes on the Broads.

Interiors: Very well done, with some novel viewpoints.

## FILM FOLKS.

### A Reply to Lady Astor by Freda Kaye.

WE'RE a very jolly lot
And we do not care a jot
For insinuations launched by Lady Astor.
We are hard at work all day
And have not much time for play
Or to rally round the family Church and Pastor.

STILL I think you'll mostly find
That a charitable mind
Is an attribute to which we claim possession.
And it does not seem quite fair
That a lady from Mayfair
Should be slinging stones wholesale at Our Profession.

THERE are many folk much faster
I assure you, Lady Astor,
You will find them 'mongst the Highest and the Lowest.
So when next you speak your mind
Be more lenient, just and kind:
And be careful of the wisdom (?) which thou showest.

### "A Romance of Old Baghdad."

Thompson—Starring Matheson Lang—Supports: Manora Thew, Henry Victor, Barbara Everest, Douglas Munro, Dacia Victor McLaglen, Roy Travers, George Foley, George Bellamy—Directed by Kenelm Foss—Scenario by Kenelm Foss—Photography by John Parker and Patrick Quinn.

KENELM FOSS has made the mistake of introducing too many characters into the film, with the result that one loses interest in the main in attempting to follow a number of subsidiary themes. A number of characters are included who have nothing whatever to do with the plot, although it is possible that they are quite important characters in the novel.

The Eastern atmosphere has been quite well preserved, and the customs of the country are for the most part true to life.

The acting is not of a very high standard. Matheson Lang is disappointing, some of his previous work being of far better quality.

Henry Victor's work is not up to his usual standard. His interpretation of the part lacks vigour, and suggests that he has not been too well handled.

Manora Thew gives an excellent performance; and Dacia, a newcomer to the screen, gives a fine study of the desert girl.

Douglas Monro modestly hides himself behind a huge moustache, which gives him little opportunity for facial expressions, but what he cannot accomplish with his face he accomplishes with gesticulations, which at no time appear exaggerated.

Victor McLaglen has little to do but look savage. Needless to say he does it well.

Harding Steerman, Roy Travers, George Bellamy, George Foley and Barbara Everest all appear in important parts; although the characters they portray are quite unnecessary in the unfolding of the tale, there is little fault to be found with their work.

One of the chief reasons for the picture not being the success it should have been is the adaptation. The continuity is not good, because it is impossible to tell the story in a straightforward manner when there are so many side issues to be gone into.

Patrick Quinn and John Parker have missed a fine opportunity for some lighting effects that would considerably have enhanced the production. The East is a place of contrasts; in the sun it is brilliant, and in the shadow black. By carefully arranging the shadows and properly setting the lights, some excellent effects could have been obtained. We do not mean harsh photography for the shadows; the light could have been softened down and still would have given the desired effect. The photography is, however, quite straightforward, without any attempts at effects of any kind.

Summary.

Direction: Poor.

Lead: Matheson Lang, fair.

Supports: Good.

Literary: Badly adapted; continuity patchy.

Photography: Uninspired and occasionally harsh.

Lighting: Ordinary.

Interiors: First-rate.

Exteriors: Fine.

# WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE: 12, Abercorn Place N.W. Hampstead 3083.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club, Regent 212.

SMALL, KNIGHTON: 85 Lancaster Road, Notting Hill, W.11 Park 759.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

*Two lines*, 12s. 6d. per thirteen insertions, or £2 5s. for a year, prepaid.

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April 15.
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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Now with Bird Films.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY. — Last picture: "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Directing for Solar in Morocco.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland.

A. V. BRAMBLE.—Just commenced "The Card" for Ideal at Elstree.

HUGH CROISE.—Completed "Four Men in a Van." May start comedies shortly.

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE.—Completed "The Lonely Lady of Grosvenor Square" for Ideal.

DONALD CRISP.—Casting for Bird Films. He is to direct several Bird productions.

DENISON CLIFT is busy with "Diana of the Crossways," which he is directing for Ideal. This will be followed by "Mary Queen of Scots," with Fay Compton as Mary Stuart, and "A Bill of Divorcement." Much of "Diana of the Crossways" will be taken on the crossways. Casting for the other two is progressing.

A. E. COLEBY.—Directing for Stoll.

EDWIN J. COLLINS.—Recently finished "Single Life" for Ideal.

BERNARD DUDLEY.—Directing Comedies at Clapham Park.

WILLIAM DRURY.—Completed casting "The Twins' Dilemma," the third picture of the series which he will direct for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Getting exteriors in Nice for "Running Water," to be followed by seven other Stoll productions.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Working on the fifth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—Back in England, preparing to direct productions for the American market in accordance with a signed contract he has with the W. W. Hodkinson Corporation.

JOHN GLIDDON.—At Islington with International Artists company for interiors for "Lark's Gate."

EDWARD R. GORDON.—Now directing Flora Le Breton in George K. Arthur productions.

KENNETH GRAEME.—Is now planning to direct "The Hypnotists" for the Kenneth Graeme Syndicate.

BERT HALDANE.—Directing a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Busy on "A Sister to Assist 'er."

MANNING HAYNES.—Is directing another comedy for Artistic.

SINCLAIR HILL.—At Islington on his latest Stoll production. "Expiation"

A. C. Hunter.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont. Now spotting in Scotland. Will return in six days to commence production in about a month's time.

HARLEY KNOLES.—Finishing "The Bohemian Girl," for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Will direct "Clatter of the Clogs" for Lambart Films.

NORMAN MACDONALD.—Last production "Christie Johnston" for Broadwest. Not working at the moment.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—May direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Now directing "The Temptation of Carlton Earl" for Aubrey Smith Theatres, at the Stoll Studio.

GUY NEWALL.—On location at Southampton with his George Clarke company, for exteriors in "Boy Woodburn."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Very busy at the Master Studios directing "Tense Moments from the Great Operas."

GEORGE PEARSON.—Starting on "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now resting.

JAMES REARDON.—Finishing direction of comedies at the Gaumont Studios.

ARTHUR ROOKE.—Now working at Davidson's on interiors of "A Bachelor's Baby."

GEORGE RIDGWELL.—Has just finished sixty five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Last production, "Kipps," for Stoll. Not working at the moment.

CHALLIS N. SANDERSON.—Finished working as assistant director to Stuart Blackton.

MARTIN THORNTON.—Now directing Victor MacLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children," Will direct a Seal production in Ireland.

GEORGE WYNNE.—Co-directing with H. B. Parkinson.

HUMBERSTONE WRIGHT.—Directing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Casting for "When Greek Meets Greek," "A Little World Apart," "Kissing Cup II.," and "The White Hope."

# UNBOUND MOROCCO

## Adrian Brunel and the Solar Company return.

APRIL THE FIRST was a great day for me this year. On that day I returned to England and had my first glimpse of the Kinema Club. My chest heaved with pride—the proud paternal stuff.

Congratulations!

I am going to make up for lost time there. I shall drop in every day and collar a member and tell him all about my adventures abroad. In a couple of months time, when guests are brought to the Club, members will point to me and say, "You see that fellow with the Spanish whiskers—well, he's just come back from Spain and Morocco. He's our Club Bore."

I was sorry there were not more members present to have seen Allighan and I greet each other as I entered the Club. It was a wonderful handshake—two long-lost cowboy brothers, each gripping the other's manly fist in the boisterous fashion of the heroes of a serial film. A stirring sight—John Dunbar and Bruce Allen saw us and had to turn away.

Those of my friends in the profession who I have seen since my return to England seem to be in a conspiracy to force me to say that I have taken some wonderful pictures. Certainly there could hardly be a more attractive background for a story than Spain and Morocco. We have some wonderful shots in "Broken Sand."

In Spain we have scenes in and around Granada, including a bull-fight, and also in the Alhambra—for which we had a speeial Royal permit to shoot scenes. Some of the shots with the snow-capped Sierra Nevada in the back-ground, are wonderfully beautiful. In Morocco there was no end to the picturesqueness of the Orient; we used over 112 different locations there. Each location was most critically chosen and Crispin Hay, who did the shooting, should have every reason to be proud of his work.

Hay is now in Paris trying to arrange to have the film developed and printed there. If I bring the negative to England I shall have to pay several hundreds of pounds in iniquitous taxation. It does not tempt one to go abroad in search of reality. So long as the 5d. a foot negative tax is applied to British productions, so long will we be suffering a restriction to the development of our art and industry. My friends advise me to take the film to Germany and save money on printing there!

It is an extraordinary position to find oneself placed in by one's own Government. Producing concerns and film-printers should combine to press the Government to abolish this tax—at least so far as British producing firms are concerned.

Everywhere we have been our reception has been remarkably cordial and in connection with this, I cannot speak too highly of the kindnesses we received in Granada. My party became the most popular figures in that picturesque city; the people there were delighted to find that we were not the haughty and disdainful creatures they saw masquerading as "English" in American films. The Spaniards are extremely democratic and much appreciated the way our party entered into the life of Granada.

If any of my friends here go to Granada, I should be delighted to give them an introduction to Señor Don José Martin, Director of the Sierra Nevada Film Company. Señor Martin, who speaks English, is one of the most praetical men in the business; he thoroughly understands the camera, and has written most useful pamphlets on the effect of the snowcapped mountains on the photographic light in Andalusia. No cameraman visiting these parts should fail to get into touch with this able and extraordinary kind friend to the English. I should like to take this opportunity, with the Editor's permission, of thanking him publicly, also his friends, Señores Torres, Guglieri, Carillo, Luque, and several others who rendered us many kindnesses.

To revert to "Broken Sand." The leads are Annette Benson and Miles Mander—and I don't think they have done better work than in this picture.

We have some splendid fight scenes. Mander and I had a fight in the Atlas mountains which took us a whole day. I had a fine time. It began by his pulling me from my horse to the ground. I then tried to run away. So he blacked my eye and knocked me down. I then caught him by the legs and knocked his head against a boulder, after which we tore each others clothes. Next he punched my jaw; I therefore dislocated his thumb, and he finally knocked me out. When they came to pick me up and paint "blood" all over my face for the close-up, they found the real thing there!

Much as I enjoyed it, I'm thankful we haven't to retake this scene.

This is not the only fighting in the film. Annette Benson throws rocks at me down a precipice. Very viciously too. I thought she had gone mad. And she has a deadly aim. In another part Mander puts up a fight against five wiry Moors.

ADRIAN BRUNEL.

FLORA LE BRETON

Now Starring in a Sensational Picture

"COCAINE"

Now in course of production at Masters Film Studio.

(Booked by Maitt & Myers, 1, Litchfield Street.)

Released next month.

# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

**Alliance.**
ADDRESS: 74-6, Old Compton Street, W.
STUDIO: St. Margarets, Twickenham.
FILM: "The Bohemian Girl."
DIRECTOR: Harley Knoles.
TYPE: Romance.
STAGE: Cutting and Assembling.

**Artistic.**
ADDRESS: 93-5, Wardour Street, W.
FILM: W. W. Jacobs Story.
DIRECTOR: H. Manning Haynes.
CAMERAMAN: Frank Grainger.
STAGE: Started.

**Bird Film Co.**
ADDRESS: 37-39 Oxford St., W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

**British and Colonial.**
ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

**British Super Films.**
ADDRESS: Worton Hall, Isleworth.
FILM: Not announced.
DIRECTOR: Albert Ward.
STARS: Clive Brook, Lilian Hall Davies and Arthur Pussey.
CAMERAMAN: S. Blythe.
TYPE: Sporting Drama.
STAGE: Fourth week.

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Film: Adapted from Stage Play.
STAGE: Scheduled.

**Davidson**
FILM: Not announced.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Casting shortly.

**Gaumont.**
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Scheduled.

---

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
STAR: Howard Gaye.
CAMERAN: Basil Emmott and A. St. Brown.
TYPE: Super production.
STAGE: Fifth week.

**George Clarke Productions.**
ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Ninth week.

**Hardy.**
ADDRESS: 13, Gerrard St., W.1.
STUDIOS: Samuelson Studios, Isleworth.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

**Hepworth.**
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

**Ideal.**
ADDRESS: Boreham Woods, Elstree Herts
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Diana of the Crossways."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
STAR: Fay Compton.
CAMERAMAN: H. Wheddon.
STAGE: Sixth week.

---

FILM: "A Pauper Millionaire."
DIRECTOR: Frank Crane.
STAR: C. M. Hallard.
STAGE: First week.

FILM: "The Card."
DIRECTOR: A. V. Bramble.
STAR: Laddie Cliff.
CAMERAMAN: Geoffrey Barkas.
STAGE: Fifth week.

**International Artists.**
ADDRESS: 57, Shaftesbury Av, W.1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAR: Doris Eaton.
STAGE: Sixth week.

**Masters.**
ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Cocaine."
DIRECTOR: Grahame Cutts.
STARS: Flora Le Breton, Hilda Bayley and Cyril Raymond
CAMERAMAN: Theodore Thumwood
TYPE: Five-reel drama.
STAGE: Completed.

**Quality Films.**
ADDRESS: Cranmer Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

**Raleigh King Productions.**
ADDRESS: Watcombe Hall, Torquay.
FILM: 'Creation."
DIRECTOR: Humberstone Wright.
STARS: Sir Simeon Stuart, Dorothy Fane and Frank Dane.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Seventh week.

**Rainbow Comedies.**
ADDRESS: B.P. Studios, Thornton Road, Clapham Park.
FILM: Comedy subjects.
DIRECTOR: Bernard Dudley.
STARS: James Knight and Annie Thomas.
STAGE: Nearing completion.

**Solar Films.**
ADDRESS: 58, Dean Street, W. 1
GEN. MAN.: Miles Mander.
FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Anette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
TYPE: Oriental Drama.
STAGE: Completed.

**Stoll**
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman
FILM: "A Man and His Kingdom."
DIRECTOR: Maurice Elvey.
STAR: Valia.
CAMERAMAN: J. J. Cox.
STAGE: First week.

---

FILM: "The Chance of a Life Time."
DIRECTOR: A. E. Colby.
CAMERAMAN: D. P. Cooper.
STAGE: Third week.

FILM: "Expiation."
DIRECTOR: Sinclair Hill.
STAR: Ivy Close.
TYPE: Drama.
STAGE: Third week.

**Welsh Pearson.**
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Fifth week.

---

FILM: "Wee Maegregor's Sweetheart."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Emile Lauste.
STAGE: Fourth week.

**Walter West Productions.**
FILM: "When Greek Meets Greek."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: Nearing completion.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.

BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.

BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.

BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.

BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. Phone: Finchley 1297.

BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,

BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.

DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634

FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalstou 3704.

GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.

GRANGER—BINGER, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.

GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.

GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave," Marine Terrace, Aberystwyth.

HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone: Hounslow 212.

HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.

HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16——Hepworth Walton.

IDEAL FILM CO., LTD., Boreham Wood Elstree, Herts. 'Phone: Elstree 52——Idefilms, Borehamwood.

INTERNATIONAL ARTISTS FILM CO., LTD., 52, Shaftesbury Avenue, W.1.

ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.

J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048

KENNETH GRAEME FILM SYNDICATE, 3-5, Cecil Court, Charing Cross Road, London, W.C. 2. 'Phone: Regent 4475.

LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.

MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.

MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.

PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.

RALEIGH KING PRODUCTIONS, Watcombe Hall, Torquay

REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.

SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.

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*The Motion Picture Studio, April 15, 1922.*

*Registered at the G.P.O as a Newspaper.*

# The MOTION PICTURE Studio

Vol. 1.—No. 45. Saturday, April 15, 1922. FOURPENCE

# ROBERT ENGLISH

*Stoll Films:*

"The Broken Road"
"The Four Feathers"
"The Hound of the Baskervilles"
"The Fruitful Vine" (*lead*)
"The Lost Leader"
"The Truants (*lead*)

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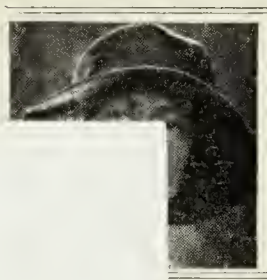

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Sylvia Scarlett in
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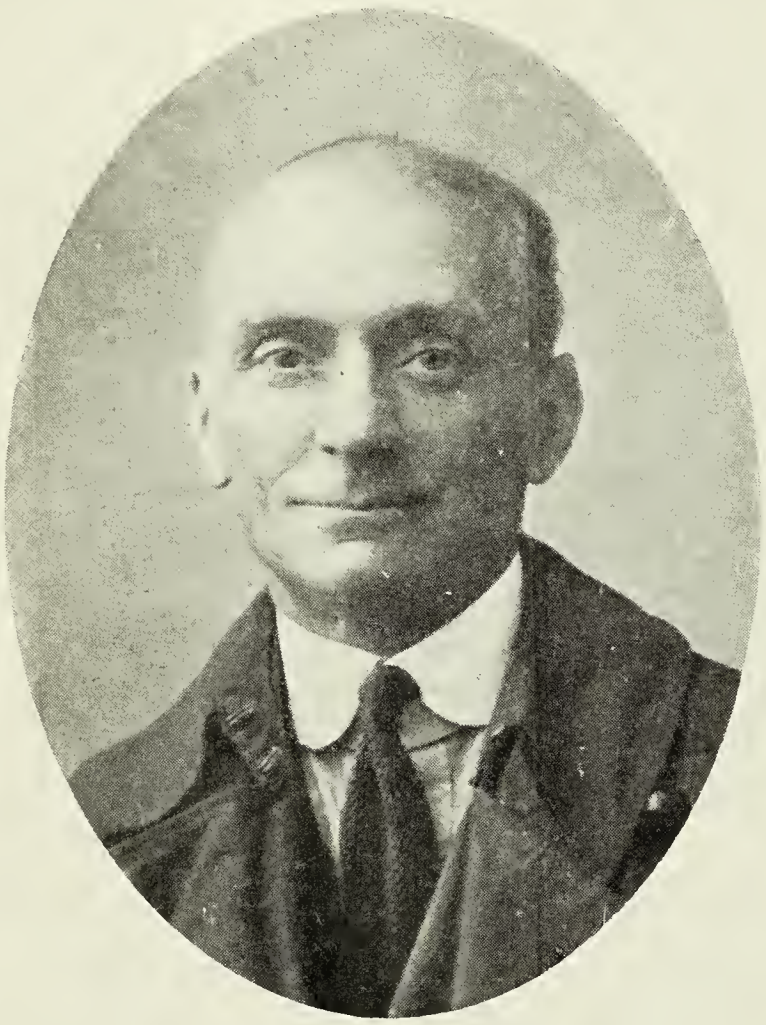

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Vol. 1 No. 45

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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April. 15, 1922

*One of the Seven Wonders.*

IT is now over three months since the last of the Founder Members of the Kinema Club were enrolled, and during that time the Club has become one of the seven wonders of the film world. It has become a haven and sanctuary to many artistes. It has been a supreme antidote to the depressed spirit that seemed an inevitable result of the slump period. Artistes who would otherwise have walked the streets disappointed and despairful have been able to enjoy the comfort and companionship of the Club. And their spirits were cheered and their hopes revived, until many are now saying: "How could we have done without it." It is impossible to compute the amount of good that the Club has done to the profession and to members of the profession.

* * *

*At Others' Expense.*

AND now we are staggered to learn that a large number of Founder Members still owe their first year's subscription. For three months they have been prepared to enjoy the benefits of a Club that is kept open at the expense of others. Some of these defaulters, we can imagine, are genuinely financially embarrassed and have probably explained this to the Executive Committee. On the other hand, there are members who could easily afford to pay their subscription ten times over and yet do not pay it once. We are amazed at the leniency of the Executive and feel that unless the Executive wishes to earn the hearty disapproval of the members it should take drastic action at once. The names of the defaulting members should be posted. They should be given seven days in which to pay their dues, and then if these are unpaid they should be called upon to resign and notified that they can only be re-elected at the increased subscription and not as Founder Members,

* * *

*Club Deadheads.*

THE whole position is farcical. People as a rule only become "Founder Members" in order to support a new venture. And yet some members' idea of support is to take advantage of the comfort and facilities provided by other members who are not lacking in the elementals of common decency, in that they have paid their dues. As it is, every decent member will be afraid that he is lunching at the same table with a member who is so backboneless as to usurp privileges to which he is not entitled. The Executive must act quickly and forcibly—better to have 200 members who pay than a membership roll made large by a number of deadheads.

¶ To keep on slogging is not the most inspiring task in life: it is usually preferable to make a brilliant spurt and so win the prize.

But to keep slogging along and jogging along secures something that is even better than the prize; that is the joy of the race. For very often the most successful people are those who are most bitterly disillusioned. It will be found that it is not the prize that matters: it is the race.

¶ When tempted mentally to rebel against the monotone of existence remember that there is a certain consolation in the fray that is absent in the shouts of victory.

*Eliminating Handicaps.*

THE position of British products in the markets of the world is improving each week. But "we haven't done our best thing yet." There is a fine opportunity ahead for our national output and in order to grasp this there must be eliminated every handicap that now operates to the disadvantage of British films. On previous occasions we have pointed out the handicap of poor acting, the handicap of faulty direction, and the handicap of unsuitable stories. This week we direct attention to a technical aspect of the problem.

* * *

*Love's Labour Lost.*

ONE of the boasts of British producing concerns is that British kinematography is on as high a plane as—and sometimes higher than—American photography. The work of our cameraman is the work of the world's best. But after director, artiste, scenarist, cameraman and studio staff have put their best into a picture, there is a big risk of all this good work being wasted. For very often, when the negative goes to be printed it is so grossly mishandled and so carelessly treated that all the high photographic values are irrevocably lost and the work of director and artiste minimised, if not destroyed.

* * *

*Trade Printing.*

ALL this is due to the principle that obtains and which is known as "trade printing." The negative—every inch of which the cameraman knows, including the exposure of each shot and the lighting of each scene—is sent away from the studio and handed over to the tender mercies of a firm of film printers. And when the finished print returns no one can say whether its poverty-stricken quality is due to faulty camera work or an overheated developing bath. But, no matter who is to blame, when the Trade go to the Trade show it reads "Photography by Blank Blank." And poor Blank Blank gets roundly slated by the critics for poor photography which is probably due to careless laboratory work at the "trade printers." This is the foundation of Charlie Chaplin's just criticism when he said: "Your laboratory work is bad." And we are convinced that our pictures are not going to get a fair chance in the world's markets until the possibility of the good work of a cameraman being spoiled by the printer is removed. The trade printers must be forced to improve their work; failing this all film producing companies will have to fit up their own printing establishments (as some have and staff it with skilled men. If this latter course is pursued, then every cameraman should become an adept at film printing and do this himself.

# OUR INTERNATIONAL ART

*by* EVELYN BRENT.

Since leaving the United States just on two years ago (for what I intended should be a holiday, and has since proved to be a period of strenuous film work), I have played in films in England, Holland, France, and Spain, and, compared with work in the American studios, I have found my experiences of considerable interest.

In the first place, the atmosphere in which one works in the various countries is totally different. American studios are wonderfully organised—the lighting is far in advance of any I have seen in any other country—the comfort and well-being of the artistes is studied in every way, and as one spends the greater part of one's life in the studio when working in a film, this goes a long way towards good work from the players.

My first experience of film acting in England was after I had appeared in a stage production. I was offered the part, and as I thought it would be a fresh experience for me to play in a studio on this side, I accepted. Naturally, the contrast between the American and English methods of production was great.

Here it seems that the director has the work of ten people on his shoulders. He selects his own story, in some cases he writes the scenario, he casts his film, he gives instructions for sets, he directs the production—with little or no assistance from anyone but the ordinary studio staff. If he has an assistant, nothing can be done without the director's consent.

This over-working of the director is, I think, one of the reasons why the detail work of the English film is seldom, if ever, up to the American standard.

Another point which seems to me one which requires attention is the ridiculous speed with which the majority of British pictures are made. The director has his script completed on a Thursday, for instance, on the following Monday he is expected to have cast the film, saturated himself in the atmosphere of the play, and have his artistes at work on the first scene. Seldom, if ever, are all the leading artistes supplied with a script, so that they, too, may get into the atmosphere of the story about to be filmed.

However, I have staved a long time in England working in film studios, and I like the work. I like the studio people, and somehow I feel I would like to do a little towards helping the British film to compete with the American and foreign productions. I shall look back with pleasure on the days I have spent working under the arc lights (generally all too few in number) of the English studios—but always I shall sigh, "Poor British director!" and marvel that the films he directs are as good as they are.

In Holland I found that the quaint quietude of the little town where the studio is situated had a tremendous influence on my work. The customs of the people interested me, and to work with

EVELYN BRENT.

local Dutch artistes (as we did in many scenes, although the leading parts were interpreted by artistes from other countries), was amusing and enjoyable.

France, of course, knows as much about the film business as any other country, and, save for the fact that the language offered just a little difficulty, working in a French studio is much the same as working in an American plant.

My experiences in Spain were the most delightful of all during my work for British companies. In order to obtain the correct atmosphere for "The Spanish Jade," the company travelled to Seville. Here we were transplanted from the cold dreariness of a London winter to the warmth and sunshine of Spain. We lived our parts—we did not act them. We were surrounded by the true atmosphere of the film, with the result that instead of being work, our parts became a very real pleasure. Every detail was correct—there was no "making do," and I felt my part.

Of course, the trip cost the company far more than it would have done to erect studio sets in imitation of the real thing—but wasn't it worth while? Doesn't it stand to reason that everyone can give far better work if they can work in natural surroundings? and instead of travelling to the location in the studio through dreary London streets, as a great many British directors (admittedly through no fault of their own, but merely because of cheese-paring methods) would have us do, we journeyed through streets and country in which the story was set. From the time we left our hotel we started to live the film story, with the sun blazing down on us, and the chattering of the Spaniards in our ears. Working under such conditions makes you give of your best work—if you are an artiste you just can't help it.

"The Spanish Jade" was made by an American director. If only British financiers would give British directors the opportunity to do likewise, then British films would be welcomed by America.

# THE TRAGEDY OF A SHORT FILM

*by* RUPERT CREW.

A little time ago one of the largest and most enterprising British producing companies presented at its Trade show a one-reel subject of an unusual kind. It was adapted from a short story by a brilliant fiction writer. This little picture was in every way excellent. The strikingly original story of laughter and tears gripped from the beginning and sustained a breathless interest to the very end, when a sudden, unexpected climax swiftly and cleverly crowned the artistic effect of this brilliant little effort at originality.

Here, indeed, we had the ideal short film. And here, also, was a picture which was not only novel and unusual in conception, but sure of wide appeal, simply because it was funny as well as sensible, human and entertaining. In a word, it was a break-away from the American slap-stick, of which the kinema-going public is so tired.

You may well now inquire how many exhibitors have since rushed to book this little masterpiece? It proved only to be a tragedy of enterprise: for up to the moment of writing this article, not a single exhibitor has inquired for it.

At the Trade show of this film, somebody, apparently an exhibitor, sat beside me. I had no idea who he was or what theatre he represented. He watched me with a smirking cynical grin applaud the little feature, then he turned round to me, the end of a cheap cigar between his teeth, and exclaimed: "Too good for 'em! Too good for 'em. Won't understand it!"

And yet exhibitors and constantly complaining that directors are not enterprising enough! Enterprise is lacking in showmanship, not in production. The average exhibitor to-day seems tragically narrow-minded. He shuns anything in the nature of an experiment. He wonders why his theatre is often practically empty. He forgets that lack of novelty in his programs keeps his patrons away or sends them elsewhere. He will never restore his war-time patronage unless he enploys common-sense. He will never draw "crowds" unless he caters for all classes. All sorts and conditions of people visit the kinemas to-dav, and it is imperative that all tastes should be borne in mind.

As Compton Mackenzie has pointed out, long films do not appeal to everyone, and rather than sit through two long features, many people, who would otherwise visit the kinemas often, stop away. For these individuals alone, the short film would be welcomed if artistically produced. Are we never to see the world's masterpieces in short fiction pictured in one or two reels?

The films lack very little to-day bevond co-operation between producers and exhibitors. Not until they work together in complete harmony, shall we hear less about "the failure of the films" and "empty theatres"! Enterprise in production is useless without enterprise in showmanship.

# High Lights

## Intimate Studio Gossip

Matheson Lang returns to the screen in a few week's time to play for Stoll in "Dick Turpin's Ride to York," which is a screen version of Harrison Ainsworth's book "Rookwood," and which is to be made under the direction of Maurice Elvey. Lang is becoming quite a familiar figure in the British studio nowadays, having played for Alliance and Thompson quite recently. Perhaps "Carnival" was his best piece of screen work, but as Dick Turpin he should score a big success. This, by the way, is to be another super production and we are always ready to welcome super productions, which mean more work for the artiste and, if well done, help to advance the Industry.

I attended a lunch given by Harley Knoles to pressmen and friends at the Royal Automobile Club, on Friday of last week, and was particularly interested in some of the particulars Knoles gave about his latest production, "The Bohemian Girl." It is a theme which has been a great favourite of his for years, and during the last six years he has had only one really great ambition; it was to see "The Bohemian Girl" in screen form. His wish has now been granted, and I do not think we will have to wait long for the Trade show.

At the same lunch, Walter Wanger had a few words to say. He mentioned that Harley Knowles had approached him previous to Alliance, with "The Bohemian Girl," but he had turned the subject down, not because he did not think it would be a success, but because he believed that in England we should produce pictures of English life and customs, which to the American market is more acceptable.

Writing from Paris, where he is making a picture for Autora, George Caliga says: "I was happy to see Rene Plaissetty at the Gaumont Studios here. He is directing a fine picture, and has now gone to the South of France for the last shots. He is an excellent director and much liked in France." Personally, I always thought that Rene was one of the best directors that had ever come from America to England, and hope to see him again soon in a British studio. Caliga, I gather, is signing another contract to play juvenile lead.

When "Mr. Studley Revokes" was produced by the Interlude Players at the King's Hall, Covent Garden, on Sunday last, Bryan Powley, who will be well remembered as the single gentleman in "The Old Curiosity Shop," was seen in the leading part of Studley. This is Powley's first appearance on the London stage since returning from a long Canadian tour with Marie Löhr in "Her Destiny," "The Voice from the Minaret" and "The Marionettes," in which he played leading parts. Now he is back in London he expects to make a reappearance in films, for he was obliged to relinquish a part in the Stuart Blackton production when he sailed for Canada. Powley's stage experience covers a period of many years, and he has played in films for the London, Neptune, Davidson, Broadwest, Gaumont and Welsh-Pearson companies.

Before taking up film work Lt.-Col. R. M. English, D.S.O., had spent the greater part of his life in the Army. Educated at Wellington College and Sandhurst, he joined the King's Shropshire Light Infantry in 1895. He served through the South African War, and spent five years in India, and then served again throughout the recent war, in which he gained the D.S.O. and the French Croix de Guerre. From 1918-1919 he was Provost-Marshal of London, after which he retired with the rank of Lieut.-Colonel. In 1920 he turned his attentions to film work, and appeared in a very small part in a British film. Since that time he has played leading parts in "The Broken Road," "The Four Feathers," "The Hound of the Baskervilles," "The Rotters," "The Lost Leader," "The Truants" and "Dangerous Lies." For four years previous to the war Mr. English had taken a deep interest in, and had acted with, a number of dramatic societies around Liverpool, so he was not altogether without "previous experience."

## TRADE SHOW GUIDE

### WHERE AND WHEN TO SEE YOUR FILMS.

ALTHOUGH produced in South Africa by a South African company,

"SAM'S KID"

is of particular interest to the British profession because it includes one or two well-known English artistes.

Hayford Hobbs and Gertrude McCoy play lead, and are supported by Dick Cruikshanks and M. A. Wetherell, who is now in England

"Sam's Kid" was adapted from the story by F. E. Mills-Young, who is the author of "The Bigamist," and directed by Leander de Cordova, an American director, who has done a great deal of work for Metro.

The film is being handled in London by I.V.T.A.

Trade Show: Thursday, April 30, at the New Gallery Kinema, at 11.15 a.m.

Elaborate presentations of "The Glorious Adventure" will be made in New York and Paris within the next few weeks. On April 16 this will have its American premiere at the Capitol Theatre, New York's largest and most palatial kinema, and near the same time, the Paris premiere of this picture will take place. It will be shown first at the Gaumont Hippodrome, the largest kinema in the French capital, and later at two of the leading Parisian picture houses, one of which is the Madeleine, before its general release.

In Walter Forde's next comedy he is to have the oldest motor car in London as one of the chief comedians. The car is now undergoing extensive repairs and is being made as safe as possible. In riding such a car, Walter takes a great deal of risk, for it is liable to go up in pieces at any minute. Still the public has to be amused, and we must hope for the best.

Challis Sanderson returned to Master Films this week, to direct some of the new "Tense Moments from Great Operas." He was, of course, originally connected with this company and directed one or two of its successes, including "The Scallywag" and "The Law Divine." Then he went over to Artistic, for whom he made the successful comedy "Monty Works the Wires," which was sold in America. Later he acted as assistant director to Stuart Blackton on "The Glorious Adventure." He is now hard at work on a one-reel version of "Faust."

Megaphone

# SUPER PHILOSOPHY

*by* HUGH E. WRIGHT

## "Nuit Macabre."

"WHAT a perfect evening," I said, as I greeted the Super.

It was, too. The moon was picking out London's streets in black and silver; a little breeze had sprung up to lighten the heavy heat of a June day; the saloon-bar was choked with the steamy fumes of stale beer and rancid tobacco smoke. A perfect evening!

"Is it?" said the Super gloomily. "I 'adn't noticed!"

"On a night like this," I rhapsodised, "one should be lying on some cliff-edge gazing out to sea. She—there must be a She, of course—should be at one's side. The silver path of the moon leading you both to the realms of Romance."

"I don't altogether 'old with the sea," said the Super. "Too salty—seems to get into the beer even."

I took the hint. There was a short silence.

"Gawd! I wanted that one," said the Super, as he put down his tankard.

"You are not a lover of Romance, I fear," I suggested.

"Meanin' girls and sad sea waves, and such like?" inquired the Super.

I nodded.

"It don't bear looking into," continued the Super, gazing absent-mindedly into his empty tankard. I hastened to rectify the mistake, and he went on.

"I've never 'ad much truck with girls. In my experience there's only two sorts of girls. One sort thinks it low to go into a public 'ouse—the other sort don't, and it's always your shout. The first sort's dis'eartening, the second's ruinous. As for the sad sea waves—I don't reckon sitting on the beach looking at 'em is goin' ter cheer 'em up.

"Talking about the sea, though, d'you know Rottingdean?"

I nodded.

"I 'ad an experience there once with a pal o' mine, Jim Darth, which I 'spose you'd call Romantic. Jim didn't though, and 'e was romantic, 'eaven knows. If anything with a skirt on looked round to 'ail a tram-car, Jim would think it was Venus, and follow 'er for miles. I've known that man spot a bird through a bar window and leave 'is beer. That'll show you.

"Well, we was busking at the time. We 'ad a portable 'armonium on a barrow. Jim played it and sang baritone. I pushed it and did the comics. We'd done eighteen miles over the Downs that day, and got to Rottingdean latish in the evening. Gawd! those Downs!" The Super spoke feelingly. "Lovely rolling country you'd call it, I suppose. You try rolling a portable 'armonium over it for eighteen miles and see 'ow you like it. Eighteen miles, mind you, and never met a soul who took the slightest interest in music.

"We gets to Rottingdean just in time to give a show to a deaf boatman, three children and a blasé dog. Then with a joint capital of sevenpence 'apenny, came the question of supplies.

"Well, in those days you could buy it for tuppence, and at eleven o'clock there we was pushing that damned 'armonium along the deserted beach looking for a empty bathing-machine to spend the night in. All of a sudden I spots a wooden shed standing all by itself under the sea wall. The door's open, and we pops in. There's a little square window with a streak of moonlight shining through, and under the window is a widish bench standing a couple of feet off the ground. In a corner is a heap of old sacking, and a fishing net or two.

"Jim had the bench—'im being senior partner—and I takes a couple of sacks and a corner. As soon as we'd comfortably settled 'e says, 'If only we 'ad a couple of birds 'ere. I wouldn't mind stopping on a bit.'

"'Aint walking all day enough for you, without starting flying at night,' I sez sarcastic.

"'Oh, you got no Romance,' 'e says—same as you told me just now.

"'I got a blister on my 'eel,' I answers, 'so I got enough to go on with without that. Now, for Gawd's sake, let me get to sleep before you start snoring,' I says.

"It was a perfect evening—or you'd 'ave called it that, I reckon. The moonlight shining through the window on to the floor—like the prompt turn on a starving 'eroine—the swish, swish of the shingle as the tide came up, and in a few minutes I was dead-oh! I'm a light sleeper, and once I seemed to 'ear the creak of the door and shuffling footsteps; but after eighteen miles with that barrow it would 'ave taken more than that to make me turn over. I just put it down to imagination and slept right on.

"Presently, I was woke up with a vengeance, though. It was Jim screaming. 'Arthur!' he yelled. 'For Gawd's sake! There's something in the bed with me. 'Elp! 'elp! It's got its 'and on my face, and it's all cold and wet.' Then there was a scuffling noise and something rolled on to the floor with a squelchy thud, and I was on my feet. The thing that had fallen off the bench had rolled into the moonlight, and I saw what it was. Jim saw, too, and 'e was cowering into the wall with his hands over 'is face, shrieking.

"Well, he'd asked for company," mused the Super, "and 'e got it. Oh, 'e got it all right. She must have been a fine woman, too, in 'er day; but I reckon she'd been in the water for a week or more, and she 'adn't worn well. I found out afterwards she'd been picked up by some fishermen who'd brought her in our hut to wait till morning, pore thing. Jim and me lying in the shadow, they 'adn't noticed us, and they'd just laid her down gently at Jim's side and 'opped it. Then 'e must 'ave moved—or she did—anyhow, it upset Jim's nerves. 'E kep' on 'aving nightmare—talking about 'half a face with no eyes.' What with that and moth getting into the 'armonium, a few days later the tour was abandoned."

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

## "*The Little Brother of God.*"

Stoll—Starring Valia, Victor McLaglen, Fred Raynham and Alec Fraser—Supported by Robert Vallis, Bertie Wright, Harry Worth, Varies Amiel Nichawa and Lionelle Howard—Directed by F. Martin Thornton—Scenario by Leslie H. Gordon—Photography by Percy Strong.

IN choosing "The Little Brother of God" as a suitable picture for screening, Stoll sets its director a difficult task. It is not easy to reproduce the grandeur of the Canadian backwoods in England, and Martin Thornton could not be expected to do the impossible.

There has never been an attempt to make a full length picture of Canadian life in England before. Prior to this, pictures of Canada have all been flashbacks, or just small episodes; in this respect "The Little Brother of God" is the best that has so far been attempted.

The story gets monotonous, and is void of incident. The object seems to be that when you have no further use for a character you have him shot, and then introduce another character to take his place. So the film goes on with periodical shootings, just to relieve the uninteresting story.

Victor McLaglen gives a very fine performance, and the only really convincing one of the whole cast.

Valia has been badly cast; she is suited for a more dramatic role; the part of Helen demands no histrionic ability, and Valia is wasted in such a role.

Fred Raynham is far from convincing; his mad frenzy is overdone, and all through the other scenes he reminds one of the typical stage villain, who tugs at his moustache and says "Ha! Ha!"

Lionelle Howard's performance is poor.

Bertie Wright is good as the little Frenchman, and Alec Fraser makes a somewhat anaemic-looking hero, but his acting is quite up to standard.

Varies Amiel Nichawa makes a fine Indian, and is a clever actor.

Robert Vallis does well what little he has to do.

The story is a bad one for screening purposes, but has been well adapted in a straightforward manner. The continuity is good.

Percy Strong's photography is excellent and considerably enhances the production. The sub-titling is a clever bit of work. Some of the scenes were a trifle dark, due, no doubt, to a dark print.

SUMMARY.

DIRECTION: As good as is possible.

LEADS: Victor McLaglen is very fine, but Valia and Fred Raynham are not good.

SUPPORTS: Good.

LITERARY: Bad story fairly well adapted.

PHOTOGRAPHY: Admirable, with some fine sub-titling effects.

LIGHTING: Excellent.

INTERIORS: Convincing.

EXTERIORS: Best possible in the circumstances.

# Where they are and what they are doing

George Beranger is in Paris on a holiday.

Walter Forde has just commenced casting his next production.

Hilda Bayley has completed work in "Cocaine" for Master Films.

Maurice Elvey is to direct "Dick Turpin's Ride to York" for Stoll.

A. E. Coleby is playing lead in "The Chance of a Lifetime" for Stoll.

Edwin Greenwood is directing for B. and C. a series of one- and two-reelers.

D. P. Cooper is photographing "The Chance of a Lifetime" for Stoll.

Frank Dane is playing lead in the new Raleigh King production "Creation."

Henry Victor will finish work in "Diana of the Crossways" for Ideal shortly.

Denison Clift has practically completed "Diana of the Crossways" for Ideal.

George Wynn is directing "Carmen" for Master Films at the Teddington Studios.

Hal Martin is playing the Bosun in Welsh-Pearson's production, "The Sailor Tramp."

Tony Fraser has completed work in the latest Master Film production, "Cocaine."

Gibson Gowland is making arrangements to commence another personal tour of the English kinemas.

Annette Benson is back from Spain, where she has been playing in "Broken Sand" for Solar Films.

Ward McAllister is playing lead in "Carmen," the new Master Film production, "Tense Moments from Great Operas."

Langhorne Burton is once more in England, after having been in France for some time back appearing in a French film.

Matheson Lang has been secured through Jay's Agency, to play in the new Stoll production "Dick Turpin's Ride to York."

Theodore Thumwood will photograph the new series of "Tense Moments from Great Operas" for Master Films, at the Teddington Studios.

Maresco Marisini is appearing in the new Master Film production "Carmen," which is the first of a series of "Tense Moments from Great Operas."

Challis Sanderson, who has produced quite a number of British film successes, including "Monty Works the Wires," a picture which was sold in America, has returned to Master Films, for whom he directed H. V. Esmond in "The Law Divine," and is now making a series of one-reelers, the first of which is "Faust."

Frank Grey is playing in "The Cow Girl Queen."

Tom Coventry is appearing in "The White Rat," Quality Films latest.

Adeline Hayden Coffin is playing in the new Quality Film, "The White Rat."

Miles Mander is now managing the Polytechnic Kinema in Regent Street.

Bernard Dudley is directing for Rainbow Comedies at the B.P. Studio.

Frank Grainger is photographing "The Head of the Family" for Artistic.

Harley Knoles has now completed the cutting and editing of "The Bohemian Girl," and the picture is practically ready for Trade showing.

Will Kellino has completed preliminary arrangements for the filming of "Rob Roy" in Scotland, and will commence work in June at Aberfoyle.

Manning Haynes is directing a new W. W. Jacob's story for Artistic, which is called "The Head of the Family," and which is being made at Whitstable.

Johnny Butt is playing one of the leads for Artistic in the new W. W. Jacob's story, "The Head of the Family." He is now at Whitstable, where he is appearing in the exteriors of the production.

## DO YOU KNOW? —

WHO is the well-known film star who took her mascots home for break-

———

The name of the Juvenile lead who played football up Wardour Street at 2.30 on April First? and—

———

With what?

———

Who prevented him scoring a goal?

———

The names of the members of the Kinema Club who still owe their subscriptions? and—

———

If publication of their names will not cause them to pay up?

———

How the Mutual Film Concern is progressing? and—

———

If the shareholders are wanting another meeting?

———

How Flora Le Breton enjoyed rolling down the gorse-covered hill?

Malcolm Tod will complete work in "Expiation" for Stoll, in a few days.

Victor McLaglen is still hard at work in "The Sailor Tramp" for Welsh-Pearson.

Walter West is making preparations to commence producing a new sporting picture.

Cyril Percival is playing for Welsh-Pearson in "Wee MacGregor's Sweetheart."

Charles Ashton is playing one of the leads in the new Artistic film "The Head of the Family."

Hugh Croise is directing "The Cow Girl Queen," a new one reel comedy.

Pat Mannoch is responsible for the scenario of "The Cow Girl Queen."

Bert Forde is photographing "The Cow Girl Queen."

Ernest Douglas is playing an important part in the new Quality Film, "The White Rat."

Gwyne Richmond played lead in the last production of Quality Films, "The Big, Strong Man."

Kate Gurney is back from Torquay, where she has been playing in "Creation" for Raleigh King.

W. A. Freshman is back from Torquay, where he has been playing for Raleigh King in "Creation."

William Drury has completed the cutting and editing of "The Twins Dilemna" for Union Film Co.

Arthur Applin is responsible for the story of the new Lambart film, "The Clatter of the Clogs."

Lily Long, the well-known music hall artiste, is playing in a one reel comedy called "The Cow Girl Queen."

Elsie Prescott has been playing in the new George K. Arthur film, "Rounded Corners."

Geoffrey Benstead is in charge of the new company, making "The Cow Girl Queen."

Harold Cundall is acting as assistant director on the new comedy "The Cow Girl Queen."

Daisy England plays a part in the new Artistic production, "The Head of the Family," and is now on location at Whitstable.

Jose Elkana is playing in "Carmen" for Master films, and is also engaged to play in "Lark's Gate," for International Artistes.

Bert White is appearing in the new W. W. Jacob's film, "The Head of the Family," which Artistic is making. He is at present working on the exteriors at Whitstable.

# PICTORIAL COMPOSITION

## L. G. Egrot, the well-known cameraman, writes on the art of manipulation of sets.

Theory is looked upon, generally, as some very high idea of an art, very remote from practice, and only intelligible to those who are initiated. But theory only comes from practice, and is the direct consequence of it and actual observations from concrete facts. The study of these consequences has led to the evolution of laws; in fact, theory is practice working under ideal conditions.

As conditions change, so does the theory. This is why rules which apply to one art do not apply necessarily to other arts, and, if picture-making can be included with painting, or drawing, or photographing, the rules which are true for these arts have to be modified for the new art, which is affected by movement.

Since movement is represented on a plane, the idea of balance is altered, but it is nevertheless essential that any picture should be harmonious and restful to the eye.

> It is a very good thing that, for the moment, scenes do not stay long enough on the screen to be criticised, so far as composition is concerned, by the public, otherwise defects which are hardly noticed would become apparent; up to now we have accustomed ourselves to consider movement more than any pictorial effect, but should the technique of film producing alter, we would have to consider more and more the composition of the "shots."

It is quite possible to make one part of the screen more conspicuous by judicious lighting, and it is possible to make one point in the set, or a person, more prominent by moving slightly the camera one side or the other or up or down. For instance, if you have two artistes talking and the scene is cut with sub-titles, while close-ups are used by most directors, it would be just as effective to keep the two personages in sight, while the prominence given to one or the other would indicate sufficiently who is talking, and this without diffusing or softening the appearance of the other artiste.

Sometime a greater and more impressive effect would be obtained in a picture by changing the angle of the "shot"—a matter of one or two inches makes all the difference; the height of the camera also alters the perspective of the picture, and should be varied nearly for every position of the camera.

When artistes are moving in a set, or in an exterior, it is nearly always in a fairly long shot. Then the set can become the base of the composition, and when the artiste becomes the point of interest above anything else, as in medium shots, there is less displacement of the body and the difficulty is greater to get an harmonious composition.

Finding the best angle and the best height naturally takes time, but the result is worth the extra bit of trouble, and though it is not always possible to define what has caused the improvement, the pleasing aspect of the picture well repays for the amount of care and time spent.

I have noticed that some artistes seem to get rather impatient at the delay entailed; they forget that the time which is used for trying to obtain perfection is not always wasted. Some do realise that it is all of the best; but even then they do not go as far as realising that the cameraman is anxious that they should not wait too long, but is in the meantime intent on getting absolutely the best shot that he can possibly obtain.

A bust very often is taken dead centre on the oblong of the picture—a position which would leave slightly more space on the side where the eyes are looking would certainly look better, and, as for the "shots" where the eyes are nearer their own side, the effect is awful, and should always be avoided.

It is bad composition to have the shoulders and head of a man standing motionless with, for background, a full landscape, for all connection between the man and the background is lost; so it would be, though not to such a great extent, but still unpleasant to the eye, if the feet of the man, at a certain distance, were cut, while the background would be a street, for instance, with a large house behind and the sky over the roof. It is only a matter of taking the camera lower down. The background is nearly exactly the same, but the man stands in full, or fills up more of the picture, which is more pleasing to look at and logical to the eye.

Many observations can be made with regard to composition, and it is impossible to mention every possible form, but another instance is of an artiste sitting, in a close-up. The picture will look much better if part of the seat is shown on the screen, even the slightest suggestion of it gives the picture a greater aspect of stability and solidity than with the seat entirely out of sight.

Another way of considering composition is with regard to light and shade; such a scene which will look perfect with a daylight effect will be quite out of balance if photographed from the same position with a night effect. The luminous point should not be in the centre, or, if in the centre, some dark object should give more weight on one side, and this object should not be vertical, so that there would be more black on one side than on the other.

All this makes a study in itself. Observations from the old masters, from prints, engravings, photographs, and especially sketches drawn very boldly from these paintings or reproductions would help to get a better idea of composition.

There is no need to be an artist to make those sketches, a very rough outline, and, later, a very broad shading will go a long way towards training the eye of the cameraman; they will oblige the memory to work and retain shapes and forms which otherwise would soon be forgotten. When a work of art is good, there is no shame in trying to realise on the film what the artist realised on canvas or paper, or even in stone.

Nature is a good teacher: stand in front of a tree and move about until you find a good picture, then move again and find another point of view, with the same tree in the foreground, say, for instance, two-thirds of the trunk showing on one side of your composition, the slope of the ground going up to the trunk, or a big root tearing the ground, and the beginning of a big bough at the top. Then, from further away, more on one side or the other, the same tree, with a small space between the side of the picture, more foreground and the leaves hanging down and, with a bush on the other side of the frame, making more of a mask for the landscape behind, and then, through that kind of opening, try to get a good line of trees, or a river, with hills in the distance, or an old cottage, and it is surprising how the slightest change in the position of the eye of the observer makes a great difference in the aspect of the landscape.

A simple piece of black cardboard, cut with an opening in the proportion of one by three-quarters, would give ample opportunity of composing pictures without using any camera at all, and this is what we used to do when we did not want to carry with us our painting outfit, box, easel and canvas, but simply to study the lines of the landscape and the harmony of the masses. A careful training of the eye will help to work quicker and obtain more easily this harmony of lines and light and shade that we all strive to obtain in our work.

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## BOUQUETS.

My *Motion Picture Studio* is delivered to me every Saturday afternoon by my newsagent, Smith's Bookstall at Teddington Station, and as they show it about a couple of hours at my request before it comes round, I think I am doing you a good turn. I am interested in the Club and I am interested in the STUDIO—it is the only English paper we have got. My son sends me the motion picture papers from America, and not a word ever appears in their columns about any English actor or any English film, yet every paper on this side, until yours came out, is packed full of American stuff; even our dailies.

I do not go to the pictures often (too much like a busman's holiday to me), but I went last week to see "The Knight Errant." It is the finest specimen of photography I have ever seen; and at the same show there was a picture taken in Gawd's own country in Gawd's own sun spot, California, and it was not to be compared with it, and yet I have not seen a word about this picture in any English paper. I think we take this treatment lying down.—R. JUDD GREEN.

EDITOR'S NOTE.—It is only fair to explain that the reason that "The Knight Errant" was not reviewed by the *Kine Weekly* and the STUDIO is that Stoll did not Trade show this picture, but included it in a series that was booked direct to the exhibitors.

# PUTTING "MOVE" INTO "MOVIE"

## Florence Turner waxes anecdotal and reminiscent.

HAVING started my stage career at the advanced age of three, it is indeed small wonder that all my interest has always been with things theatrical.

My very first appearance was made under amusing and surprising conditions. The play was "The Romany Rye," and I was to enter the scene with a number of other children, merely stand there and leave at a signal from the manager while the leading players were speaking their lines.

Did I do this?

*I did not!*

I proceeded to leave the other children, walk down straight to the footlights and make a few remarks to the audience, to their huge delight and the infinite disgust of the star, whose pompous "entrance" I had utterly ruined.

It was with the greatest difficulty that your small humble servant was persuaded to leave the stage and allow the play to proceed. It is all too evident that "crowd work" did not appeal.

After eight years as a child-player (having during this period been taught by a private tutor my school lessons at home), my mother sent me to a real day school at the age of eleven, thinking it time for me to mingle with other children. This I severely resented, as I loved my stage work with an intensity that only the born and bred player can understand.

The school years were only made bearable by my frequent flights into play-writing and acting, which were earnestly indulged in.

I remember clearly one lunch-hour when the teacher, hearing piercing shrieks emanating from our schoolroom, rushed in to find me strangling one of the other pupils with great gusto. When my unfortunate co-player, purple-faced and gasping, was finally torn from my grasp, I was indignantly asked to explain the outrage.

My reply, given with great dignity, was to the effect that we had been doing the great strangling scene from "Othello," with myself as the Moor!

"And," said I, with a real fierce and Othello-like scowl and pointing dramatically to Desdemona, "take her away! *She's* no actress! Shrieking just because I choked her! A *real* actress *never* hollers, no matter *what* happens to her in a scene!"

Which piece of intelligence, strangely enough, did not prove the riot of enthusiasm one might think.

Many were the long hours I spent in punishment through being caught giving impersonations of my teachers..

At the age of sixteen, feeling quite fed-up with school life and dying to return to my beloved acting on a real stage again, I appeared in my first "grown-up" part with your great and only Sir Henry Irving.

It was during his last American tour, and having read an "advert." that supers were wanted for "Robespierre," I courageously presented myself at the stage-door quite unknown to my family.

Several girls had been "tried out" to lead the wild mob against Robespierre, but they had not pleased the super-master, as they lacked the required fire and force of the revolutionary woman. After much pleading on my part (I'd been told to go home three times, being judged too young and small), the super-master finally allowed me a hearing.

Yours truly tore into the scene without any delay whatsoever. The air was rent with my piercing cries and shrieks of hatred against Robespierre, and the unfortunate man who impersonated Sir Henry at rehearsal had to be literally dragged from me, as I scratched and clawed and cursed at him.

I *got the engagement.*

Later I played with American stars, and it was in the spring of 1907, while leading woman with Charles Bradshaw in a music-hall sketch, that an Englishwoman named Mabel Crawley suggested my doing film work.

"You can make such *awful* faces, Flo," she remarked. "I should think you'd be rather successful."

I went to the Vitagraph at once, was immediately engaged, and remained there for six years.

Those were the wonderful days when J. Stuart Blackton, Albert Smith, one director, one scenic artist, one property man and myself comprised the Vitagraph stock company, and put our shoulders to the wheel and helped to put the move in "movie."

We had no cameraman in 1907—Mr. Smith "took" the scenes and Mr. Blackton the "stills."

It was a great life!

The novelty of being able to portray a new character every day was of the utmost fascination to me and gave me a schooling in make-up that has proven invaluable. At nineteen I delighted in being a very old sweet lady in the a.m. and a wicked imp of a street gamin in the p.m.

Yes, we sometimes did two films a day!

Of course, I took my life and health in my hands many times, as dangerous stunts in those days were undertaken by the players themselves, their being no accommodating "doubles" to take 40-ft. falls from second-storey windows or to drop gracefully into a freezing river in January.

I was nearly drowned twice—caught in two fearful fire scenes, and being hung over a cliff 650 ft. above sea-level.

Truly a pleasant feeling, this!

A most uncomfortable finish had I fallen. The rocks were rather jagged, you see.

Once I was thrown completely over a horse's head, and dragged from under the wild and frightened animal's hoofs by the hair which, fortunately, was then very long—or I'd not be wearing any face to speak of now.

In "Kenilworth," as Amy Robsart, I was called upon to fall through the trapdoor to my death. The stage-hands built the door much too short, the result being that I had to sort of hunch myself up in order to make a successful drop.

Further interest was added to the scene by the fact that said doors were hung upon a couple of dozen enormous nails as long as your hand that bristled forth in glistening array as I fell through.

And not one touched me.

It is not exactly conducive to one's best work to be kept in the dark during a scene of this nature as to which eye is about to be gouged out. The uncertainty was most alarming.

I left the Vitagraph in the spring of 1913 coming to England and organising my own film corporation named the Turner Films, Ltd. With the help of such eminent and efficient directors as Henry Edwards and Larry Trimble, we produced, among other films, "Far From the Madding crowd," "The Murdoch Trial," "Door Steps," "East is East," "A Welsh Singer," and "My Old Dutch."

The latter film, bought by the Ideal Co., has been re-issued every year since August, 1915, and been shown in over 3,000 theatres. Which proves that the "heart" story of simple folk has far more appeal than the elaborate spectacular drama, for no film of the latter type from America can point with pride to such a record.

As most of the British public know, the war successfully broke up my company, and I of necessity returned to my own country, but determined to be in England again as soon as ever possible.

So here I am again, glad, and, oh! *most* happy, to be in the country where its people have always made me so heartily welcome, and hoping never to leave it again. In closing I can only say most sincerely that coming back to Great Britain has just meant coming home to me.

## AGENTS AND THEIR SAYINGS

JOHN PAYNE (Bramlins)

"As a matter of strict fact"——(. . . it was meant for four)

# WHO'S WHERE.

Several directors nave explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent, W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's

CANNING, THOMAS: 24, Gt. Quebec St., Wood, N.W.8. Paddington 6457. Bryanston Square, W.1. Mayfair 2344

DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.

ESMOND, ANNIE: 43, Richmond Road, Bryanston Square, W.1. Mayfair 2344.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns. Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.

RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club, Regent 212[illegible].

SMALL, KNIGHTON: 85 Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Now with Bird Films.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY. — Last picture: "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Directing for Solar.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland.

A. V. BRAMBLE.—Just commenced "The Card" for Ideal at Elstrec.

HUGH CROISE.—Completed "Four Men in a Van." May start comedies shortly.

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE.— Directing "A Pauper Millionare for Ideal.

DONALD CRISP.—Casting for Bird Films. He is to direct several Bird productions.

DENISON CLIFT is busy with "Diana of the Crossways," which he is directing for Ideal. This will be followed by "Mary Queen of Scots," with Fay Compton as Mary Stuart, and "A Bill of Divorcement." Much of "Diana of the Crossways" will be taken on the crossways. Casting for the other two is progressing.

A. E. COLEBY.—Directing "The Chance of a Lifetime" for Stoll.

EDWIN J. COLLINS.—Recently finished "Single Life" for Ideal.

BERNARD DUDLEY.—Directing Comedies at Clapham Park.

WILLIAM DRURY.—Completed "The Twins' Dilemma," the third picture of the series which he will direct for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Getting exteriors in Nice for "Running Water," to be followed by seven other Stoll productions.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Working on the fifth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—Back in England, preparing to direct productions for the American market in accordance with a signed contract he has with the W. W. Hodkinson Corporation.

JOHN GLIDDON.—At Islington with International Artists company for interiors for "Lark's Gate."

EDWARD R. GORDON.—Now directing Flora Le Breton in George K. Arthur productions.

KENNETH GRAEME.—Recently finishes some comedies.

BERT HALDANE.—Recently directed a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Busy on preliminaries for "A Sister to Assist 'er."

MANNING HAYNES.—Is directing another comedy for Artistic.

SINCLAIR HILL.—At Cricklewood on his latest Stoll production. "Expiation"

A. C. Hunter.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont. Now spotting in Scotland. Kellino will commence producing in June.

HARLEY KNOLES.—Finishing "The Bohemian Girl," for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Will direct "Clatter of the Clogs" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest. Not working at the moment.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—May direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Now directing "The Temptation of Carlton Earl" for Aubrey Smith Theatres, at the Stoll Studio.

GUY NEWALL.—On location at Southampton with his George Clarke company, for exteriors in "Boy Woodburn."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Very busy at the Master Studios directing "Tense Moments from the Great Operas."

GEORGE PEARSON.—Working on "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now resting.

JAMES REARDON.—Finishing direction of comedies at the Gaumont Studios.

ARTHUR ROOKE.—Completed for Davidson, will commence work on a new Davidson production this month "A Bachelor's Baby."

GEORGE RIDGWELL.—Has just finished sixty five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Last production, "Kipps," for Stoll. Not working at the moment.

CHALLIS N. SANDERSON.—Finished working as assistant director to Stuart Blackton. Now directing "Tense Moments from Great Operas" for Master.

MARTIN THORNTON.—Now directing Victor MacLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children," Will direct a Seal production in Ireland.

GEORGE WYNNE.— Directing "Tense Moments from Great Operas" for Master.

HUMBERSTONE WRIGHT.—Directing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Completed "When Greek Meets Greek." Now starting on "Kissing Cup II.,"

# CLUB CLATTER

*by* CLATTERBOX

"No. 9" was the scene of one of the most enjoyable week-ends that have ever been spent by film folks in town. First there was the Frolic on Saturday night. As Rex Davies smilingly said: "We started by calling them 'Hops,' then we called 'em 'Dances,' and now each Saturday night it is a Ball." A record number of couples took the floor, and Rex talks of commandeering another floor.

Then on Sunday a fine company of members sat and shrieked with laughter at the brilliant wit of Fred Groves, as an old-fashioned chairman of an Old Time Concert. An excellent program was rendered by a company of real artistes, who are to be congratulated on the quality of their performances and thanked for their kindness in producing the evening's entertainment.

The secretary tells me that he has in hand a scheme for transforming the roof of the club into an open-air tea and concert room. The idea is to put plants up there and little tables dotted about. Here could be held concerts, whist drives and dances. My word! Our club will be the talk of the town. The Secretary has examined the roof and finds that it is ideally suited, being asphalted.

A Distributing Corps has been organised in connection with the tickets for the Kinema Club Carnival. John Payne is the treasurer of the fund, and Billie Preston the hon. organiser.

Greater activities in the matter of sports are in evidence. The Secretary explains that he has now formed the Sports Club, and appointed committees to deal with cricket, tennis, football, boxing and fencing, billiards and bowls and cards. Members wishing to join should communicate with the Secretary at once.

An appeal is made to members to inform the Secretary if they know of a suitable sports ground that could be acquired.

To-morrow being Good Friday, the hours usually operating on Sunday will be enforced. At night a "Go-As-You-Please Dance" will take place (the title is self-explanatory).

On Saturday there will be the usual dance, and on Sunday night a three-minute billiard handicap will be held in the billiard room. Already 60 entries have been secured. Prizes will be given.

In the last issue of the STUDIO there was a "Do You Know" query with reference to Harry Worth's secret. It now leaks out that this secret has reference to "The Kinema Club Jazz Band," that makes its debut at the Good Friday dance.

Congratulations to one of the founder members—Eric Albury—who was married to Gladyce Vernon this Wednesday. The bride is well known on the stage and screen.

# HINTS FOR SCENARISTS

To be successful a photoplay must be logical and realistic. Consequently, motivation is one of the important fundamentals of screen drama. The poorly motivated story must inevitably be unconvincing. The law of "cause and effect" governs photodrama, just as it governs the world at large. To paraphrase a popular advertisement, "there must be a reason" for everything your characters do. It is well to remember, however, that motivation which is forced, or obvious, will defeat its own ends. Do not "drag in" incidents merely to bolster up an otherwise weak situation. Test each and every motivating incident by asking yourself not, "Could such a thing happen?" but, "Would such a thing happen?" Many things which are possible are far from probable.

While it is best, in moulding screen characters, to exaggerate them slightly, by emphasising certain straits upon which the drama might depend, never lose sight of the fact that they must appear to your audience as human beings. Even though you select a drab, commonplace person as your lead, be sure to endow him with sufficient "humanness" to make him appear real so that the spectator will be interested in following his career. The persons of the play must always be interesting although some of them may not be unusual in themselves. The motion picture in which the characters seem unreal, products of shadowland only, will not meet with public favour.

Don't throw your rejected stories away. Oft-times, the discouraged photoplay writer, following repeated rejection of a cherished manuscript, will consign it to the fire-place as an impossibility upon which he wishes to waste no more time. Granting that he may be correct in this opinion, there is always the chance that the discarded scenario may contain material which, when the writer has had more training and experience, may be worked over and incorporated into a really successful drama. Poor, indeed, is the film story that does not possess at least one or two valuable bits of material: and, as often happens, there may be a "plot germ" lurking in the rejected filmplay of yours which, in the years to come, will well repay you for the labour spent in revamping it.

The wise photoplaywright will make no attempt to appeal directly to the emotions of his audience. At all times, any such appeal must be made indirectly through the characters of the picture itself. Let the audience gain emotional thrill from the reaction upon the actors of the situations in your story, and the drama will seem more realistic. Thrill gained by trickery—by deceiving the spectator—is bound to reflect unfavourably. (From the *Photodramatist*.)

# CLUB CLOSE-UPS

*by* DAVID ROBERTSON

NO. III.—MALCOLM TOD.

Being the baby's bachelor in "The Bachelor's Baby," it is only right that Malcolm Tod should indulge in nursery rhymes. Evidently the rhyme in question is "Baa, baa, black sheep, have you any wool" (the first two words being spelled "B-A-R").

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Alliance.

Address: 74-6, Old Compton Street, W.
Studio: St. Margarets, Twickenham.
Film: "The Bohemian Girl."
Director: Harley Knoles.
Type: Romance.
Stage: Completed.

### Artistic.

Address: 93-5, Wardour Street, W.
Film: "The Head of the Family."
Director: H. Manning Haynes.
Camraman: Frank Grainger.
Stage: Started.

### Bird Film Co.

Address: 37-39 Oxford St., W.1.
Film: "At Your Serviee."
Director: Donald Crisp.
Stage: Casting.

### British and Colonial.

Address: Hoe Street, Walthamstow.
Film: Historieal subjeets.
Director: Edwin Greenwood.
Stage: One a fortnight.

### British Super Films.

Address: Worton Hall, Isleworth.
Film: "Stable Companions."
Director: Albert Ward.
Stars: Clive Brook, Lilian Hall Davies and Arthur Pussey.
Cameraman: S. Blythe.
Type: Sporting Drama.
Stage: Fifth week.

---

Film: Adapted from Stage Play.
Stage: Seheduled.

### Davidson

Film Not announeed.
Director: Arthur Rooke.
Cameraman: Leslie Eveleigh.
Stage: Casting shortly.

### Gaumont.

Studio: Lime Grove, Shepherd's Bush, W.12.
Film: "Rob Roy."
Director: Will Kellino.
Cameraman: A. St. Brown.
Type: Historieal drama.
Stage: Seheduled.

---

Film: "The Life of Lord Byron."
Director: Capt. Calvert.
Star: Howard Gaye.
Cameran: Basil Emmott and A. St. Brown.
Type: Super produetion.
Stage: Sixth week.

### George Clarke Productions.

Address: 47, Berners Street, W. 1.
Film: "Boy Woodburn."
Director: Guy Newall.
Stars: Guy Newall and Ivy Duke.
Stage: Tenth week.

### Hardy.

Address: 13, Gerrard St., W.1.
Film: "The Adventures of Billy Bunter."
Type: Comedy Series.
Stage: Casting.

### Hepworth.

Studios: Walton-on-Thames.
Film: "A Sister to Assist 'Er."
Director: Ceeil Hepworth.
Stage: Starting.

### Ideal.

Address: Boreham Woods, Elstree Herts
Studio Manager: F. A. Kendriek.
Stage Manager: F. G. Knott.
Film: "Diana of the Crossways."
Director: Denison Clift.
Scenarist: Denison Clift.
Star: Fay Compton.
Cameraman: H. Wheddon.
Stage: Cutting and assembling.

Film "A Pauper Millionaire."
Director: Frank Crane.
Star: C. M. Hallard.
Stage: Second week.

---

Film: "The Card."
Director: A V. Bramble.
Star: Laddie Cliff.
Cameraman: Geoffrey Barkas.
Stage: Sixth week.

### International Artists.

Address: 57, Shaftesbury Av, W.1.
Film: "The Lark's Gate."
Director: John Gliddon.
Star: Doris Eaton.
Stage: Seventh week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

Alliance Film Co., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
Barker Motion Photography, Ltd., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.
British & Colonial Kinematograph Co., Ltd., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
British and Oriental Films, Ltd., Thornton House, Thornton Road, Clapham Park.
British Famous Films, Ltd., "Woodlands," High Road, Whetstone, N.20. Phone: Finchley 1297.
British Photoplays, Devon Chambers, 28 Fleet Street, Torquay.
British Super-Produetions, Worton Hall, Isleworth. 'Phone: Hounslow 212.
Broadwest Films, Ltd., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 399——Broadwest Films, Walthamstow.
Davidson, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634
Famous Players-Lasky British Producers, Ltd., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
Gaumont Co., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
Granger—Binger, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
George Clark Productions, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
Glen Film Producing Co., Ltd., 20, Lisle Street, London, W.C., and "Belgrave." Marine Terrace, Aberystwyth.
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Stage: One or two a week.

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Film: "Creation."
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Cameraman: Arthur Smith.
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Stage: Eighth week.

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Director: Bernard Dudley.
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Stage: Completed.

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Film: "A Man and His Kingdom."
Director: Mauriee Elvey.
Star: Valia.
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Stage: Second week.

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Film: "The Chanee of a Life Time."
Director: A. E. Coleby.
Cameraman: D. P. Cooper.
Stage: Fourth week.

---

Film: "Expiation."
Director: Sinelair Hill.
Star: Ivy Close.
Type: Drama.
Stage: Fourth week.

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Address: 41-45, Craven Park, Harlesden, N.W. 10.
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Star: Vietor MeLaglen.
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Cameraman: Percy Strong.
Stage: Sixth week.

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Star: Betty Balfour.
Director: George Pearson.
Cameraman: Emile Lauste.
Stage: Fifth week.

### Walter West Productions.

Film: "When Greek Meets Greek."
Director: Walter West.
Star: Violet Hopson.
Stage: Completed.

Printed and Published by ODHAMS PRESS Ltd., Long Acre, W.C.2.—April 15, 1922

*The Motion Picture Studio, April 22, 1922.*

*Registered at the G.P.O as a Newspaper.*

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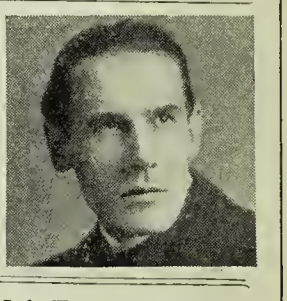

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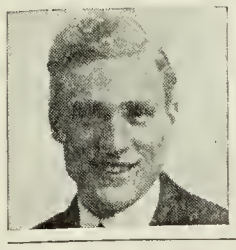

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Lead : Sterling Film Co., Stolls, etc.

## F. HEGARTY

JUVENILE OR LIGHT HEAVY.

# FLORA LE BRETON

AS

## "ROSEMARY"

In "The Glorious Adventure" in which costume she will appear at the

KINEMA CLUB CARNIVAL

At the Hotel Cecil, on Wednesday, April 26.

# W. A. FRESHMAN

Leads:—

"Fifth Form at St. Dominic's" (Davidson).
"Haig Serial" (Master).
"Thou Shalt Not" (Granger-Binger).
"Creation'" (Raleigh King).
"Faust" (Master).

Also Two Years Thorough Technical Experience with Gaumont.

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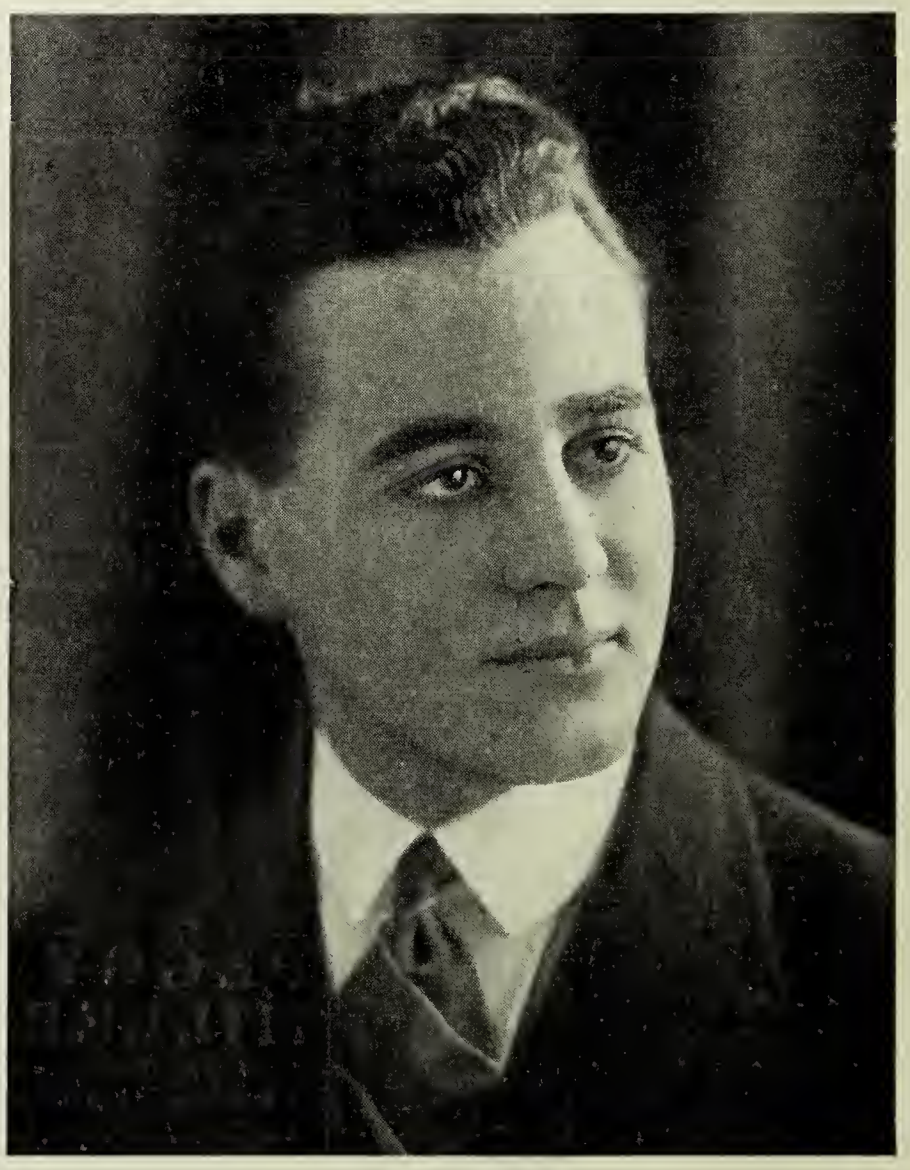


Editorial and Advertisement Offices 93. Long Acre, London, W.C.2.

Vol. 1 No. 46

# Getting the Focus

Telegrams—Southernwood, Rand, London. Telephone—Gerrard 9870.

April 22, 1922.

*The Day of Exposure.*

IN view of the articles which we have printed in the columns of *The Motion Picture Studio* ever since the inception of the paper it ought to be unnecessary to explain our attitude towards so-called Kinema Schools. However, having regard to a letter received by a reader who raises this point again, we take this opportunity of explaining our objections to these institutions. In the first place many of these establishments are only, at the most, superficially honest. Some of them indeed are flagrant swindles, and the day of their exposure is near at hand. They know this and their admiration for this journal, because of the part we are playing in the exposure, is well below zero. We have information of the care with which certain so-called schools are baiting traps for our undoing; but the wily rascals at the head of these concerns must not forget the possibility of falling into their own traps.

* * *

*The Art of Wangling.*

ANOTHER objection is directed to the futility of these schools. They are incapable of performing 99 per cent. of their promises. Even those schools that "guarantee" every student a part in a film can only do so by a judicious use of the gentle Art of Wangling. We have had accounts in detail of the "casting" that takes place and it appears to be a proceeding that has a distinctly comic flavour if at bottom it were not so tragic! For the only result it produces is to confirm the screen-struck incompetents in their hopeless obsession that they are talented, and even if one in a hundred—which is doubtful—ever "makes good," even in a minor way, it is at the expense of much suffering and bitter disappointment on the part of the other ninety-nine. For it does not require an extensive knowledge of the inside of film work to prove that the "training" of such crude material cannot be of the slightest use in serious film work.

* * *

*Another Venture.*

AT the very best the result of these schools is to flood a glutted market with inexperienced crowd players. And this is one of the chief reasons for our opposition. Schools—as at present constituted—are entirely wrong in principle. They have no moral right to accept fees from the ignorant for alleged training well knowing that even if the "training" is at all successful the pupils will be thrown into a profession which is already painfully overcrowded by experienced artistes. It is for this reason that we are surprised that a gentleman of the professional reputation of Norman MacDonald should be ready to associate himself with yet another new school. The Amateur Film Production Agency has just been formed with

¶ Every day and in every way things are getting better. There is an unmistakable movement in favour of a recovery in the profession.

And now The Brighter Day is about to dawn it is up to everyone to consecrate every passion and use every ounce of energy for the betterment of the profession and its Art. You may be inclined to imagine that what you, personally, do doesn't count one. But that is the line of thought of a person in senile decay. For it goes without saying that there can be no collective success without individual effort.

¶ Which means to say that in your own way and after your own fashion YOU are required to contribute to the general weal.

Mr. MacDonald and George Leyton as the directors of productions, and the explanation given is that the "Academy" teaches film acting in all its aspects to those interested in this work from a purely amateur point of view and "with the primary object of encouraging and developing any latent talent for screen acting there may be among the amateurs in this country" in return for a fee of five guineas for six weeks' training.

* * *

*Undercutting Artistes.*

WE are not concerned at this juncture with the claim that the Academy makes to the effect that pupils will be the artistes in a production "which, within a few weeks of completion will be shown at a leading picture theatre." We ask the promoters to name the "leading picture theatre" that has consented to show the "production." We should like to know. But we strongly object to the statement that "the Academy exists for the use of those interested in screen work with the inclination and ability to act for films but who are not anxious to and *do not find it necessary to attempt to earn their living by this means.*" We italicise the sinister words: none knows better than Mr. MacDonald that a distinct disservice is being done to the profession by wealthy amateurs who "do not find it necessary to earn their living" by film work and are consequently able to undercut the professional artiste and who would be only too ready to black-leg if the professional artistes were ever forced to fight for their rights. The Academy says that it will only accept those who want "to undertake what is practically a hobby," and argues that this is the "exemplification of art for art's sake." All of which reads like the writings of Bun Kum in the Elysian Fields of Colney Hatch.

* * *

*The Menace of a Hobby.*

THIS "hobby" stunt is bad enough, and promoters argue that their main plan is to cater for those who want to spend money in order to indulge their hobby, but that is only half (at most) of the truth. For with delightful inconsistency the Academy adds that "it is, of course, hoped that the very valuable experience offered by the Academy may possibly lead to many of the pupils, so inclined, taking up the work professionally," and in anticipation of this it explains that "for those who wish to carry film acting beyond the amateur stage there is an advisory bureau which is prepared to place them in communication with film directors." And the Academy people must be fully aware of the fact that these "gifted amateurs" will not fail to respond to the inferential invitation to enter the already over-crowded ranks of professional artistes.

# Where they are and what they are doing

Wallace Bosco appears in "Carmen" for Master Films.

George Wynn is directing "Rigoletto" for Master Films.

Ward McAllister has been playing in "Carmen" for Master Films.

Pat Fitzgerald played the title-role in "Carmen" for Master Films.

Hugh Croise has completed "The Cow Girl Queen," a comedy subject.

Humberstone Wright has completed "Creation" for the Raleigh King Films.

Elsie Prescott has been playing in "Rounded Corners," a new George K. Arthur film.

Thelma Murray arrived back in London from Torquay last week. She has been playing in "Creation" for Raleigh King.

Kinchen Wood, who for the past eight months has been scenarising exclusively for Stoll, is now free to accept commissions or staff appointment.

Dick Webb plays the title-role in "Faust" for Masters.

Sylvia Winn has been playing in "Faust" for Masters.

Minnie Rayner plays in the new Master film, "Faust."

Frank Dane has completed work with Raleigh King Productions.

William Lugg has completed work in the new George K. Arthur film.

Frank Grey has completed work in "The Pauper Millionaire" for Ideal.

Gordon Hopkirk appears in the Master one-reel film version of "Faust" as Valentine.

Lawford Davidson plays Mephistopheles in the new Master Film one-reel version of "Faust."

B. E. Doxat Pratt has just recovered from a serious operation, and news of further Granger-Binger production activities can shortly be expected.

L. G. Egrot has been to Paris on holiday.

Alan Dudley is playing in Union Film Comedies.

Townsend Whitling plays in "Rigoletto" for Masters.

Jack Pleasants is making a series of comedies.

Clive Brook appears in "Rigoletto," the new Master film.

Walter Forde is ready to commence work on a new comedy.

Gwyne Richmond is playing in "Rigoletto" for Masters.

Stephen Wing has been playing in "Lord Byron" for Gaumont.

Jack Houghton is photographing a series of comedies for Union.

Dulcie Parsons is to appear in a new Bertram Phillips' production.

William Drury is directing a series of comedies for Union (Liverpool).

Challis Sanderson is to direct "The Bride of Lammermoor" for Masters.

George H. Cooper commences work on a new Quality film on Tuesday next.

Thomas Waters has been playing in "Stable Companions" at Samuelson's studio.

Malcolm Tod has completed work in Sinclair Hill's latest Stoll production, "Expiation."

Colonel English has completed work with British Super Films in "Stable Companions."

Edward R. Gordon is at present directing the exteriors of "Rounded Corners" in the New Forest.

D. R. Overall-Hatswell has been playing in "Wee MacGregor's Sweetheart" for Welsh Pearson.

Daisy Doyle has completed work in "Rounded Corners," and has been holiday-making in Paris.

Walter West is directing "Kissing Cup II." for Walter West Productions. This is a sequel to "Kissing Cup's Race."

A. B. Imeson is playing for Master in "Rigoletto," one of the new series of "Tense Moments from Great Operas."

Donald Neville, playing light comedy lead in a five-reel drama, "The Bridge," has just returned from exteriors at Eastbourne.

Bert Ford has completed the filming of "The Cow Girl Queen," a one-reel comedy, which features Lily Long, the music hall artist.

Harding Steerman has been *vis a vis* to Fay Compton in some big scenes in "Diana of the Crossways," in which he plays Tonans of the *Times*, a character supposed to be intended for the famour editor, Delane.

# DO YOU KNOW? —

IF 95 per cent. of the crowd in a current production was composed of the studio staff? and—

* * *

Whether the cutting-room girls played in the Dancing Academy scenes? and—

* * *

If it is not a fact that these crowd "players" received nothing additional to their ordinary wages for this work?

* * *

Why Harley Knoles is going to America? and—

* * *

What the trip has to do with "The Bohemian Girl"?

* * *

If the next Alliance production will not be a typical English photoplay in story and setting?

* * *

The name of the agent who booked Frank Goddard for "The Card"? and—

* * *

Whether Frank was so pleased with the agent that he gave him an extra two per cent.?

* * *

If Victor MacLaglen is planning a trip to America? and—

* * *

Why?

* * *

The name of the next Welsh-Pearson production? and—

* * *

If it will be a Continental story?

How Alec Hunter enjoys burglar-hunting?

* * *

What is the real reason of the visit of D. W. Griffith?

* * *

If Dick Webb is becoming proficient in foreign languages? And——

* * *

Whether he has yet mastered Swedish?

* * *

The exact size of Peggy Harthaway's silk stocking bill?


## THE FIRST & THE LAST!

Next Wednesday, April 26, the Kinema Club Carnival will take place at the Hotel Cecil.

**This will be the last dance of the Season, and the first London Kinema Dance.**

Dancing will be from 9 p.m. to 3 a.m. (Fancy Dress Optional) and a few tickets are left. Prices: for non-members of the Kinema Club: 25/- Single, £2-7-6 Double. Including a 4-course supper and running buffet.

**GET YOUR TICKETS NOW**

(See page 15)

# High Lights

## Intimate Studio Gossip

This post brings me a chirping card from Bertram Burleigh, who is now on location in Nice with Maurice Elvey. He says he is having a great time, "but my card tricks do not seem to be any good here. The Prince of Monaco puts one over on me every time." I always thought it a trifle suspicious that B. B. would not work his card tricks if any of the audience was behind him!

. . .

As there appears to be some confusion as to the leads in "Cocaine," the latest Master production, I am asked to point out that Hilda Bayley is starring and playing principal lead in that picture, which is being Trade shown in a few days.

. . .

According to our despatches from America "The Bigamist" obtained a fine reception from the Trade out there. The press reports were also very favourable. One Trade journal called it "A sumptuous English picture with a vital theme." Another said "It has a satisfactory story, a wonderful lavish production, and a beautiful star to back it up," while a third says "It is a picture pulsating with the succession of light and shadow that we call life," all of which goes to prove that the American has no objection to British films, providing they are pleasing in quality.

. . .

On Monday evening Colonel Bromhead, who takes an enthusiastic interest in the social and athletic activities of the staff, gave a dinner to the Gaumont footballers, who have this season brought off a double by winning both the *Kine. Weekly* Cup and the K.S.A. League. Colonel Bromhead took the chair, and was supported by Reginald C. Bromhead, and the footballers were supported by their wives and sweethearts. Covers were laid for 36. After a very enjoyable dinner, Colonel Bromhead proposed the health of the successful football team, on whose behalf Mr. Phillips, of the Gaumont Shepherd's Bush Works, replied. Reginald Bromhead toasted the Gaumont Sports and Athletic Association, to which F. Strutton responded. C. Tokeley raised his glass to the ladies, and Miss James suitably responded for the fair sex. A. Hart, proposing a vote of thanks to Colonel Bromhead and Reginald Bromhead, was wholehearted in his assurance of the staff's appreciation of both the moral and financial support given to the club by Messrs. Bromhead. The evening was concluded by a visit to the Prince of Wales Theatre.

. . .

It was with profound regret that the profession heard of the sudden death in Paris of H. V. Esmond. His last film performance was in "The Law Divine." "When We Were Twenty-one" was twice filmed, and several other Esmond plays were adapted to the screen in the States. The sympathies of all go to Eva Moore in her bereavement.

. . .

I learn that Victor McLaglen has branched out as a fencing master. His classes, which will be open to both sexes, are designed not merely for film purposes but as a sure means of everyday physical fitness.

. . .

I was among the Press men that had a few minutes chat with D. W. Griffith on Tuesday evening, and was pleasantly impressed with the gentleman. To my mind there is no coincidence in the fact that D. W. Griffith is both a super-director and a man of vision. His "dream" may be all showmanship talk, but I believe that it is this sense of pre-vision that enables him to anticipate the kinematographic taste of the public. At any rate, he must be an encouragement to that school in the profession who are prepared to Think Big and take risks for the realisation of their ideas.

. . .

There is some degree of mystery behind the Griffith visit. The most subtle interviewer cannot gain any real information as to his intentions. There is a greater significance to the British film industry in his visit than is superficially apparent, and of this more will be heard in the near future.

. . .

All those who have not yet secured fancy costumes for the Kinema Club Carnival, should make sure of getting them by ordering now. A great deal of the fun depends on coming in fancy dress, which seems so much freer than starched-front shirts and sombre black dress suits. Mr. Thornton, of H. and M. Rayne, 15, Rupert Street, W., has been making special arrangements to cope with the big demand for costumes, and has ordered some new and striking costumes for April 26.

. . .

The fickleness of our climate has often been raised as an excuse for the deficiencies of producing films in this country. That being so, it is interesting to know that many of the scenes in the "Bohemian Girl" were taken at Windsor in November and January, often between intervals of thick fog! It is an achievement of which Alliance might well be proud. Harley Knoles, I am told, took five weeks to cast the players. He states that the stars were chosen not because of their names but because they were the most suitable. Each had special tests in front of the camera before he or she agreed to take part in the film. It is claimed for some of the "sets" that they are the most wonderful ever produced, and will make American directors look to their laurels.

. . .

There has occurred another of those unpleasant incidents that can only react to the hurt of the profession. We refer to the public exhibition of "A Gamble in Lives" which was adapted, directed, cut and edited by George Ridgwell for B. and C. some months ago and which is now being shown to the public without any mention of the name of the man who had created this film. The information in our possession points to the fact that when this film was sold by B. and C. to Pathé the latter was so eager to give credit to George Ridgwell that it had a special main title made for printing with the copies, and Pathé was amazed this week to find that this had not been done. Although B. and C. was responsible for the printing of the copies we cannot believe that Mr. Godal himself is aware of the serious omission that has been made. George Ridgwell parted company with B. and C. soon after the completion of "A Gamble in Lives," but we are confident that Mr. Godal would be the first to give credit where credit is due for this picture, which is one of the best British productions yet screened.

Megaphone

# CLUB SUBS

REFERRING to our "Focus" paragraphs in last week's issue of the STUDIO, Rex Davis makes his *debut* as the Executive Committee's Official Apologist. He writes:—

In your last issue you write somewhat severely about the Executive Committee You point out that "it is over three months since the last of the Founder Members were enrolled."

You then call attention to the fact that "a large number of Founder Members still owe their first year's subscription," and your comment on this is "unless the Executive wishes to earn the hearty disapproval of the members it should take drastic action at once. The names of the defaulting members should be posted."

You advise that 7 days be given for payment, and failing payment defaulters be called on to resign.

The Executive Committee is bound by the rules of the Club, and Rule VIII. (*b*) provides that the subscription for Founder Members shall be payable before January 5th in each year, and (*h*) "that if a member fail to pay his subscription within a month after it is due he shall be notified, and at the expiration of the 3rd month his name shall be placed on the notice boards of the Club as being in arrears, and thereafter his name may be removed by the Executive Committee from the list of members."

The meaning of (*h*) is vague. "The expiration of the 3rd month" may mean the 3rd month after the date when the subscription became due. This would give the Committee power to act after April 5, or it may mean the 3rd month after the notice. This would preclude the Committee moving until after May 5.

I understand the rules are in course of revision, and it is hoped that ambiguities may be avoided and the powers of the Committee clearly defined and made, in some respects, more drastic.

With regard to the action or inaction of the Executive Committee, I venture to suggest that your censure is, in any case, premature.

The fact that the STUDIO was appointed by the Executive Committee to be the Official Organ of the Kinema Club is not interpreted by us to mean that we are precluded from criticising the action of the Committee when the occasion arises. To our mind that occasion has arisen, and it was in the best interests of the Club and the profession that we commented on the farcical situation that exists.

The letter that was sent to all the members by the Executive Committee and which made pointed references to the fact that many members had still refrained from paying their subscriptions was scarcely a statesmanlike act. There is, we are informed, over £300 still out in unpaid subscriptions, and we are convinced that this is sufficient to justify the Executive Committee taking the drastic action we recommended last week. No amount of pseudo-legal quibbling over the "ambiguities" of the rules can excuse the Committee for a form of weakness that can only re-act to the hurt of the Club.

The course of action is as obvious as the facts. No reasonable person has any doubt as to the meaning of Rule VIII. (*h*). The meaning is not vague; it does not mean "the third month after the

(*Continued on page* 15.)

# THE CLUB KINE-COPATERS

*by* CYRIL PERCIVAL

HAVE we been a Jazz Band long, sir?
Not more than a week, as it were—
We'd been asked to play at the Club, sir,
At that "Go as you please" dance affair.
So Victor, the *Peer*-less pianist,
Proceeded to learn all he could
Of the latest dance tunes of the day, sir,
And he "tickled the ivories" good!
Then Malcolm just *Tod*-dled right in, sir,
With his cute Swanee Whistle, and so—
As he knows all the dance tunes that matter
He can "slide" out the lot at one go!
Then Raymond—Jack Raymond, I mean, sir!—
With a black case appeared on the scene
And gave us some harmony fine, sir!
From the eight strings of his Banjoline.
We had to rehearse when we could, sir;
Two were working—Ah! that was the rub!
And—as there's no room at the Club, sir,
We practised four times at a pub!
I think we were all a bit "windy"
Until we had played two or three,
We all thank the dancers who encored
And cheered us up wonderfully.
In the distance we saw Billie Bristow,
Who seemed to withstand the shock well,
And Harry says she thought us *Worth*-y
To appear at the Cecil Hotel.
What do I do? Well! 'Twixt you and I, sir,
I may tell you that my job is "thumbs,"
Although it's a lot to pack up, sir.
I wangle the traps and the drums!

Above will be seen D. R. Overall-Hatswell's excellent reproduction of the Co-paters, comprising Percival the Pugnacious Pelt Paster, Tod the Tremulous Triller, Raymond the Rhythmical Rhapsodist, and Peers the Peerless Pianist.

# SUPER PHILOSOPHY

## *by* HUGH E. WRIGHT

## VI.—Disillusioned

THE other evening I discovered the Super gazing gloomily into the middle distance over his empty tankard. Following the direction of his gaze, I saw half a dozen equally empty glasses on a shelf at the back of the bar, each reflected in the mirror at the back, and re-reflected to infinity by another on the wall opposite. Thinking he must be depressed at the sight of so much emptiness in a hollow, thirsty world, I had his tankard quietly refilled.

His eye left the middle distance and looked long and searchingly at the beer. "It's one of those days with me when as likely as not there be a fly in it," he said explanatorily.

"Earned three guineas yesterday on a film," he said, suddenly.

"Not so bad, that, for a day's work, surely?" I suggested.

"Money ain't everything," he answered, and added: "the price of all my illusions."

I kept a discreet silence, and presently he resumed:

"Yesterday morning I was broke and comparatively 'appy; this morning, what am I? A whited-sepulchre! That blarsted prodoocer—I beg 'is pardon—director, he calls 'imself, and may be 'e's right. Any fool of a ordnery sailor can direct a ship with one 'and on the wheel; it takes brains and 'ard work to prodooce one." The sarcasm apparently pleased him; he smiled grimly, and emptied the tankard. "I'll tell yer," he said, endeavouring to puncture me with a lean forefinger.

"Yesterday morning I was in Zamland's outer office, not because I expected work; but they don't open till 'alf-past eleven, and you must go somewhere. 'Oo should come through but Zamland himself. Naturally, he spots me—it ain't every film artiste 'as a natural dignified bearing like I 'ave—and beckons me into his office.

"'Three guineas any good to yer?' he says.

"'I knows a place I could put 'em, if they was in need of a 'ome,' says I, 'umorous like.

"'E scribbles on a card, and 'ands it to me. 'Good,' 'e says. 'Get right along up to the United Studio, and give it to Mr. Benton. If I'm not much mistaken, you're exactly the type 'e wants. I'll 'phone 'im up, and tell 'im you're coming.

"Off I goes. Why is it you always 'ave to take two separate lines of 'buses, change on to the Metropolitan, and walk two miles from the tram terminus before you can get to any studio? You'd think the firm was ashamed of 'em, the way they 'ide 'em away at the back of brickfields and such like. 'Owever, I found the place at last, and, 'aving got there, they told me the direct way was through Balham and East Ham. Life's like that. I asked to see Mr. Benton, the prodoocer.

"'You mean the director,' says the chap. 'E's in there—you'll know him by his megaphone.'

"Sure enough there was a bloke in the studio with a ventilator tied on to his face with elastic. It wasn't no use to 'im as I could see. If 'e wanted to talk to anyone, 'e 'ad to cant it up over 'is forehead, and then the peak of his cap pushed it down on to 'is nose, and annoyed him.

"'Mr. Benton,' I says, after watching 'im for a bit.

"'Warra-warra!' he answers through the ventilator.

"'From Zamland's,' I supplements, 'anding 'im my card.

"'E looks at it. 'Way-in-ar!' he says again, and turns away. So I did.

"I did it for about an hour; and then he comes back to me minus his ventilator. 'Stand up!' 'e says. 'And let's 'ave a look at you.'"

"What 'e saw seemed to please 'im, 'cos he called another man to admire me, and a delighted grin spreads over 'is coarse features. 'Isn't it wonderful,' 'e says to 'is pal. 'Absoolotly right! The exact type! Zamland gets a drink out of me for this!'"

"'You will excuse me,' I says, 'but understanding I was wanted in a 'urry, I comes straight along up, and I 'aven't got no props with me.'

"'My dear man,' 'e says, 'you are absolutely right as you are—just a touch of number five and powder, and you can step into the scene. Don't even shave.'

"I couldn't make out what 'e meant by that, 'cos I 'ad shaved Thursday. 'Owever, 'e goes on: 'just read through the scene in the scenario, and we take straight away.'

"'E 'ands me the book, and I reads the page 'e pointed out. Something like this it was:

'Scene. A bar.

'A group of rough men amongst whom is Porter—a long, lean slab of a man, with fishy eyes, down at heel, and drink-sodden—are standing drinking. Enter Lord Charles Dilmot. He orders a drink. Porter lurches up to him, and says, "Yah! A toff! We don't want toffs 'ere!" Dilmot, with flashing eye, turns on him, speaks:

'Sub-Title:

'A man may be a duke and yet an honest man. You coward, to throw my parentage in my face.'

'Porter threatens him. Dilmot, unafraid, draws revolver. Porter terrified. With a supreme gesture Dilmot turns his back, and exits.'

"Well," said the super, "I practised it by meself for about an hour. 'Flashing eye'—I could draw sparks almost. And the 'supreme gesture'—a combination of nobility, grace, contempt, and restrained despair. Lost meself in the part. Well, at last I knocked my own beer over with the 'supreme gesture,' and decided I'd practised enough.

"At last that Benton comes back. We was all waiting for 'im.

"'Read it?' 'e says.

"'Yes,' we answers.

"'Then off we go,' says 'e."

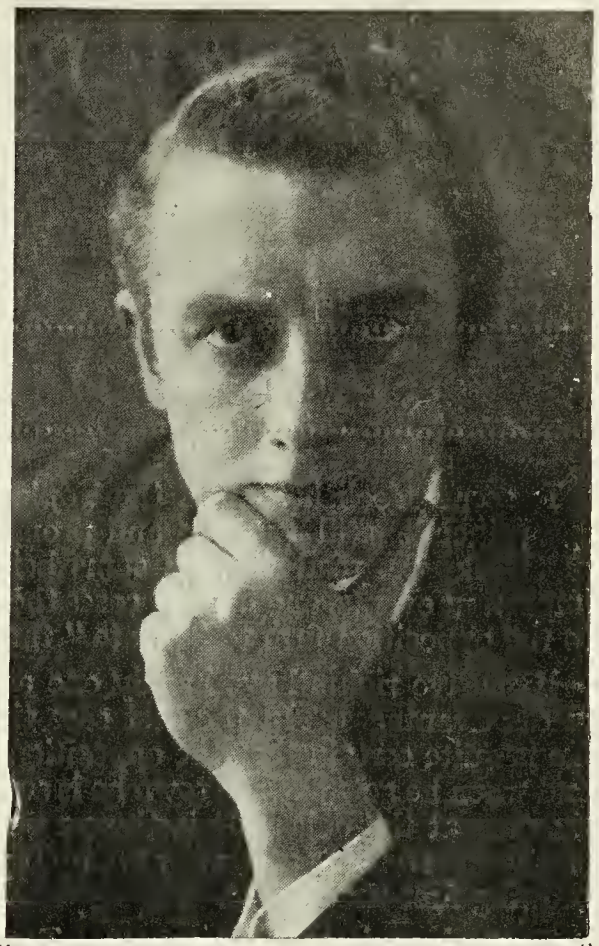
"There was the set—the bar—the men drinking. 'You all sit over there,' calls Benton. 'Now, Dilmot!' On I walks, leans negligee on the bar. 'Stop!' roars Benton. 'Wodtheyell are you supposed to be doing?'"

"'Didn't you say, 'Now, Dilmot,' says I."

"'E looks at me for a moment in blank amazement. 'Gawd!' 'e shouts. 'Gawd! you ain't Dilmot, you ruddy fool! You're Porter!'"

The Super looked away from me into the middle distance again. There was a long silence, then he muttered more to himself than me, I fancy: "And I did it—I did it. 'A long, lean slab of a man with fishy eyes.' Me! Just the type! 'Down at heel and drink-sodden.' I did it! For thirty pieces of silver, and three bob extra. More than Judas got . . . . Just the type. Sold me self-respect for that. Thirty pieces of silver. . . And Judas never 'ad to pay commission to Zamland's neither. . . . Wot a life!"

I signalled quietly to the barmaid, she nodded. The Super was still staring at the empty glasses as I crept out, but his fingers were feeling for the handle of the tankard.



HENRY VICTOR

Next Trade Show:

HON. PERCY DACIER

IN

"DIANA OF THE CROSSWAYS"

(Denison Clift's Ideal Production)

Shaftesbury Pavilion

(Shaftesbury Avenue),

TUESDAY, APRIL 25, at 11 a.m.

All Comms.:

KINEMA CLUB.

9, GREAT NEWPORT ST., W.C.2.

Reg. 2131.

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## FILMING MADE TOO EASY

IT seems foolish that in the Topical business the ridiculous exclusive rights principle still prevails and promises to do so for many a long day. Each week we read of huge sums being paid away for exclusive film rights of important events, and in most cases the larger the sum paid the bigger the incentive to the opposition firm to " pirate " the picture.

Exclusive rights have hardly one advantage, although they possess hundreds of disadvantages. In the first case they tend to make the cameraman careless. He is quite certain that the opposition will find it impossible to steal the picture, and when he gets back to town he is surprised to see the opposition's stolen picture showing at the halls. It is always the way—the stolen picture is always shown on the screen first ; and, after all, in Topical work it is the man who has the picture showing first that scores.

Then there is another aspect. Topical cameramen suffer as a result of this principle. The huge sums spent on exclusive rights would be better to be kept by the firm, and some of it added on to the salaries of the cameramen. The firm would benefit in the long run.

So long as there are exclusive rights, the British Topical cameraman will never have an opportunity to show his worth. If there were no exclusive rights, it would be the best man who got the best stuff, and it would only be by employing real, go-ahead men that the firms would keep open. The company that obtains the exclusive rights can send anyone down with a camera, and that man will be given a position and will get a picture. Without exclusive rights only the really experienced man could get a picture. In America the exclusive rights have been destroyed, it would be quite easy to destroy them here.

## K.C.S. OFFICIAL NEWS

THE K.C.S. has formally welcomed the new Producers' Association, and is inviting a representative of that body to attend the Cameramen's dinner.

At the present moment the dinner is occupying the attention of a special committee, comprising Kenneth Gordon, Charlie Heath, and A. Kingston. It has not yet been decided where the dinner will be held, but it is hoped that cameramen wishing to be present will communicate with the secretary, to say how many tickets they require.

The secretary has to guarantee a certain number of people before he can book a room for the affair, and unless the members co-operate with him, by sending in their names for tickets, he will be unable to estimate the number likely to be present.

Quite a number of cameramen have been finding jobs through the medium of the Society. Last week alone three or four members were given work and for some of the big events like the National, Princess Mary's Wedding, and the Boat Race, twenty or thirty men have been required. Members out of work should keep in constant touch with the secretary, who may be able to fix them up.

Representatives of the K.R.S., K.M.A., C.E.A., the new Directors Association, the Trade Press and the Kinema Club, are to be the guests of the Cameramen at the dinner on April 27 or 28.

## USES FOR THE CAMERA

THE use of the kine. camera is only just beginning to be recognised.

The slow motion picture has proved helpful to inventors in slowing down motion and by this means they are able to witness on the screen all the little flaws in the mechanism of their work, and to correct them. In the ordinary way these flaws would not be visible to the naked eye, and the inventor might go on experimenting for years without ever finding them out.

The slow motion picture has proved useful to the Government, who used it recently in connection with some experiments it was carrying out.

In the hospitals, the camera has been used to advantage. Photographs of operations and patients suffering from various diseases have been taken and used to advantage in teaching students.

Recently Kenneth Gordon, of Pathé's, had a number of patients from hospital carried round to his studio for photographing. He also photographed the patients in the hospital. The films are more advantageous in teaching students, for they are now able to see enlarged close-ups on the screen, and are able to follow the operation more closely.

These are only a few of the ways in which the camera is being used to-day, but there are hundreds of possibilities in this direction.

## CAMERAMEN AT WORK

TOPICAL scored two distinct scoops during the past week, which are worthy of mention. The "pirating" of the Grand National was a very clever piece of work, and one which has caused a great deal of amusement among cameramen. Then the filming of the Boat Race was another scoop, for the picture was showing at seven o'clock in the evening of Boat Race night.

W. Bool has been back from India nearly a fortnight now. He has many interesting tales to tell of his adventures out there. I saw some of the film that Woods-Taylor and he took of the Prince of Wales's Tour, and am of the opinion that it is the best stuff yet taken in India. There is none of the usual harshness about it that one connects with photographs taken under India's blazing sun. For all the difference in the quality of the film, it might have been filmed here in England. Some of the shots of the tiger-hunt photographed in the jungle are really excellent. They were shot from the howdah on the back of a restive elephant

George Woods-Taylor should be home by the time this appears in print. He is assured of a warm welcome when he turns up at the meeting of the K.C.S. The cameramen are welcoming him back in great style, for a dinner of cameramen is being arranged to take place at the end of this month

The fact that 'Spurs will not play in the Cup Final this year loses for the official film a great deal of the interest evinced in it by many. Still, even then, it should be interesting. Topical has made elaborate arrangements to ensure that it gets the Final exclusive and that there is no "pirating" by rival firms.

Jack Cox is doing quite a lot of running back and forward to the Continent with Elvey's Stoll company. He filmed most of his last picture in the snows of the Swiss mountains, and at present he is in the warmer latitudes of the Riviera, where he is filming at Nice the exteriors of "A Man and His Kingdom."

Some more of Percy Strong's work was shown to the Trade last week, when Stoll presented at the London Pavilion "The Little Brother of God." One of the features of the picture was the photography, which at times was fine. Some of the interiors seemed rather dank, however, which was no doubt due to a dark print.

Bert Ford is photographing a series of comedies for a new company, which has for its star Lily Long, the vaudeville artiste. Ford started work this week and has practically finished the first film. It is interesting to note that this is the first work he has done for any company other than George Clarke for some years.

# FINANCE FACTS

*by* MILES MANDER

Evelyn Brent finishes her interesting article in last week's STUDIO with an observation to this effect: "If only British financiers would give British directors the support they get in America," etc.

Now, although this remark, coming from Miss Brent, sounds attractively *naive*, she must realise like anyone else who has given the subject a thought, the reason why British producing concerns do not get the financial support that is forthcoming in the States.

Apart from the fact that during the five years that we were otherwise engaged over here, the American industry gained a supremacy which is only now commencing to be challenged, the mere fact that there are 20,000 kinema theatres over there, compared with 4,000 over here, is surely a sufficient explanation.

If we had a fine field of 20,000 theatres of our own to exploit, and could treat the rest of the world as an extra "perk," unenterprising poor "fish" as we sometimes are, I do not think our financiers would then be found wanting. On the other hand, to spend many thousands on a production and rely on an overstocked foreign market for the recovery of outlay and profit is at the present juncture altogether too speculative.

Besides publicity facts like "$50,000 worth of dresses positively torn up in this picture," leaves us here in old England quite unmoved.

# FILM TRAINING

*by* CONNIE TAYLOR

The particular point on which I am curious is raised by an article "Organising the Artistes" in a recent issue, which points out the unsuitability of the theatrical profession as a training ground for film acting. With this I agree, the two arts differing so much in technique that we find few recruits from the stage who are other than hampered by the experience. But what, then, is the proper training ground? for it sticks in my memory that I have seen you publish articles just as positively declaring that schools are utterly useless, and, again, as schools are at present, I agree.

There remains only, so far as I can see, the training to be got in crowd work.

When I think of how crowds are often selected, you will hardly persuade the director to look for fresh talent among them unless you first reform the crowd. The class of person who is crowding out the serious film artiste is not so much the hard-working theatrical "pro" as the lady who offers a wardrobe, costing anything from £150 to £400 a year, in exchange for occasional work at a guinea a day. The theatricals, after all, need the guineas, and do work—these other ladies come in merely to feed their vanity, and it's too much trouble for them to attend to their job. I can think of no more lamentably improbable field in which to seek for new talent than crowds.

Nor need we look further for the reasons which make it impossible for film artistes (of my own sex, at any rate) to combine. We can always be replaced by well-to-do-blacklegs so long as a one-guinea actress in a thirty-guinea frock represents the ideal of "handsome production."—CONNIE TAYLOR.

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "*A Master of Craft.*"

Ideal—Starring Fred Groves—supported by Pope Stamper, Charles Windermere, Eva Westlake, José Shannon, Ida Fane, Reginald Back, Lilian Douglas, Mercy Hattor, Winifred Dennis, Jerold Robertshaw, Charles Ashton, Harry A. Meymott, Arthur Cleave, Charles Calhum, and John Kelt.—Directed by Thomas Bentley.—Photographed by William Shenton.

THERE must be a divine gift for making good film comedy of W. W. Jacobs' stories; a gift that is in the laps of the gods; a gift that has evidently not fallen at the feet of Thomas Bentley, who has somewhat failed in getting the true Jacobs' comedy on to the screen. The Jacobs' humour is not clumsy, crude, or heavily apparent, but subtle and delicate.

Fred Groves again proves that he is one of Britain's best screen artistes, and this, despite the fact that he was not given all the opportunities he deserved. He is skilful, intelligent, and delicately artistic in all he does.

Arthur Cleave submits a performance which makes up in quality what it lacks in quantity.

Mercy Hattor, who has not been seen so much as of yore, evidences the same histrionic ability as of old, coupled with a charming screen personality.

Neither the scenario nor photography is of the best quality. The continuity is broken until the story resolves itself down to a series of more or less disconnected incidents.

SUMMARY.

DIRECTION: Fair.
LEAD: Fred Groves excellent.
SUPPORTS: Generally good.
LITERARY: Poor.
PHOTOGRAPHY: Average.
INTERIORS: Realistic.
EXTERIORS: Good.

### "*Shirley.*"

Ideal—starring Carlotta Breese and Clive Brook—supported by Elizabeth Irving, Mabel Terry Lewis, Harvey Braban, Joe Nightingale, David Millar, and Dimitri Vetter.—Directed by A. V. Bramble.—Photographed by H. W. Whadden.—Scenario by A. Q. Walton.

THIS would have been an ideal film entertainment were it not for a misfortune in casting. As it is, A. V. Bramble has succeeding in maintianing the Brontë atmosphere and at the same time imparting the necessary dramatic intensity to a Victorian romance.

So far as acting is concerned, Clive Brook is the outstanding personality. As Robert Moore, his performance is perfect, and he succeeds in saving the histrionic value of the film which was in danger of being seriously impaired by the two female leads.

Carlotta Breese is not sufficiently convincing, which may be due to the fact that she has not steeped her personality in that of the character. Be the reason what it may, the fact remains that she lacks the dramatic power necessary to transform a early-Victorian woman into a figure interesting to the modern mind.

Elizabeth Irving has also been faultily cast, and is unable to face the bigger dramatic demands.

The story has lost nothing but gained much in being transferred to the screen. The Brontë analysis of human nature has been retained with the addition of a little modern dramatic power that has improved it.

In no scene does Whadden's photography descend to the average level: it is one of the best parts of the production.

SUMMARY.

DIRECTION: Good.
LEADS: Clive Brook perfect. Females faulty.
SUPPORTS: Satisfactory.
LITERARY: Good original story made into a good film continuity.
PHOTOGRAPHY: Excellent.
INTERIORS: Convincing.
EXTERIORS: Good.

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# WHO'S WHERE.

Several directors nave explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent W.11. Park 2892.

BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.

BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 234 4

DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.

ESMOND, ANNIE: 43, Richmond Road, Westbourne Grove, W.2. Park 854.

FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

KAYE, FREDA, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.

LE BRETON, FLORA: 12, Broad Court, W.C.2. Regent 3282.

LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.

LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM: 12, Heathfield Gdns. Chiswick, W. 4.

MONCRIEFF. ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.

PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.

RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club, Regent 2123.

SMALL, KNIGHTON: 85 Lancaster Road, Notting Hill, W.11. Park 759.

STANBOROUGH, E. CYRIL: 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Now with Bird Films.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY. — Last picture: "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Directing for Solar.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland.

A. V. BRAMBLE. — Working on "The Card" for Ideal at Elstree.

HUGH CROISE.—Completed "The Cow Girl Queen."

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE.— Directing "A Pauper Millionaire" for Ideal.

DONALD CRISP.—Casting for Bird Films. He is to direct several Bird productions.

DENISON CLIFT is busy with "Diana of the Crossways," which he is directing for Ideal. This will be followed by "Mary Queen of Scots," with Fay Compton as Mary Stuart, and "A Bill of Divorcement." Much of "Diana of the Crossways" will be taken on the crossways. Casting for the other two is progressing.

A. E. COLEBY.—Directing "The Chance of a Lifetime" for Stoll.

EDWIN J. COLLINS.—Recently finished "Single Life" for Ideal.

BERNARD DUDLEY.—Directing Comedies at Clapham Park.

WILLIAM DRURY.—Completed "The Twins' Dilemma," the third picture of the series which he will direct for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Getting exteriors in Nice for "Running Water," to be followed by seven other Stoll productions.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Working on the fifth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—Back in England, preparing to direct productions for the American market in accordance with a signed contract he has with the W. W. Hodkinson Corporation.

JOHN GLIDDON.—At Islington with International Artists company for interiors for "Lark's Gate."

EDWARD R. GORDON.—Now directing Flora Le Breton in George K. Arthur productions.

KENNETH GRAEME.—Recently finished some comedies.

BERT HALDANE.—Recently directed a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Busy on "A Siste to Assist 'er."

MANNING HAYNES.—Is directing another comedy for Artistic.

SINCLAIR HILL.—At Cricklewood on his latest Stoll production. "Expiation"

A. C. Hunter.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont.

HARLEY KNOLES.—Finished "The Bohemian Girl," for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Will direct "Clatter of the Clogs" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—May direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Now directing "The Temptation of Carlton Earl" for Aubrey Smith Theatres, at the Stoll Studio.

GUY NEWALL.—On location at Southampton with his George Clarke company, for exteriors in "Boy Woodburn."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Very busy at the Master Studios directing "Tense Moments from the Great Operas."

GEORGE PEARSON.—Working on "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now resting.

JAMES REARDON.—Finishing direction of comedies at the Gaumont Studios.

ARTHUR ROOKE.—Completed "A Bachelor's Baby" for Davidson.

GEORGE RIDGWELL.—Has just finished sixty five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Last production, "Kipp," for Stoll. Casting for an Alliance picture which he is to direct.

CHALLIS N. SANDERSON.—Finished working as assistant director to Stuart Blackton. Now directing "Tense Moments from Great Operas" for Master.

MARTIN THORNTON.—Now directing Victor MacLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children," Will direct a Seal production in Ireland.

GEORGE WYNNE.— Directing "Tense Moments from Great Operas" for Master.

HUMBERSTONE WRIGHT.—Directing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Completed "When Greek Meets Greek." Now starting on "Kissing Cup II.,"

# CLUB CLATTER

*by* CLATTERBOX

THE most popular clatter at the club during the past week was the sound of the Kinema Club Kine-copaters (the club's own jazz band), which made its debut on Good Friday at the go-as-you-please dance. During the afternoon these four irrepressibles practised on one of the upper floors—a fact which added to the enjoyment of those having tea in the lounge. And when the dancing commenced the Kine-copaters, in their pierrot costumes (by courtesy of Nathan), dazzled everyone present with the brilliance of their syncopated harmonies. They were applauded to the echo, and during a lull Malcolm Tod made a delightfully humorous speech, punctuated by musical (and unmusical) interruptions from Cyril Percival, the tenor of which was an appeal for contributions to the Entertainment Fund. This Toddishly moving passage "touched" most people present, with the result that the fund benefited by several pounds.

. . .

Another result of the debut was the engagement on the spot of the Kine-copaters for next Saturday's dance and the carnival at the Cecil. Those members who do not enjoy a real rollicking, frolicking time should not come near No. 9 next Saturday between the hours of 8.30 p.m. and midnight. Those who do can dance for nothing, but guests have to pay 2s. 6d

. . .

And now for the carnival. There is room for 750 dancers at the Hotel Cecil, and the floor is perfect. The price is lower than similar functions, and includes a substantial four-course supper, in addition to a buffet, which will be in operation throughout the whole course of the dance. Members' tickets are offered at 15s. (one ticket for one member) and non-members, 25s. single, £2 7s. 6d. double.

. . .

I am asked to urge those who desire tickets to state their requirements immediately, and to this end a form is printed on this page. Please fill and post with remittance at once.

(*Continued from page 10.*)

notice," it means what every member has long since read it to mean, viz., "the third month after the date when the subscription became due." And this does not "preclude the Committee moving until after May 5."

The whole weight of opinion of the Club members is with us in this matter. And the effects of mishandling this situation could easily become very expensive. So much so, in fact, that we would go so far as to say that there is something worse than a misreading of the letter of the rule and that is a misreading of the spirit of the rule—and something worse than a breach in the rules, and that is a breach in the Club.

Before sending that ill-fated circular letter to all the members the Committee ought to have called a General Meeting of the members and explained the situation fully. The Committee has overlooked the fact that it has no right to saddle the collective members of the Club with any further financial responsibilities unless the consent of the members has been obtained first.

With all deference to Rex Davis (and no one appreciates his labours for the good of the Club more than we) we continue to maintain that the Executive Committee ought to conform to its own rules: post the names of the defaulting Founder Members (some of whom are well-known directors and stars who can easily afford the small subscription) and then if they do not shoulder their responsibilities call on them to resign.

That our censure was not at all premature is proved by the action of the Committee in endeavouring to get the paid-up members to relieve the unpaid members by subscribing to a loan.

# TRADE SHOW GUIDE

TWO newcomers to the screen will be seen in A. V. Bramble's latest Ideal production,

"The Card,"

which was adapted from Arnold Bennett's great novel.

One of these is Laddie Cliff, the well-known stage star, and the other Frand Goddard, the famous heavyweight boxer.

The supporting cast includes Mary Dibley, Sydney Paxton, Sara Francis, Norman Page, Hilda Cowley, and Frank Carlo. Geoffrey Barkas is responsible for the photography

* * *

The only other British production is also from the Ideal studios, and is entitled,

"Diana of the Crossways."

which was adapted and directed by Dennison Clift from the novel by George Meredith.

Fay Compton and Henry Victor play the leading roles.

In the supporting cast are J. Fisher White, Ivo Dawson, J. R. Tozer, E. Dagnall, Reginald Fox and A. Harding Steerman.

H. Wheddon is responsible for the photography

Both films will be trade shown on Tuesday, April 25, at the Shaftesbury Pavilion, Shaftesbury Avenue, at 11 a.m.

To MISS BRISTOW, Kinema Club, 9, Gt. Newport St., W.C.2

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Artistic.

ADDRESS: 93-5, Wardour Street, W.
FILM: "The Head of the Family."
DIRECTOR: H. Manning Haynes.
CAMERAMAN: Frank Grainger.
STAGE: Nearing completion.

### Bird Film Co.

ADDRESS: 37-39 Oxford St., W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

### British and Colonial.

ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

### British Super Films.

ADDRESS: Worton Hall, Isleworth.
FILM: "Stable Companions."
DIRECTOR: Albert Ward.
STARS: Clive Brook, Lilian Hall Davies and Arthur Pussey.
CAMERAMAN: S. Blythe.
TYPE: Sporting Drama.
STAGE: Nearing completion.

---

Film: Adapted from Stage Play.
STAGE: Scheduled.

### Davidson

FILM Not announced.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Casting shortly.

### Gaumont.

STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Starting in June.

---

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
STAR: Howard Gaye.
CAMERAMAN: Basil Emmott and A. St. Brown.
TYPE: Super production.
STAGE: Seventh week.

### George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Eleventh week.

### George K. Arthur Productions.

ADDRESS: 3, Wardour Street, W.1
FILM: "Rounded Corners."
DIRECTOR: Edward R. Gordon.
STARS: George K. Arthur and Flora Le Breton.
CAMERAMAN: Frank Canham.
STAGE: Third week.

### Hardy.

ADDRESS: 13, Gerrard St., W.1.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

### Hepworth.

STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

### Ideal.

ADDRESS: Boreham Woods, Elstree, Herts
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "Diana of the Crossways."
DIRECTOR: Denison Clift.
SCENARIST: Denison Clift.
STAR: Fay Compton.
CAMERAMAN: H. Wheddon.
STAGE: Completed.

FILM "A Pauper Millionaire."
DIRECTOR: Frank Crane.
STAR: C. M. Hallard.
STAGE: Third week.

---

FILM: "The Card."
DIRECTOR: A. V. Bramble.
STAR: Laddie Cliff.
CAMERAMAN: Geoffrey Barkas.
STAGE: Cutting and editing.

### International Artists.

ADDRESS: 57, Shaftesbury Av, W.1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAR: Doris Eaton.
STAGE: Eighth week.

### Masters.

ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Tense Moments from Great Operas."
DIRECTORS: Challis Sanderson, George Wynn, and H. B. Parkinson.
CAMERAMAN: Theodore Thumwood.
TYPE: One reelers.
STAGE: One or two a week.

### Quality Films.

ADDRESS: Cranmer Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

### Raleigh King Productions.

ADDRESS: Watcombe Hall, Torquay.
FILM: "Creation."
DIRECTOR: Humberstone Wright.
STARS: Sir Simeon Stuart, Dorothy Fane and Frank Dane.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Cutting and assembling.

### Stoll.

ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman.
FILM: "A Man and His Kingdom."
DIRECTOR: Maurice Elvey.
STAR: Valia.
CAMERAMAN: J. J. Cox.
STAGE: Third week.

---

FILM: "The Chance of a Life Time."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Fifth week.

---

FILM: "Expiation."
DIRECTOR: Sinclair Hill.
STAR: Ivy Close.
TYPE: Drama.
STAGE: Fifth week.

### Welsh Pearson.

ADDRESS: 41-45, Craven Park Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Seventh week.

---

FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Emile Lauste.
STAGE: Sixth week.

### Walter West Productions.

FILM: "Kissing Cup II."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: Starting.

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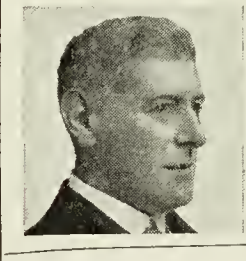
At present playing Lord George Dereham in "Expiation" (Sinclair Hill) for Stoll.

AT LIBERTY IN A DAY OR TWO.



## MAJOR ERIC LANKESTER

CHARACTER & PROFESSIONAL.
Height, 6 ft. 3 in.

## Miss EVE MARCHEW.

"Way of the World," "The Great Game." "The Glorious Adventure," "Beyond the Dream of Avarice." "Sportsman's Wife." "Pride of the North."

## CECIL OSBORNE

Lasky's, Alliance, Broadwest, Stolls, etc.

THIS SPACE RESERVED FOR

# DAVID GREY

## JAY REILLY

Light Juvenile.

Lead: Sterling Film Co., Stolls, etc.

## F. HEGARTY

JUVENILE OR LIGHT HEAVY.

FLORA LE BRETON

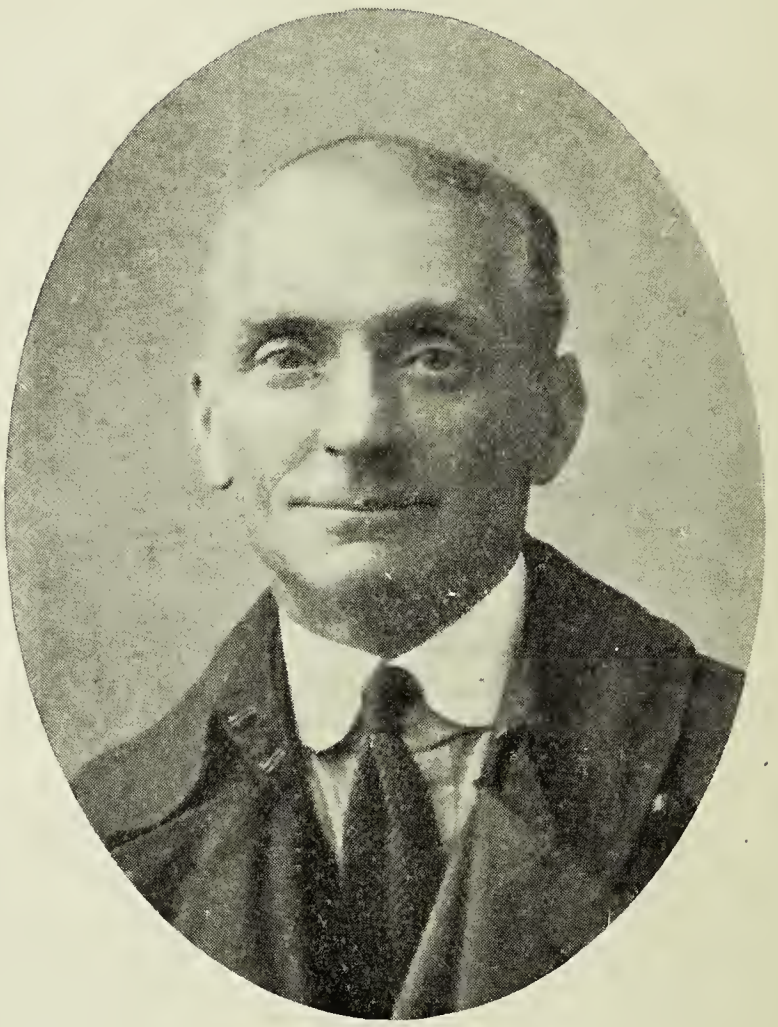
AS

"ROSEMARY"

In "The Glorious Adventure"
in which costume she appeared
at the

KINEMA CLUB CARNIVAL

# FRED WRIGHT



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Vol. 1 No. 47

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

April 29, 1922

*A Propaganda Agent.*

DURING the past week the general public has progressed another stage in its kinematographic education as a result of the momentous visit of D. W. Griffith, who is not merely an American director but a film internationalist. His visit has been responsible for two new revelations for the edification of the public. In the first place he has not merely come in the guise of an evangelist, but his evangel has caused the public and the Press to recognise that the Screen has a function far higher than that of tickling the risible faculty by slapstick crudities or of fluttering the breasts of susceptible flappers and confirmed old maids by the exploits of debonair heroes. Mr. Griffith has demonstrated that film art is something larger and more noble than all this; that its appeal and its force can be the most comprehensive thing in the world; that it can contribute to the common weal of the world all that is best and most worthy. Unknowingly, then, D.W.G. has accomplished the best piece of propaganda for the kinematograph that has yet been attempted. The Public and the Press have been forced to see the worth-while character of films and the supreme influence that they can have on the welfare of the world.

* * *

*Men Behind the Megaphone.*

BUT that is not all. There is another result of the Griffith visit, and one which affects the profession more intimately. This visit has caused the public to recognise the cleavage between itself and the profession; and in the light of this recognition it has perceived for the first time the all-importance of the director to the films for which he is responsible. There has—in the Trade even—been a tardiness correctly to appraise the worth of the brain behind the production. The public shrieked itself almost insane over Pickford, Fairbanks and Chaplin when they visited London, but the visit of Griffith has caused it to get a glimmer of the relative values of star and director. Griffith is of far more value to the film industry than Pickford, Fairbanks and Chaplin put together. Any skilful director is of more value than an artiste. This fact may be bitter to swallow: truth often is unpalatable.

* * *

*Wrong Sense of Values.*

TO the man in the street, and often to the man in the Trade, unfortunately, the name of the director is unknown. If it is known, it means nothing; it is merely two words flashed on the screen for as many seconds, jumbled up with the names of scenarist, cameraman, art-director and numerous other "directors." And yet the director is the centre and the circumference of the production, the pivot around which everything else revolves. Into his hands is placed the destiny of the film. The success of the artiste is given over to his safe keeping; the financial results and the public's entertainment depend upon him. But because of the wrong sense of values that the public has obtained (which, in its turn, is due to the misapplied energies of publicity experts), the star gets all the limelight and the plaudits, and the director does not even get a thought.

¶ It never rains trouble but it pours—which is not the case with success which seldom comes in lumps. Generally speaking success comes by a gradual and almost imperceptible process.

And there is a reason for this. It is due to the law that governs such matters: the law that decrees that faithfulness to duty is inevitably rewarded. And while a little thing may be a little thing faithfulness in a little thing is a great thing.

¶ So that success can only follow the law that governs success—faithfulness.

* * *

*The Fraternity of Directors.*

THIS state of affairs the visit of Griffith lit up with the same vividness that a sudden flash of lightning reveals the gloom of the storm-bound moor; and the Press of the land were generous in their tributes to this representative of the fraternity of directors. We sincerely trust that the Trade will not be slow in following the lay Press in this matte and afford to the directorial class the recognition that is its right. Last week we recorded an instance that is relative to these comments: the name of George Ridgwell had been omitted from the main title of his B. & C. production "A Gamble in Lives," which Pathe is handling. We desire to place on record the fact that so soon as we communicated with Pathe on this matter, that firm instantly had new main titles prepared and circulated round to every kinema that had a copy of the film, so that by the evening performance the public was able to appreciate the work of the man whose genius and creative ability were responsible for that excellent British production.

* * *

*Vicious Critics.*

FORTUNATELY for the film industry, it is now facing fierce criticism; and more fortunately still, it is coming out of the ordeal with great credit to itself. We say "fortunately" because the existence of the criticism pre-supposes the success of the industry, for criticism only awaits on successful achievements—failures are beneath criticism. Criticism—and all forms of opposition, for that matter—is a constructive force: hence the benefit the film industry must gain as a result of the recent and present criticism. For this journal we claim the right to criticise, condemn or approve whenever we honestly believe either of these courses is right and merited. And in the past this right has been exercised. This we state in order to justify our equal right to reprove certain newspapers and certain individuals for the notoriously unjust criticism in which they are at present indulging. What these vicious and vindictive critics are blissfully overlooking when they indulge in comparisons between the screen and the stage is the fact that the former only recently attained its majority. We do not attempt, nor do we wish, to excuse the shortcomings of the film; we merely explain them when we point to the discrepancy in the ages of the two arts. It has taken five centuries for the stage to attain its present position, and in Shakespear's time actors were classed with "outcasts and scoundrels." In a twentieth of the time it has taken the stage to reach its present standard it has taken the kinema to grow from a magic-lantern show in a whitewashed cowshed to the wonderful art it is to-day.

# FINDING FILM FACES

*by* SIDNEY JAY.

I WAS standing outside the London Hippodrome very much down and out. Not a sou in my pocket, and an aching void in my inside. I had a horrible touch of the hump.

Suddenly my morbid thoughts were disturbed by a brisk voice, and a well-dressed man confronted me and said:—

"You've got a convict's face and appearance!"

To cut a long story short, that blunt fellow happened to be a kinema director. He was in the cart! He couldn't find a convict face for his film to save his life. He had been scouring London. And yet there were hundreds of poor, half-starved chaps who were going on their hands and knees for a job.

"Convict Ninety-Nine" was the play for which he was trying to find actors, and you may be sure that I jumped at the job. I discovered during the shooting of that film that managers were very often unable to get certain actors quickly to take suitable parts.

So at the end of that day I told the manager I intended to wait for his urgent telephone messages at my "office," and if he wanted a hundred men or women, boys or girls, for any part, I could provide them in less than one hour.

My luck was in! He agreed eagerly. But you can imagine how I was grinning up my sleeve. Office, indeed! The telephone number I gave him to ring me was that of a small, dingy little coffee-house in the backwoods of Soho.

I used to hang round that telephone for calls all day, and sometimes well into the evening, and was asked to find film actors of various types at the shortest possible notice.

After a few weeks I moved my "office" to a top back room in Oxford Street—it was a better address!

Some of the demands I received were very funny. I used to get telegrams and letters and 'phone messages—and do now—for, say, three kitchen sluts, one pretty, innocent, fair-haired heroine, one fast woman, a six-foot, strong, muscular hero, a bulldog, two Persian cats, and a one-eyed crossing-sweeper!

But a picture agent's work is spoiled by dreadful and painful tragedies. Although I am now used to seeing so many starving, unemployed men and women daily, my heart really bleeds for them at times. I sincerely hope that this will be a grave warning, and a timely one, to film-struck girls—and men, too, for they are just as much to blame. I am not in the least exaggerating when I assure you that people have ruined their lives, caused themselves endless misery and illness, and even caused their own deaths, through rashly becoming film-struck.—*Pearson's Weekly.*

# NON-FLAM FILMS

## A New German Invention

ACCORDING to the Berlin correspondent of the *Manchester Guardian*, a Berlin chemist, Gustáv Schaaf, has devised a process enabling any celluoid film to be made absolutely non-flammable. When heated strongly it will crimp in and melt without developing any noxious gases. The well-known qualities of the celluloid film, its flexibility and transparence, will not in any way be impaired by the treatment.

There is only one mechanical difference between non-flammable and ordinary, ignitable films—viz., the fact that the former, without having lost anything of its flexibility, has gained considerably greater toughness and mechanical resistance. The non-flammability, once acquired, remains a permanent characteristic of the film.

Another scheme devised by M. Werthen is also being made known. This inventor adopts aluminium for his films, rolled into thin and flexible bands with a uniform fine-grained surface. Inasmuch as both sides of such a film can be used for recording, it is even lighter than a celluloid film, a length of, say, 1,000 metres (the equivalent of 2,000 metres of celluloid film) weighing only 15 kgs.

Much difficulty was encountered in uniting the photographic layer with the aluminium. This was done by inserting between the metal surface and the layer a thin skin of water-glass, thus producing so intimate a union that even bending or crumpling the film will not injure the photographic emulsion.

It is claimed that the aluminium film possesses all the good points of the celluloid film, from a technical point of view. Moreover, it, of course, is not only non-flammable but absolutely incombustible, allowing any ordinary projector to be used, and enabling any picture to be stopped for any length of time in its focus without any appreciable increase in temperature. Inasmuch as the aluminium film is not transparent the aluminium surface serves as a mirror, from which the light is reflected in accordance with its variable shades of luminous intensity.

Other advantages of the aluminium film are its greater cheapness, a practically unlimited life, and, in the case of countries such as Germany, the fact that the raw materials are found at home.

# NOTHING DOING!

*by* RUPERT CREW,

THERE is something about the adjective "original" with reference to screen stories that scenario-editors of film producing companies seem to dislike. If you write to any company and inquire whether it is interested in original screen stories, ten chances to one you won't even get a reply. I know, because I have written a round dozen letters myself this year. I don't offer a scenario, either; I have just suggested sending a good detailed synopsis of my story. But even that inquiry has resulted in few fishers.

During the past few weeks I have been particularly anxious to "get out" a recently completed story. I spent much time in writing letters in my endeavour to find a company in the least interested in what I had to offer. At last, when thoroughly fed-up with wasting time and postage stamps, I did get a reply, and was rather startled by the letter. The scenario-editor, a man with a flourishing signature, and evidently warm heart, wrote to the effect that he would be "very glad" to consider my manuscript!

Needless to say, I posted off the script at the earliest opportunity, and mopped the sweat of relief from my brow. I don't care how long he keeps it!

Now let us pause and consider for a moment the reason why film-producing companies appear so cold in their reception of the original story. Is it a fact that directors still pin their faith to published novels and produce plays by authors and dramatists with big names? Do they still regard the strength of an author's name to be more important than the quality of his story? However, speaking broadly, original stories don't "catch on" anywhere. Why?

For more than one reason: In the first place, few writers have any notion how a story should be presented in order that it may appeal to the scenario-editor. If he does not send him reams of an "alleged scenario," he sends a bare plot in a very few lines. So far as I can see, the best way to submit an original story is to send in a very carefully arranged detailed synopsis—almost a synopsis of the scenario. It is most essential to tabulate all the principal interiors and exteriors; to describe any particular effects, in order that expenditure may be judged. Neither should mention of the main cast be forgotten.

I am told that the majority of stories written specially for the screen come from the pens of amateur writers, people "who want to write for the movies," people who say they are "down and out," actors, sometimes directors. Sandwiched in come stories written by those who have gained some knowledge of the film studio and its workings, those who can write a scenario of a kind, but are not—and never can be—literary craftsmen.

Scenario-writing is one thing. Story writing is quite another. It is my contention that a scenarist, pure and simple, is unable to write an original scenario, because he or she is not an author.

Look at our present-day scenarists. What were they before they took up scenario-writing as their profession? Very seldom fiction writers. Most of them were actors, first for the legitimate stage, then for the screen. It is ridiculous to suppose that they are capable of writing stories of real literary merit. There is a gulf of difference between the arts of scenario-writing and story writing. To my mind, the only way an original story can be properly written is for an author either to study film production and scenario-writing within the studios, or for him to work in direct collaboration with a really competent scenarist. I do not see how it is possible for anyone to write a story of real literary merit unless it is done by a fiction-writer who has made a name for himself.

Until the untrained amateur is "choked off," and stories are written by experienced writers of stories, scenario-editors will remain distant in manner to those like myself—a fiction-writer—who has met with some little success, and is anxious to write for the screen.

# High Lights

## Intimate Studio Gossip

Owing to the special arrangements we have made to give a full page to the Dance which took place after we had really gone to press, it was found necessary to hold over the Cameraman's Section and Club Clatter. But our next issue will be a Special Cameramen's Number chock-full of matters of interest to cameramen, as well as a full report of the K.C.S. annual dinner.

---

And as to the Club! An institution that can flourish like our Club is in these dreary days is almost performing a miracle. And our Club is doing better each week. Fred Groves, the chairman of the house committee, tells me that the bar receipts and attendance book show a most pronounced upward tendency. Much of the organising energy has been directed to the preliminaries of the Carnival which, writing on Wednesday afternoon, gives promise of being a huge success. Meanwhile the social life at the Club has been in full swing with dances, whist drives, billiard matches and snooker tournaments. And on Thursday the swimming section held a pleasant contest at the Kensington Baths.

**CLUB MEMBERS**

**A Special General Meeting will be held in the Gentlemen's Lounge to-morrow, Sunday, April 30, at 7 p.m. to discuss three matters of importance.**

---

Last Tuesday I made a special visit to the Shaftesbury Pavilion to see Henry Victor's work in "Diana of the Crossways," but was disappointed to find that since the original announcement Ideal had altered the Trade show. There was quite a crowd of disappointed folks, but for the benefit of those who particularly desire to see Henry Victor in this film I am authorised by Ideal to announce that "Diana of the Crossways" will be Trade shown at the Shaftesbury Pavilion this Monday, May 1, when no doubt Fay Compton will be Queen of the May.

---

Owing to a sudden alteration in his plans, D. W. Griffith was prevented from attending the Carnival. In fact he sailed for America on the day it was held. It would be very interesting to know the significance of this abrupt return, especially in view of the fact that he definitely asserted, on the eve of his departure, that he would return in a few months' time. Is it to make a picture in this country?

---

As we go to press we receive a cable from our American representative with the information that Marshal Neilan, the famous American director, has sailed for this country. As he is accompanied by his cameraman and others of his staff it would not be unduly surprising if his intention is to direct a picture here. Maurice Tourneur is due in this country next month to direct Hall Caine's "Christian" for Goldwyn.

---

Another very welcome visitor is Victor Seastrom, the eminent Swedish director of "Thy Soul Shall Bear Witness" fame. He specially arranged his arrival so that he could be present at the Carnival, and he expressed great pleasure at the scene at the Cecil. I learn that he has booked Matheson Lang for two productions, one of which will probably be made in this country. And as Lang is to play Dick Turpin in Stoll's "Ride to York," it would appear that the stage-and-screen star is going to have a busy time.

## MacDONALD'S DISCLAIMER.

In your issue of last week you mention my name as being connected with the "Amateur Film Production Agency." I herewith desire, most emphatically, to state that in *no way* am I connected with the school mentioned above, and I also desire to state the true facts of the case, viz.:—

(1) I was approached by a well-known dramatic agency, the reputation of which is above reproach, with the proposition of directing a film for the Amateur Film Production Academy, Ltd.

After an interview with the business director of this company, he proposed my writing a story suitable for amateurs, with the prospect of directing same. I accepted, with the distinct understanding that I was engaged solely on these terms and in no way should I be connected with the teaching department of the said academy.

(2) In accepting this position, I did so with the idea of the business man of pounds, shillings and pence, which you will readily realise as most necessary in the production of "living" as well as films.

(3) No one has written more "drastic" articles against schools of motion picture acting than I, both in England and America. No one appreciates more than I the most important and necessary plea of the *real artiste* of the film world, as I have been fortunate in having many working under my direction in the past years, but I might add that the real artistes in moving pictures are few and far between, and thus might arise the question of the difference between an artiste, so-called, and an amateur, and in my experience I have met the former, whom I consider with far less talent than the latter.

(4) As far as I know of this newly-formed academy, its object is more as an amateur kinema society, run on principles similar to an amateur dramatic society, for many of the latter I have produced stage plays.

(5) I am not a business director of this company, and neither have I invested a penny in same. My position is merely to write a story suitable to their requirements, and if suitable, to direct same—and nothing else.—Norman MacDonald.

## TRADE SHOW GUIDE

Members of the profession will do well to note that Ideal Films has altered the date of its Trade show of the Denison Clift production.

"Diana of the Crossways,"

to Monday, May 1, at the Shaftesbury Pavilion, at 11.30 a.m.

* * *

William Humphrey is responsible for the direction of

"Tangled Hearts,"

which was adapted from C. H. Bullivant's novel, and was one of the original Alliance Productions. Gertrude McCoy plays lead and is supported by Henderson Bland, G. H. Mulcaster, Peter Upcher, and Maresco Marisini.

Trade Show: Wednesday, May 3, at the Shaftesbury Pavilion, Shaftesbury Avenue, at 11 a.m.

---

I made it my business to get from H. B. Parkinson, of Masters, the exact position of the two principals in "Cocaine," and he explains that Hilda Bayley is playing the leading part and Flora Le Breton plays a star part as the heroine of the story. I give this information in order to give Flora Le Breton credit for the important and prominent part that she plays in this film.

Megaphone

# Where they are and what they are doing

Maurice Elvey arrived back from Nice this week.

Vivian Gibson has been playing in "Mauritana," for Masters.

A. E. Coleby's new Stoll production is to be called "Long Odds."

Olaf Hytten appeared in "The Bride o' Lannermore," for Master Films.

Gordon Hopkirk has been appearing with Master Films, in "Mauritana."

George Wynn has been directing "Mauritana," for Master Films.

William Shaw has been playing in "The Bride o' Lannermore," for Masters.

Wallace Bosco has completed an important part in "Mauritana," for Master Films.

Challis Sanderson is commencing the directions of "La Traviata," for Masters.

Cyril Dane plays an important part in "Mauritana," the latest Master production.

Mlle. Ivanola, a Russian actress, appears as the vamp in Solar's new film, "Broken Sand."

Sir Simeon Stuart is appearing in the new George K. Arthur production, "Rounded Corners."

Mabel Stewart is in the cast of the latest Jack Pleasants comedy (British International).

George Dewhurst is back from the Continent, where he has been studying film production conditions.

Fred Le Roy Granville is now associated with British International in an important directorial capacity.

May Herne completed a small part for British International, which she secured through Roma's Agency.

Peggy Hyland has formed her own producing company, and is to play in and direct a series of comedies.

Hugh E. Wright is on location in Devon with Welsh Pearson, for which he is appearing in "The Sailor Tramp."

Frank Grey was engaged by Roma's Agency to play for British International in the new Jack Pleasants comedy.

Fatty Phillips was engaged by Roma's Agency to play in the new British International, Jack Pleasants comedy.

George Beranger, after making a tour of Europe, has returned to New York, but hopes to leave for England in a fortnight's time.

Harry Worth has been playing in "A Sailor Tramp," for Welsh Pearson.

Percy Nash is rumoured to be commencing work shortly on a new production.

Arthur Rooke is getting ready to commence work on a new production for Davidson.

Fay Compton is playing in the new Denison Clift production, "A Bill of Divorcement."

Humberstone Wright is cutting and assembling the new Raleigh King production, "Creation."

## GRIFFITHISMS

### Being Words of Wit and Wisdom from D. W. Griffiths during his London Visit.

"There are no foreigners where the motion picture is concerned."

. . .

"I see no reason why the English film industry should not develop as the American has done."

. . .

"English actors are equal to any in the world: that is why I use them in my own productions."

. . .

"Some films are bad to-day, because they have been adapted from books unsuitable for a slavish translation to the screen."

. . .

"I want to produce a universal picture which shall preach the folly of wars and the virtues of peace to every nation in the world."

. . .

"We require a universal language, and we have now obtained it in the film."

. . .

"Let England think in terms of pictures, and you'll be as good as America in your productions."

. . .

"We study the business in America, but you don't in England."

. . .

"England wants another Barrie for the films."

. . .

"I am not suggesting that there is not room for improvement in film production."

. . .

"The film industry is not marking time."

. . .

"I want to see more and more psychology in film-acting and mere gesture reduced to a minimum."

William Shenton is photoplaying "A Bill of Divorcement," for Ideal.

Jack Win appears in "Diana of the Crossways," as the Prime Minister.

Guy Newall is just finishing "Boy Woodburn," for George Clark Productions.

Violet Hopson is playing lead in "Kissing Cup II," for Walter West Productions.

Betty Balfour is playing lead for Welsh Pearson, in "Wee MacGregor's Sweetheart."

Walter Forde is appearing in a new Zodiac comedy, "Walter Makes a Movie."

Thomas Waters is playing the old Mummer, in "The Chance of a Lifetime," for Stoll.

Denison Clift is directing, and wrote the scenario of "A Bill of Divorcement," in association with Ideal.

Donald Searle is at present playing a leading part with Peggy Hyland, in her new series of comedies.

Nancy Simpson, the Australian film artiste, is playing in "The Cause of All the Trouble," for Edward D. Roberts.

Manning Haynes has practically completed the new Artistic W. W. Jacobs' comedy, "The Head of the Family."

Sinclair Hill has nearly completed "Expiation" for Stoll, in which Ivy Close makes her return to the British screen.

Bertram Burleigh is back from Nice, where he has been playing with Maurice Elvey, in "A Man and His Kingdom," for Stoll.

Dorothy Fane has completed work at Torquay, where she has been playing in "Creation," for Raleign King Productions.

Harold Shaw is now fixed up with the Alliance, and has just finished casting for a new production, which he will direct for that company.

George Calliga arrives back in London to-day, he will stay here for a few weeks, but has to return to Paris shortly to fulfil some contracts.

"Stable Companions," has been completed for British Super Films, by Albert Ward. The company is now casting for "The Faithful Heart."

Cyril Dane has just finished lead in "Mauritana," for Masters, and has been engaged to play in "Il Travatore," for the same firm. He is to appear in "Brown Sugar," for British Super Films, and is at present with Ideal, in "The Pauper Millionaire."

*NEW FEATURE.*

# JUST CUTTINGS

Items of Interest extracted from the film journals of the world.

If you wish to learn whether or not the public observes the writer's name upon a picture play, foist upon it a poorly done piece of work. The ensuing "roar" will end for ever any doubts you may have as to the importance of the author.

## CONFLICT.

The public dearly loves a fight, and as long as there are two red-blooded men alive, I think a good fight will hold its appeal, in life and in drama.

The "struggle everlasting" will continue as long as life lasts. There are very few men who have success handed to them on a silver platter; the majority of us must struggle from the bottom of the ladder up. True, sometimes as we begin to get away from the bottom rungs the struggle is easier; but let us relax for a moment, and we are confronted with somebody trying to pass us on the ladder to Success, and again we must struggle to regain our position. Life without struggle would be drab and dreary. The public will always love a fight, be it mental or be it physical; but let there be the element of conflict, and it will be true to life.—*Photodramatist* (U.S.A.).

---

"Pluck, my boy—pluck! That's the essential to success in business."

"Yes—of course I know that. The trouble is finding someone to pluck."

---

"You did wrong in wearing your studio-dress at the card party."

"Indeed?"

"Yes; in playing poker it's only necessary to show your hand."

## THE ART OF FILMS

Nothing suffers so much from a disagreement by all kinds of people as to their æsthetic function as to do motion pictures. Some people are offended by them, some people are afraid of them, some people are disgusted by them, others are annoyed by them, and an overwhelming majority are tremendously interested in them. If an interplanetary visitor should come to earth and should scrutinise the various phenomena of the time, he would undoubtedly declare in his simplicity that the effect of motion pictures upon human beings was one of the most astounding of all the things he found here. To talk, therefore, of a greater art in a motion picture is not to discuss the capacities of the motion picture camera, which are limitless, but to think only of the possibilities of an increasing desire for more subtle entertainment on the part of this thirty million. The technique of any art is merely an outline in mechanical form of the intelligence of that art's audience. Expression exists only to convey ideas, feelings, attitudes or emotions from one mind to another mind, and the technique of expression is usually the best discoverable way to convey these things. The final process in expression depends always upon the comprehension of the audience, its ability to understand what is expressed.—*The Goldwynner.*

---

"But my play is different," insisted the young author. "I am sure you will like it. The heroine, a beautiful young society girl, falls in love with a handsome young burglar, and ——"

"Wants to marry him to reform him, but her stern old father objects," interrupts the director.

"Not at all, not at all," replied the author. "The old gentleman, who is a profiteer, is delighted with the match, takes his son-in-law into partnership, and everyone, except the firm's customers, live happy for ever after."—*Picture Show* (Australia).

## THE PUBLIC WANTS

What does the public want?—that oft-repeated cry,
The writer of the day says his creation
Is what the public wants, in pictured plot and style,
They'll throng to see my tale of love and passion.

I feel the public pulse—the famed director cries,
A girl's pure heart—a lover's adoration;
The pulse is felt—the nightly throng scan lithographs, then pass along.
He felt the public pulse and then, he lost it.

What does the public want?—we'll ask the public that.
Replies are many, filled with variation;
We want—the public wants a play, of passion grand, of country jay,
The public wants—not what it wants—and wants it.

*Photodramatist* (U.S.A.).

---

The young married couple were dining out.

A beautiful woman entered, passed near the table, and gave the man a look of recognition.

"Who is that?" asked the wife.

"For goodness sake," said the husband, "don't go bothering me about who she is. I shall have trouble enough explaining to her who you are."—*The Theatre Magazine* (Australia).

## FLASH BACKS

That which others do for us but encourages our own weakness—Mallory.

He is happy that knoweth not himself to be otherwise.—Old Maxim.

It can't be done? It *must* be done.—Florence Nightingale.

For toil is something more than happiness—'Tis life itself.—Gibson.

It is better to fall short of a high mark than to reach a low one.—Payne.

Nothing can work me damage except myself.—St. Bernard.

The most difficult courage in the world is the courage of the individual against the crowd.—Captain Gwynne.

Censure is the tax a man pays to the public for being eminent.—Swift.

Content can only be found in the tranquillity of the heart.—Zimmermann.

---

Breathes there a "pro." with soul so dead
Who never in the club hath said:
"Pictures, Laddie! God Forbid!
They're meant for imbecile and kid.
Shades of Hamlet, 'Henry,' Toole;
Would you have me play the fool?"

The student of screen drama who resents honest criticism will never progress far along the road to success. Despite what you may think, your first efforts in photo-play writing are not going to be masterpieces.

## QUALITY SUFFERS

Wilfred G. Eyre, a clerk in the American Consulate in London, has forwarded to the U.S. Department of Commerce at Washington a confidential report of film conditions in England. Mr. Eyre states that films of inferior grade are being shown in England to-day. He blames the drop in quality to the block-booking system. Extracts from his report follow:—

"During the past few weeks there have been many reports in the newspapers and elsewhere in regard to the alleged falling off in the attendance of kinema theatres in the United Kingdom, which is attributed to the inferior class of films which is now being shown before the public. As regards London, it is certainly true that even at the best kinema theatres a very inferior class of film is being exhibited in comparison to a year ago. In the United Kingdom there are 4,000 kinema theatres as opposed to the 20,000 in the United States. As practically the entire American film output is booked for exhibition in the United Kingdom, it is inevitable that such a system must be adopted. In addition, there are on the market a large number of British films (produced by British companies, photographed in England and featuring English actors), as well as films produced on the Continent. Moreover, the British films which have been shown to date are inferior to the good American productions. And the patriotism which prompts the exhibitors to show British films is not responded to by the public, which is willing to pay provided it get its movies' worth in amusement.—*Wids Daily* (U.S.A.).

---

"Any man who drinks should be treated by a physician."

"Any man who drinks doesn't care who treats him."

---

"I think I ought to have my voice brought out."

"I think you ought to have it pushed in."

## PEARSON REVIEWED

He does not harangue his actors, or issue short, curt, puzzling directions. He simply stands up, tells them what his clear vision and imagination has conceived, why it has conceived it, and leaves the rest to his cast. They thrill to his master touch, for he is a genius at handling character, at inspiring with his own limpid vision those who act for him. By this I mean *everybody*, not only the "stars," but the veriest super who only appears for a short breathing space. No matter whether it is Cockney types, with all their bewildering and chameleon-like subtlety, or simple English country folk, there they are, just as true and natural as in real life. He has the practical bias of the typical Englishman, combined with a clear pellucid imagination which makes of trivial details only the crystals to reflect the true life behind.

A George Pearson production is an event in the life both of the Movie Picture Industry and of the kinema-going public, for it is a step forward towards the highest in art and life.—*Stoll Herald.*

---

"How many people work in your studio?"

"Work? Perhaps two-thirds of them."

# "AFTER THE BALL WAS OVER"

SIX hours ago I was getting into hat and coat at the Cecil; the Carnival being nothing but a memory. It cannot fail to be the source of most pleasant recollections, for it was rightly voted one of the jolliest functions ever held. To call it a success is to fail to describe it. Its good effects can never be adequately estimated.

It not only contributed a goodly sum to the Club funds. It was not only responsible for gathering 800 dancers, or of providing a jolly evening. These are merely the tangible results and somewhat easy of computing. But no one can determine the extent of its beneficial influence in bringing into personal contact the public, the profession and the trade, or of the wonderful piece of propaganda it performed for the whole British film Industry.

When I first suggested this Carnival to the Entertainments Committee, I certainly never imagined it would be the huge success it was. This wonderful achievement is due to the Committee in general, and Rex Davis, its chairman, and Billie Bristow, the hon. organiser, in particular. The amount of strenuous toil involved in organising this function can be appreciated by none better than myself, having vivid recollections of the work preliminary to the opening of the Club. The greatest praise is due to Billie Bristow, Rex Davis, and their band of loyal workers for this great success.

But it was worth working for. I viewed the revellers from the balcony, and the scene ought to be photographed by the natural-colour process as a spectacle of colour and animation that would be hard to rival.

With so many leading people of the profession there, it would be difficult to give a complete list. E. G. Turner, of Walturdaw, and Arthur Clavering, of F.B.O., represented the Renters. Heads of producing concerns were there, and leading directors like Henry Edwards, Denison Clift, Frank Crane, Bertram Phillips, Lisle Lucoque, Geoffrey Malins, and, of course, George Ridgwell. Fay Compton, Gladys Cooper and Hilda Bayley represented the Stage, while a whole host of film stars, including Florence Turner, Ivy Close, Milton Rosmer, Flora Le Breton, Henry Victor, Josephine Earle, Queenie Thomas, Victor McLaglen and a great many more whose names I cannot now recall helped swell the number.

The judges of the costumes were Florence Turner, Edgar Wallace (the novelist), the editors of *Pictures* and the *Dancing Times*, and myself. The task was formidable. With such an array of beautiful and original costumes, it was exceedingly difficult to make the awards according to the classes for which each prize was specifically given. The awards were:

Marjorie Hume and Francis Innys (Associated First National prizes).
Babs Bell (Walter West prize).
Victor McLaglen and Hugh E. Wright (Guy Newall and Ivy Duke prizes).
Miss Turner (Ciro's Pearls prize).
Lallie Forsyth (Condor Hats prize).
Flora Le Breton ("Glorious Adventure" prize).

The prize for the best fancy costume went to W. Newman (Ass. First National); the MOTION PICTURE STUDIO prize for the most original costume was awarded to Miss Eaton as the Spirit of Peace. The two prizes presented by W. and F. Films for the balloon contest went to Miss Halliburton and Mr. Faber.

Nor must I omit to compliment the Club's own jazz band—the "Kine Klub Kine-copaters"—who delighted everybody by their syncopated harmonies during a period of the dancing.

And it is a distinct pleasure to record the fact that throughout the whole proceeding the level of conduct and propriety reached a high plane. In face of the hectic functions of the film folks at Hollywood, this fact comes as a vindication of the standard of film professional life in this country. There was no regrettable incident, and the whole proceedings passed without a hitch or anything that could mar the pleasantness of the function.—E. G. A.

## ONE-STEPS

George Ridgwell was sporty enough after the ball to drive stranded revellers home in his car.

A number of members are anxious to know what Rex Davis told the old lady who asked him what the Carnival was in aid of.

Gibb McLaughlin has a penchant for Satanic parts. He was in his element on Wednesday night, having grown a pair of horns on his head specially for the occasion!

Kenneth Gordon, arrayed as a pierrot, who successfully "turned on" the Carnival, should have some good shots of the dancing and various incidents for the Pathé Gazette.

Bertram Burleigh, who had just returned from Nice in time for the Carnival, was heard to exclaim that he would not have missed it for worlds.

Doris Eaton was undoubtedly one of the best dressed ladies present; she attended the Carnival with a party of artistes appearing in "Lark's Gate."

Billie Bristow (Hon. Organiser)

J. Stuart Blackton joined in the merry-making along with his wife and daughter, the latter in the costume she wore in "The Glorious Adventure."

Florence Turner, who has been staying at the Cecil for months past, moved out a few days before the Carnival. I met her waiting in the rain for a taxi just after the Carnival had finished, regretting the fact that she had changed her hotel.

There were some energetic novelty sellers going around. One of them was Mollie Adair, who seemed to be doing a roaring trade with the famous "Slymphs" from the Continent.

Elisabeth Brandt looked pretty in her costume representing Swedish films; if there had been a prize offered for a costume of this kind, she would have undoubtedly been awarded it.

Josephine Earle who is very seldom seen in kinema circles nowadays, made a welcome reappearance on Wednesday night.

Alma Taylor was so well disguised that few people knew she was present.

Tony Fraser was kept busy with a new game of chance, which he was exploiting for the benefit of the Club. The game was worked by poking holes in a card.

Max Roma turned up in goregous Indian raiment, a vivid contrast to Sid Jay and John Payne, who wore just plain evening dress.

Milton Rosmer, in eighteenth century costume, chasing down the Strand after a taxi at 3.30 in the morning, was a sight one does not often witness.

Warwick Warde's recent visit to Egypt had evidently influenced him in the choice of costume for the Carnival. Arrayed in flowing Eastern robes, he cut a romantic figure.

The exhibition tango by E. Albert and partner was much appreciated.

Kenelm Foss made a very welcome appearance as a seaman.

Ward McAllister was a striking and novel figure as "The Kinema Kid." He appeared in a full evening dress composed entirely of copies of the MOTION PICTURE STUDIO and *Kinematograph Weekly*.

Mercy Hatton looked charming in her old-time costume, which was reminiscent of some of Romney's pictures.

When Victor MacLaglen and Hugh E. Wright appeared in their rough-and-tough attire as tramps in "A Sailor Tramp," the commissionaire not only refused them admittance, but sent for a policeman to eject them from the Cecil. It took nearly half an hour for them to gain admittance.

Earlier in the evening they were walking through Covent Garden, and two coster girls, hailing them as "Mate," offered them some of their "fried fish and chips." They helped themselves!

During the evening Harry Worth sold a number of autographed programs, which realised a good amount for the Club.

# THE POSITION OF THE SCREEN AUTHOR

## Christabel Lowndes — Yates replies to Sydney Morgan

SYDNEY MORGAN, in his brilliant little series of articles on Screen Authorship in the Motion Picture Studio, regrets that "there has been no improvement in the standard of authorship, *the most important item*" in the film. He goes on to tell us that "directors, renters, exhibitors, are all at their wits' end," and it seems that the trouble is, they all want stories —good stories, real stories of human life, stories that shall grip and appeal—and that they can't get them. So it seems that they have to adapt books instead and rely on the fame of the novels, or the celebrity of the author, or the statistics of the circulation, rather than on the actual merits of the story.

The Trade could get all the stories it wants, by men of outstanding force in the world of letters, if it was prepared to meet the author halfway. But it is not so prepared. Not very long ago I was asked to meet certain authors and members of the Press, and speak to them on the subject of the actual outlook for writers—not amateurs, but professional writers of standing who wished to take up seriously the writing of original plays for the Screen.

I told them that it was quite true that there was a real need of such writers at present, if they could produce big human stories written with expert knowledge of film requirements, but I told them that in England at present there was not a living in it, by which I do not mean that there was not perhaps three or four hundred a year, but that there is not a reasonable living in it for a man of standing, with a wife and family to keep.

How many scenarists are there, writing for the English market, who out of scenario work alone average an income every year that runs into four figures? Sydney Morgan gives his figures, and they seem to be based on fact, that £100 is the usual sum for an adaptation, and £250 for an original play, and that such plays take six months to write.

Now suppose our scenarist is a lucky man, and a hard worker, and one whom directors delight to honour, he may in the course of one year do one adaptation and one original play and sell them both. He then makes the princely sum of £350 a year, and out of what the income-tax-man leaves him he can do his best to struggle along and live. And this, mind you, is not for the struggler, who often cannot sell his work at all, but for the known man of ability. Ye gods! What man would struggle hard to attain such success?

Now supposing an author sells his work in another market, and again we must consider the known man of ability who has succeeded, and puts money into the pocket of the firm who buys his work—in journalism, in novel-writing and short fiction, he is more or less certain of his market, and he can attain a four-figure income and *fame*.

Authors are not blind to the value of publicity, but how often is the name of an author advertised in the ordinary paragraphs that appear in the Press as well as on the Screen? Hardly ever. The name of the Director is given, the name of the firm, the names of the stars, even the carmeraman, but the name of the author comparatively seldom. Why? When it appears on the screen it is flashed on as one of a maze of names, and flashed off again very quickly. To the writer it is very much as though a book appeared heralded as the Startling Novel published by So-and-So, bound by Such-and-Such, printed by Mr. Someone Else, and sold by the well-known bookseller Mr. Blank.

Yet it is on the author and his stories that the whole future of the British industry depends. If the directors and other heads of the film industry would meet and discuss what they can do to remedy this state of affairs, and send the result of their findings to such a body as the Society of Authors, or the Committee of the Authors' Club, or any other body of English professional writers, they will find that there will be no lack of stories of fine quality written direct for the screen, and they will find too that in the generous treatment of authors lies both fortune and the firm foundation of the Film Industry.

# SCENARIO AND SCENARIST

*by* KINCHEN WOOD

WHAT is a Scenario—and what is a Scenarist? Surely there must be some confusion on this matter, be it important or no.

To the picturegoer the "Scenario" undoubtedly means the "Story," the "Scenarist," therefore, to him must mean the man who wrote the "Scenario" or "Story," *i.e.*, the author. It is not generally known outside the studio that "Scenario" is really the technical term for "Continuity of Action" and that the scenarist" is consequently the one who writes the "Continuity" and not the "Story."

Would it not be more explicit therefore if instead of stating on the Screen—"Scenario by—" it stated—"Scenarised by——"?

I would like to add here an appreciation of Sydney Morgan's splendid articles in this paper on "Screen Authorship." Screen Writers and scenarists alike cannot be too grateful to him for the manner in which he champions their very deserving cause. When screen authors are paid a fair sum for original stories and scenarists allowed reasonable time and remuneration for the preparation of their adaptations and continuities—a very marked improvement in British films will be the inevitable result.

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**IT GOES TO AMERICA.**

# SUPER PHILOSOPHY

## *by* HUGH E. WRIGHT

## VII.—The Irony of Tears

THE last time I met the Super, to my surprise, I found him in conversation with a lady. She was of medium size, with grey hair, and dark eyes; but the firmness of her mouth, and the tone of the few words I caught as I entered the bar, seemed to argue that relations were a trifle strained between them.

"Mind you, it's the last, Jim, absolutely the last," I heard her say.

The Super murmured something unintelligible; I thought I saw something pass between them; and the lady, with a scornful—"Well I suppose I shall see you when you want some more"—sailed through the swing door, with a backward glance of scorn, which seemed to include all the habitués.

The Super beckoned me over to his corner. "Know 'oo that was?" he asked, the usual preliminaries having been gone through, or rather poured out.

"You mean the lady who just left you?" I inquired.

"Umm!" grunted the Super into his beer. I shook my head in a polite negative. The Super came up to breathe. "That was Kate Tolyer!" he said impressively.

I'm afraid I didn't look sufficiently impressed.

"Meanter say, as you don't know 'er?" he almost gasped.

"I'm afraid —" I began, apologetically.

"Where 'ave you lived?" said the Super, scornfully. "Sometimes I'm almost tempted ter give yer up. If it wasn't that yer seems willing ter learn, I believe I would."

"I'm ever anxious to learn," I pleaded humbly.

"Well, that's somethin'," approved the Super. "Not much, but somethin'. First time anybody asked me if I liked beer, I said I was willing ter learn"—"and I been learnin' ever since," he added almost sadly.

"But surely you do like it," said I.

"Well," said the Super, thoughtfully, "up to about the eighth I'm too thirsty to be critical, from there to the nineteenth I gradjally realise I've over-rated it, and after that, well it's too late ter mix yer drinks, and it's got into a sort of 'abit . . . . But about Kate Tolyer—surely you know 'er? . . . . Why she plays all the 'weeping mothers for the Simplex Film Co. Steady job she 'as."

"Weeping mothers!" I said in amazement.

"Of course!" said the Super. "It'd be a pretty poor film if they didn't 'ave a baby took with croup, or the sailor son brought 'ome bruised and broken, or the starving 'eroine dropped over a cliff or something. Well they all got mothers, ain't they? And nacherally the mothers weeps, don't they? Well—she's them."

"I begin to see," I said.

"Ah! you been eating fish and got your grey matter livened up at last," said he, rudely. "Mind you,"—he went on—"'T'aint so easy as it sounds. Crying on the stage is one thing, any actress as is an actress can do it; but on the films—well, to be able to screw real tears out of your face at a moment's notice, with a man turning the 'andle of the camera within two feet of you, and no encouragement but a cheap gramophone playing "Ours is a nice 'ouse our's is," ain't art—it's—it's—genius!"

"Some people use onions—there's something about a onion wot'll melt most people—but the trouble with onions is you melt all over, in a manner of speaking. You cry all right, but you cry with your whole face, mouth, nose, and all. Onions, to my mind, is too comprehensive. But Kate Tolyer she don't use no artificial aids to perspiration, as the saying is. 'Tears?' she says. 'Right-o! Give me a couple o' minutes ter think of 'im, an' for 'eavens sake take before I've washed all my make-up orf.' That's Kate Tolyer. And in a couple of minutes the tears—great big blobby ones, not just a trickle, mind you—will be pouring down 'er cheeks.

"Who does she mean by 'him'?" I asked.

"'Arry 'Obbs, 'er late 'usband," explained the Super. "And that's a queer story too, in a way. 'E was a comic on the stage, and a misery orf. But in spite of 'im 'aving no luck, she was fond of 'im. I reckon. Women are funny that way. Well; 'e dies about five years ago—two pewmonias, the doctor called it—and in order ter get a bit o' black for the funeral, she takes on a crowd job for the Simplex people—the day after 'e'd 'opped it. Jus' a crowd of fishing folk, waiting ter see the corpses brought ashore from a wreck, it was. One of the corpses was the young 'ero, and the woman wot played the mother couldn't screw up enough sorrow to wet a thruppeny bit. Natcherally, the director was a bit wild with her. All of a sudden 'e spots Kate in the crowd. Wot with the corpses in the piece and old 'Arry's corpse at home, she'd broke down completely. 'That's the woman for me,' 'e says. 'Ere, wotever yer name is—can you show this muddle 'caded bunch of incompetence wot a real mother feels like? Kate sobs out that she'll try—and from that moment she never looked back."

"But surely her grief for her late husband must have abated by this time," I suggested. "How does she manage now?"

"Ah! after about three years, she married again," said the Super.

"Don't tell me her second husband died, in order to provide her with a suitable emotion for her speciality!" I exclaimed.

"No!—'e lived!" said the Super, grimly.

"A pretty rotten life for her," I commented.

"And wot about 'im?" said the Super, quickly. "Wot about 'im? 'E's fond of 'er—'e may like beer better, but 'e *is* fond of 'er, in 'is way. 'E'd do a lot ter make her 'appy. Wot would you do if you was 'im?"

"Lord knows!" said I. "What would you do?"

"Oh, gawd knows!" said the Super, desperately, "you see . . . . I'm him!". . . .

I know it was wrong to have his tankard refilled—but I ask you, what else could I do? Anyhow, I did it.


# CAMERAMEN!

The next issue of the STUDIO will be a

**SPECIAL CAMERAMEN'S NUMBER**

and will contain, in addition to a full report of the K.C.S. Annual Dinner (with illustrations), special articles by and for Cameramen and other special features.

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# SCREEN VALUES

## "*The Card.*"

Ideal.—Starring Laddie Cliff, supported by Mary Dibley, Dora Gregory, Norman Page, Arthur Cleave, Sydney Paxton, Fransi Carlos, Joan Barry, Jack Denton, E. Colman Rashleigh, Richard Atwood, Jean Wilson, Hilda Cowley, Bob Ballis, and Frank Goddard.—Directed by A. V. Bramble.—Scenario by Eliot Stannard.

THERE has rarely been a screen adaptation of a famous novel which has so completely rendered the atmosphere of the original, as the Ideal production of Arnold Bennett's work. It is a supreme test of the director's ability, for Bennett has created with meticulous care a character, which in its development from the chrysalis to the butterfly, is consistent in its sturdy, egotistical, humorous, pushful humanity. It is the true Denry Machin on the screen, and perhaps the chief merit lays in the happy choice of Laddie Cliff in the title rôle. This recruit simply lived the part, and is a standing exception to the rule about film actors with only stage experience, for never once did he strike a false note, or ever convey the suggestion of acting, in the theatrical sense.

The casting director has been equally adept with all the supports. The story is, as everyone knows, about the self-making of a man, in the hard and frequently sordid petty society of a Pottery town; his obstacles and his resourcefulness in surmounting them. To portray this adequately, the consistent representation of his environment and his neighbours is essential, and throughout, the work is of the highest class.

Mary Dibley is the Countess of Chell, and she and the Earl, E. Colman Rashleigh, as the aristocrats of the place, have more or less conventional parts to play, and as foils to the petty snobs around them, score heavily. The typical provincial big-wigs, are played by Sydney Paxton, Fransi Carlos, Norman Page and others, in excellent style, and one of the best character studies, played in a minor key, we have seen for some time is contributed by Dora Gregory, as "The Card's" toil-worn mother. Hilda Cowley and Joan Berry are also extremely good.

There have been liberties taken with the book—one group of incidents will be badly missed; and another entirely new adventure is brought in. Denry discovers a "white hope," but this is done in such characteristic style and is so harmonious with the general treatment of the story, that its intrusion can scarcely be resented. Incidentally, it brings in Frank Goddard, the boxer, who has little straight acting to do, however.

SUMMARY.

DIRECTION: Sympathetic.
LEAD: Remarkably successful and true.
SUPPORTS: Consistent with the book.
LITERARY: Excellent.
PHOTOGRAPHY: Adequate, without distinction.
INTERIORS: Natural.
EXTERIORS: Good.


# NEXT FRONT PAGE

Vacancy

May 6

Price £10 10 0 including cost of making large photo block.

WIRE OR PHONE.

*This week we print rejo nders to articles that have appeared in previous issues of the "Studio." H. R. Barbor, the Editor of the "Actor," endeavours to re'ute claims made in the recent article on "Organising the Artistes," and the Hon Solicitor of the Club explains the legal aspect relating to the unpaid subscriptions of Club members.*

## "ORGANISING ARTISTES"

I trust you will allow me the courtesy of your columns to reply to Ess Jee's disagreement with me on the subject of the organisation of film artistes. I am, I trust, not so optimistic a journalist as to endeavour to discuss the whole enormous problem of film actors' organisation in a half-column article.

You asked my opinion on a specific question and I endeavoured to give it to you, and frankly I can find nothing in Ess Jee's reply which refutes my contention or seeks to refute it. My contention, which was that while an organisation exists and is in a position to do all that can possibly be considered necessary for the betterment of the working conditions of kinema actors, it is a stupid waste of money and energy, as well as a dissipation of moral force, to set up another organisation.

Ess Jee rides very easily over the points and, instead of suggesting why the A.A is unable to look after the interests of film artistes, he proceeds to make what is in my opinion an unwarranted atack on two organisations, both of which are doing magnificent work for the general uplifting of the entertainment industry and for the furtherance of the cause of artistes.

As I stated in my note to you, the A.A. has repeatedly assisted film actors, a great number of whom are members of the A.A. It sought to draw up a contract for the equitable governance of the less-paid screen artistes. It has spent a great deal of thought and money in the interests of its film-actor members. The setting up of another body would simply mean the multiplying of card indexes, from which only the stationers and office fitters would benefit.

I am glad that Ess Jee is so ignorant of the organisation of the stage that he announces that the A.A. rigidly excludes kinema artistes from the stage. I feel that he may be inclined to come along some time to the A.A offices to learn a little of the inside working of that institution. Ess Jee's statement that there is an imperative need for the kinema artistes to organise in self-defence makes me believe that not only has he got hold of the right end of a stick, but that his co-operation with the A.A. might well be of value.

The whole entertainment industry suffers from the evil typified by Ess Jee's reference to the "ex draper's counter-jumper" in the leading part, and the "much boomed ex-'bus conductor as director." These destructive potentates of the studio can obviously only be sent where they belong by the artistes who know their job, and are content with nothing less than their job.

If Ess Jee knows how to hurry along the happy day when film actors will have the monopoly of their labour-power and the wits to make use of that monopoly, he will be conferring a great boon not only on the film department, but on the whole entertainment industry.

In any case, I shall look forward to meeting him with a view to discussing the co-operation which, I foresee, is imminent.—H. R. BARBOR.

# YOUR CORNER

## LETTERS TO THE EDITOR.

## "CLUB SUBS"

Will you grant me space to criticise your criticisms of the Executive Committee of the Kinema Club on the subject of subscriptions in arrear, and please accept my assurance that I am not appearing as an apologist for the Committee, as no apology is necessary for this body that is endeavouring to carry out the rules of the Club.

I agree with you that probably your construction of the rule, which is set out fully in Rex Davis' letter, is the correct one, but, on the other hand, the reading involving May 6 instead of April 6 is quite a possible reading. Therefore, the Committee would be running grave risks in posting a defaulter whilst there existed a doubt as to the legal position.

I think you should advise the Committee not to run the risk of proceedings, considering that the amount to be recovered from the defaulting Founder Members would be a very small proportion of the £300 to which you refer as being outstanding for subscriptions, when by waiting a very few weeks the position of the committee can be rendered certain.—THE HON SOLICITOR.

**MAURICE P. THOMSON**

*(Juvenile)*

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Artistic.

ADDRESS: 93-5, Wardour Street, W.
FILM: "The Head of the Family."
DIRECTOR: H. Manning Haynes.
CAMERAMAN: Frank Grainger.
STAGE: Nearing completion.

### Bird Film Co.

ADDRESS: Shaftesbury Avenue, W.1.
FILM: "At Your Service."
DIRECTOR: Donald Crisp.
STAGE: Casting.

### British and Colonial.

ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

### British International.

ADDRESS: Windsor Studios, Catford.
FILM: Comedies.
STAR: Jack Pleasants.
STAGE: Making series of twelve.

### British Super Films.

ADDRESS: Worton Hall, Isleworth.
FILM: "Stable Companions."
DIRECTOR: Albert Ward.
STARS: Clive Brook, Lilian Hall Davies and Arthur Pussey.
CAMERAMAN: S. Blythe.
TYPE: Sporting Drama.
STAGE: Completed.

---

FILM: "The Faithful Heart."
STAGE: Casting.

### Davidson

FILM: Not announced.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Casting shortly.

### Gaumont.

STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Starting in June.

---

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
STAR: Howard Gaye.
CAMERAMAN: Basil Emmott and A. St. Brown.
TYPE: Super production.
STAGE: Eighth week.

### George Clark Productions.

ADDRESS: 47, Berners Street, W. 1.
FILM: "Boy Woodburn."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Nearing completion.

### George K. Arthur Productions.

ADDRESS: 3, Wardour Street, W.1
FILM: "Rounded Corners."
DIRECTOR: Edward R. Gordon.
STARS: George K. Arthur and Flora Le Breton.
CAMERAMAN: Frank Canham.
STAGE: Fourth week.

### Hardy.

ADDRESS: 13, Gerrard St., W.1.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

### Hepworth.

STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

### Ideal.

ADDRESS: Boreham Woods, Elstree, Herts
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "A Pauper Millionaire."
DIRECTOR: Frank Crane.
STAR: C. M. Hallard.
STAGE: Fourth week.

---

FILM: "A Bill of Divorcement."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
STAGE: Casting.

### International Artists.

ADDRESS: 57, Shaftesbury Av, W.1.
FILM: "The Lark's Gate."
DIRECTOR: John Gliddon.
STAR: Doris Eaton.
STAGE: Ninth week.

### Masters.

ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Tense Moments from Great Operas."
DIRECTORS: Challis Sanderson, George Wynn, and H. B. Parkinson.
CAMERAMAN: Theodore Thumwood.
TYPE: One reelers.
STAGE: One or two a week.

### Quality Films.

ADDRESS: Cranmer Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

### Raleigh King Productions.

ADDRESS: Watcombe Hall, Torquay.
FILM: "Creation."
DIRECTOR: Humberstone Wright.
STARS: Sir Simeon Stuart, Dorothy Fane and Frank Dane.
CAMERAMAN: Arthur Smith.
TYPE: Drama.
STAGE: Completed.

### Stoll.

ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman
FILM: "A Man and His Kingdom."
DIRECTOR: Maurice Elvey.
STAR: Valia.
CAMERAMAN: J. J. Cox.
STAGE: Fourth week.

---

FILM: "The Chance of a Life Time."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Sixth week.

---

FILM: "Expiation."
DIRECTOR: Sinclair Hill.
STAR: Ivy Close.
TYPE: Drama.
STAGE: Sixth week.

### Welsh Pearson.

ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Eighth week.

---

FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Emile Lauste.
STAGE: Seventh week.

### Walter West Productions.

FILM: "Kissing Cup II."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: Starting.

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### Addresses and 'Phone Nos. of all British Studios

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Vol. 1 No. 48

# Getting the Focus

Telegrams—Southernwood, Rand, London.
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May 6, 1922

*To Blush Unseen.*

IT is one of the little tragedies of life and work that very often the man of genius who is responsible for a masterpiece dies in a garret. There is something wrong with the adjustments of circumstance that the limelight falls on everybody but the right persons. A star is cheered to the echo for her brilliant dialogue but the author who wrote the lines sits obscure in the stalls. A musician is lionised: the hack who wrote his popular numbers cannot pay his rent. The whole town talks of a comedian's clever gags and songs: his lyric writer wears the same suit that he wore five years ago. And so it goes on: the tragedy of the worker who goes through life unwept, unhonoured and unsung: a state of affairs that is to be seen even in the film world where a star gets an excellent press for a performance that was absolutely made by the sympathetic work of the supporting cast.

* * *

*Wrong Perspective.*

BUT it is not the subject of stars that we are discussing; we have more particularly in mind the cameraman whose technical knowledge and experience are brought to bear on a production to such an extent that what might have been a crude photoplay becomes a gem of photographic art. There has not yet been a disposition correctly to appraise the work of a good cameraman. The trade and the public seem to have got a wrong perspective when viewing films; they admire the star and applaud the author, they may even in their more reflective moments compliment the director, but never a thought is given to the man in whose hands is the power to nullify the abilities of the best artiste and destroy the work of the most skilful director.

* * *

*Perverted Sense of Values.*

IT is perhaps due to ignorance, perhaps to thoughtlessness, perhaps to sheer wantonness, that this perverted sense of values obtains. Whatever may be the cause, the fact remains that it is in the best interests of the British producing industry that the status of our cameramen should be established and their work recognised and given correct appreciation. For, be it noted, that whereas British artistry, direction and continuities may suffer by comparison with that of America, *our kine-photography is usually as good as, and often better than, the American.* In fact, it can truthfully be said that the photography has saved many a British production. In view of these facts we claim that the cameraman should be given the prominence, priority and publicity that is his rightful due. And this claim we make not for the sake of the cameraman but of the British industry in general. For if the photography of British productions is such an important factor it is obviously to the good of the industry and the Captains of Film Industry, to encourage the man behind the camera. To this end we assert that directors must begin to give their cameraman (who is an invaluable asset to them even on the floor) recognition on the screen. The name of the cameraman should go wherever the name of the director goes; and the name of the director should go wherever the name of the star goes. On synopsis and on main title there should be the name of the cameraman.

¶ Courage is the thing, says Barrie. All goes if courage goes. And that is true in every sphere of life.

What is needed badly by most folks is a dual courage: courage to make a decision and courage to put that decision into effect. And the man who possesses this dual courage is the man who gets there.

¶ If you desire to be written down as a failure all you need to do is to lose this dual courage. *All goes if courage goes.*

* * *

*Supporting the Society.*

THERE is another matter that concerns the cameramen and that is their Society, the K.C.S. We suggest that A. E. Newbould, M.P., who looks after the interests of the industry in Parliament, should approach the Home Secretary with the view of getting the K.C.S. officially recognised. The difficulty of the Home Office when permits are required by cameramen would then be removed, for all that would have to be done would be for the Home Office to issue permits through the K.C.S. Hitherto, there has been an obstructionist element among the public authorities but this may have been due to the fact that the authorities have not been convinced of the bona-fides of the cameraman. If the K.C.S. is officially recognised by the Home Secretary, this difficulty would be removed. For this state of affairs to be assured it will be necessary for every cameraman in the country to become a member of the Society. This course we strongly recommend to every non-member if only for the strength that unity affords. And in so saying it must not be supposed that we necessarily agree with the President's remarks at the Dinner, when he rejoiced that the Society had no desire to be a fighting trade union. The fact is that the Society is a registered trade union and so long as its President takes this non-fighting attitude just so long can the cameramen expect to be over-ridden by their employers. Cameramen have obtained the little they have through fighting; they have lost much through passivity and inertia; their hope for the future is centred in their fighting power and in their readiness to use that power.

* * *

*Where Ignorance is Bliss . . .*

IT is too early to refer fully to the suggestion by the Actors' Association to form an Academy where film acting can be taught, but we are inclined to the view that the A. A. and the stage should look after its own affairs and leave the Kinematograph profession to do the same. There seems to be an embarrassing readiness on the part of all sorts and conditions of men to "improve the standard of film acting." Even the Faculty of Arts is considering "the demand for an Amateur Film Society as an aid to finding talent." We recently dealt with the Amateur Film Production Academy in these columns. No one who knows the first things about the profession agrees with such a venture, but where angels fear to tread the film critic of the *Daily Mail* rushes in. This young man has only recently succeeded Arthur Weigall and so his ignorance is explained. He writes: "As evidence of the more serious way in which people are beginning to regard the kinema, it may be worth mentioning that an Amateur Film Production Academy has been formed." If the "Film Critic" really thinks this then he ought to go back to school.

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Lead: Sterling Film Co., Stolls, etc.

## F. HEGARTY

JUVENILE OR LIGHT HEAVY.

ANNOUNCEMENTS ON THIS PAGE DO NOT NECESSARILY INVOLVE SOLE AGENCY.

# High Lights

## Intimate Studio Gossip

Donald Crisp has gone over to International Artists, and is to remake "Lark's Gate." This will be the first of a series of Donald Crisp Productions which he intends to make without stars. There are a number of existing contracts already in hand, and it has not yet been definitely decided whether the same cast will appear in this production or whether an entirely new one will be engaged.

---

The old London Studio, now the Alliance, looks quite like it did of old since Harold Shaw has returned. I took a trip over to the studio last Tuesday and was impressed by the co-operation of the artistes, director, cameraman and staff; all working together and seemingly getting good results. Shaw tells me that Harley Knoles has made things very comfortable for him down there; there is no hurrying the director or arguing about a little extra expense; things go along smoothly without interruption. Perhaps some of our other studios might turn out more acceptable productions if they worked on these lines and gave the director half a chance. Shaw is working on "Love and the Whirlwind."

---

That good British films would be very acceptable to exhibitors is proved by the remarks made by two or three prominent men on the exhibiting side at various functions last week. Lord Ashfield, chairman of the Provincial Cinematograph Theatres, Ltd., one of the biggest chain of picture houses in the kingdom, at the company's general meeting, appealed for more British films, and promised directors that his company would support good British films if they could be obtained. Captain Barber, of the C.E.A., at the Cameramen's Dinner, also got on to the subject of British films, and said that exhibitors were always ready to pay a little extra for films made in this country, because they found that there was a demand for British films and that the public wanted them.

---

Victor Seastrom returned to Sweden last Saturday, having been kept busy during his short stay in London interviewing numerous English artistes for his next two big Swedish productions. He has only fixed Matheson Lang for his film, but it is quite probable that he will engage a number of other English artistes. Lang goes to Sweden on July 25 and will be there for about a month. He expresses himself as being very interested in the work of the Swedish artistes, and after witnessing a private view of Seastrom's latest production declared that it was the best picture he had so far seen.

---

What might be described as a "consonantal coincidence" is the fact that Adrian Brunel and Annette Benson, who returned from film work in Morocco recently, are both interested as director and leading lady respectively in a Globe film entitled "The Temporary Lady," which was to be shown at the Shaftesbury Pavilion this Thursday. The story of the "Temporary Lady," which is an excellent example of the two-reel comedy feature so much in demand, is the work of Mr. Brunel, the director of several of A. A. Milne's specially written film comedies, one of which, "The Bump," is now showing at the Poly Cinema. Miss Benson, who appears in "The Temporary Lady" as a servant girl, a young man about town and a smart lady, lends the film the unusual distinction of appearing almost continuously throughout its length from start to finish. Supporting her are Miles Mander, Eileen Munro and Arthur Claremont. Most of the scenes were taken in and around London, and include some especially interesting "shots" of Lincoln's Inn Fields, Edgware Road, Bond Street and other famous thoroughfares.

---

Discussing gauging the value of comedy scenes when acted in the studio, Walter Forde mentions that he always mistrusted scenes which made the studio hands laugh. In his last two films the picture house audience has laughed at scenes which left the studio hands absolutely cold. Now if they laugh at any of his comedy business in the studio he considers that it's no good. "Walter's Trying Frolics," which shows Forde in a dual rôle, is released next week.

---

I happened to be one of those fortunate enough to witness the exciting Battle of Wardour Street which occurred on Monday last. The trouble started when Pathé's cameramen decorated the front of the Pathé building with banners and flags, captured from the Topical Budget operators at the Cup Final. Topical Budget responded by hanging a dead rooster, decorated in crepe, out of its window. Then followed a fight for possession of the rooster, and Pathé's men were successful in lassooing it. During these hostilities it is pleasing to note that the whole affair was carried out in a good natured manner.

Megaphone

## IN THREE YEARS

OVER three years ago, there gathered together at the Emile Restaurant, a company of cameramen who were destined to be the founders of the Kine-Cameramen's Society. The meeting was brought about chiefly by the efforts of George Woods-Taylor, Jack Wiggens, Bert Bloomfield, and Kenneth Gordon, and it was decided that cameramen should form themselves into a Society, so that they could hold lectures and discussions on kinematography and thus improve their work.

Another meeting was held at Brown's, in Shaftesbury Avenue. This one bore a remarkable resemblance to an Army canteen, as at that time most of the members were still in the Army and just about to be demobilised. At this meeting the rules were drawn up and the Society was really started, with Jack Wiggens as first president.

From Brown's the Society's headquarters were shifted to the Queen's Head, near Piccadilly Circus. Here the first dinner of the Society was held, with Henry Saunders as the new president and George Woods-Taylor as secretary. The dinner was a huge success. The only trouble being that the room was not large enough to accommodate all those anxious to be present.

The Society's headquarters were then moved to Patmac's, in Wardour Street, and on the advice of the Society's solicitors it was formed into a Trade Union. A meeting was also held to decide on a minimum wage for cameramen, but it was ultimately decided that the cameramen would lose their individuality if minimum wages were fixed, so that idea was dropped.

The Second Annual Dinner was held at Molinau's, when many Trade celebrities were present.

The period before and after the second Annual Dinner was an eventful one for the Society. Just before the Dinner it became a registered Trades' Union, then came the dinner and the following day came the news that Farrow's Bank had suspended payment and that the Society's funds, which were lodged in that bank, were as good as gone.

The past year was a bad one for Cameramen and it took all the endeavours of the Society's officers to hold it together. George Woods-Taylor had to go away to India and Kenneth Gordon was elected secretary in his absence.

# SUPER PHILOSOPHY

## *by* HUGH E. WRIGHT

## VIII.—Exteriors

"LIFE on the Film," said the Super, succinctly, "is one damn sub-title after another, and it takes a artis' ter think of suitable language."

He raised his tankard to his lips and drank deeply, I noted that the movement of his arm seemed slower, stiffer than usual; and a spasm of pain shot across his mobile features.

"Rheumatism?" I inquired, sympathetically.

"Elbers!" he answered, shortly. "Or rather what was elbers. Wot they are now, Gawd knows! More like lumps of swollen cat's-meat. I won't be able to lean against a bar properly for months."

This was tragic. "Leaning," I knew was justly one of his pet accomplishments.

"What on earth have you done to them?" I asked.

"Exteriors!" he answered, cryptically, "Film exteriors! And 'ave you ever noticed when you're on exteriors that the Director seems to forget that you got a interior at all. Two fat 'am sandwiches, and a cooling draught from the brook, if there is one, ain't sustenance that I can be emotional on personally. It may suit some people, o' course, but it leaves me cold—cold and clammy!"

"Have you been playing for the Pictures?" I asked.

"*Playing* for the Pictures!" he cried, scornfully. "Playing! You do tropical scenes at Shoreham in March with a Sou'wester blowing, and see if you call it 'Playing!' With the Director telling you ter be emotional without breathing 'cos your breath comes out like steam on the film. Playing! . . . They don't want actors nowadays, they wants deep-sea divers, or performing seals—or somethin'. . . . Playing!"

"You've been to Shoreham?" I suggested

"Oh, that was only a remark made *ong passong*," he replied. "As a matter o' fact I jus' come back from Devonshire—Salmouth!"

"I know it!" said I. "A delightful spot."

"For anybody as likes a annosthetic—perhaps," he grunted. "Not enough of the '*joy de vif*' for my taste though . . . and the beer. . . ." He left his sentence unfinished; from his tone you might almost have thought that he had left the beer unfinished, too, but that I felt was improbable.

"You don't seemed to be pleased with 'England's Riveria,'" said I.

"I was a shipwrecked mariner," he answered, sadly. "And, believe me, if ever you wants to be shipwrecked, don't choose glorious Devon. Now, Margate's different—they're 'uman at Margate—but Devon . . . . I'll tell yer!

"First we 'as to row across in the ferry boat; then the tides out and we 'as ter climb thirty-seven steps on to dry land. Seaweedy steps and very dry land—not a sign of one. Being kind-'earted and a fool I offered to 'elp the Camera-man—I once *ad* a 'Brownie.' 'Ave you ever carried a kinema camera up thirty-seven steps. I 'ave—and the tripod. I don't know that if ever I 'ad the choice again between being a shipwrecked mariner or assistant cameraman. I wouldn't choose the first. And there was me being both, out o' sheer *nobbles oblige*!

"The other side we finds a 1820 Ford, wot 'ad been through the war, and 'ad the wounds ter show. Seven miles we done in that. And then four mile of cliff-path down on to the rocks—me still carrying the tripod and the camera—only this time they added the reflector to balance me. I've been on the rocks before, but there's always been a pub to 'elp me there, and I've always travelled light. They do things different in Devon. Why they call it glorious beats me. Four mile, without a sign of a beerhouse even. 'Ardly civilised, I call it!

"'Owever, we get ter the rocks at last, and then comes the shipwrecked mariner stunt. I was supposed to be starving. That was all right—I *was*. Yer see; 'aving got rid of 'is camera, the camera-man offered ter carry the sandwiches; after a bit they got too 'eavy for 'im, so 'e ate half of 'em. He picked out all the lean ones first!

"Well, as I say, I was starving, and my mates 'ad ter feed me on limpets. Ever seen a limpet? You 'ave ter kick it off a rock with your boot 'eel; and when you've got it off you wonder why you took the trouble. A snail's a more intelligent animal, and better looking. I spoilt the first take by spitting out the shell. How was I ter know I ought to 'ave worried it out of its shell with my finger-nail?—I wasn't brought up in an aquararium. The second take the sun went in, and the third take the tide washed us out. After about the seventh try limpets as a food 'ad ceased to interest me."

"What do they taste like?" I inquired.

"If you've ever tried indiarubber wot's been pickled in salt-water for about sixty years—you get somewhere near it," he answered. "But even then you miss the tang of bad seaweed, and you want ter sprinkle 'em well with sand first ter bring out the flavour."

"I was soaked through with the tide," he continued, "and when we'd finished, we've got that four-mile tramp up the cliff by way of a night-cap. I mus' say the Director was very kind; 'e give me a extra camera and focussing board ter carry, in case I got a chill; but I wasn't what you might call 'appy when we got back to the hotel."

"A very trying day!" I murmured. "But I still don't quite understand why your elbows are so sore?"

The Super flushed. "It was a temperance hotel, you see," he explained, "and ginger-ale wasn't no good ter me after the day I'd 'ad. So I wandjered down the street and found a beer 'ouse. I misjudged, I own. I own it frankly. Wot with trying to prevent a chill, and ter wash the sand out of my mouth, I must have overstepped. They makes those Devonshire streets so dam narrer!"—he complained bitterly. "They ain't wide enough ter take a decent load along . . . and the beer wasn't good—honest! I didn't so much walk 'ome—I riccoshetted. Rough stone the 'ouses are, and when I woke up in the morning, I 'adn't enough skin on my elbers ter cover a postage stamp. Glorious Devon! . . . I'm fed up with Devon. Give me London!"

I gave him as much as he could get into a tankard, and left him, sorrowing.

# WHO'S WHERE.

Several directors nave explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent W.11. Park 2892.
BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.
BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.
BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.
BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344
DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.
ESMOND, ANNIE: 43, Richmond Road, Westbourne Grove, W.2. Park 854.
FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
FANE, DOROTHY: 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.
KAYE, FREDA, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.
LE BRETON, FLORA: 12, Broad Court, W.C.2. Regent 3282.
LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.
LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.
LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.
MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.
NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.
PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.
RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.
ROME, STEWART: 10, Chisholme Road, Richmond, Surrey.
SEARLE DONALD: all coms. Kinema Club, Regent 2123.
SMALL, KNIGHTON: 85 Lancaster Road Notting Hill, W.11 Park 759.
STANBOROUGH, E. CYRIL: 62. Upper Richmond Road, East Putney, S.W.15, or Kinema Club.
STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.
STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.
TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.
VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### "Tangled Hearts."

Anchor (Alliance)—Starring Gertrude McCoy and G. H. Mulcaster.—Supported by Maresco Marisini, Henderson Bland and Peter Upcher.—Directed by W. Humphreys. — Scenario by Adrian Johnson.—Photography by Jack Ross.

IN expressing an opinion as to the merits or demerits of this film, one must mention that it is now over two years old, and judged with the work turned out at that time is comparatively good. Even in that short space of time, the profession has advanced by leaps and bounds, so that with a present-day British production, "Tangled Hearts" can only be classed as average.

It is one of the early Alliance productions, and was originally called "The Wife Whom God Forgot." William Humphreys has handled the artistes and the story quite well, but the whole thing is along conventional lines, and opportunities have been missed in some of the big scenes.

There is little fault to be found with the acting. Gertrude McCoy has been well cast, and is quite equal to the important rôle she has been given in the film.

G. H. Mulcaster gives a good performance as the husband, and is able to hold his own in the big scenes.

Peter Upcher is badly cast as the villain, and is not good in the part.

Maresco Marisini submits a convincing and realistic performance as an Arab, and Henderson Bland is quite good as the man who befriends Sylvia. The rest of the artistes, whose names have been omitted from the cast, give excellent interpretations of their various rôles.

Little fault can be found with Adrian Johnson's adaptation of Cecil Bullivant's novel. In its present condition the picture is too long, and some of the incidents working up to the climax could be cut. This may not, however, be the fault of the scenarist.

Jack Ross has secured some exceedingly fine exteriors, but his interior work has only resulted in spoiling the elaborate and beautiful sets. His lighting of interiors could be considerably improved, and no doubt is by this time, for the picture was taken two years ago, when such photography would have been considered good.

SUMMARY.

DIRECTION.—Good.
LEADS.—Excellent.
SUPPORTS.—Fine.
LITERARY.—Well adapted.
PHOTOGRAPHY.—Variable.
INTERIORS.—Superb sets.
EXTERIORS.—Well chosen.

### "Cocaine."

Master—Starring Hilda Bayley with Flora Le Breton, supported by Tony Frazer, Ward MacAllister, Teddy Arundell, and Cyril Raymond.—Directed by Graham Cutts.—Scenario by Frank Miller.—Photography by T. R. Thumwood.

IF this is judiciously cut and the action consequently speeded up, this will be one of the best products of British studios this year. It possesses certain elements that more than counter-balance the few defects that are apparent. And the worst defect is the amount of footage wasted, particularly in the first reel. The Club dancing scenes in this reel are unnecessarily protracted and give a dull start to the film.

The director has, unfortunately, fallen between two stools: he has attempted to melo-dramatise a piece of propaganda, and accordingly both propaganda and drama have suffered. The impression gained is that in trying to emphasise (with an expansive, poetical and moralising style that at times is ridiculous) the evils of cocaine, he has failed to develop the dramatic properties of what could have been made a thrilling story. This defect can be minimised by the editor's scissors.

Apart from this adverse criticism, the director is responsible for some really remarkable work that gives evidence of an original mind. Credit should be given for the skilful opening of the film: the electric signs at Piccadilly Circus, flashing *in natural colour*, are very effective.

There are some redundant sub-titles which should be cut, and it was noticed that in the theatre dressing-room scene Jenny wore two different costumes in the same scene.

Judged from the point of view of the acting, much credit is due to practically all concerned. Hilda Bayley's part is that of Jenny, and is exceedingly difficult by virtue of the fact that the mercurial temperament of a drug-maniac has to be skilfully depicted. Miss Bayley's performance was perfect: she cannot fail to become Britain's equivalent of a certain world-famous American screen star.

Flora Le Breton fills an important and prominent part as the heroine of the story. Here again is a flawless performance. She portrays the varying emotions of wonder, childish pleasure, pique, annoyance, anger and love in rapid succession, and yet with consummate skill. Miss Le Breton is destined for a future even more brilliant than her past career, if this is a criterion of her abilities.

A choice cameo is the performance of Tony Fraser, as the twisted grotesque, crippled Chinaman. In the first place this part is a triumph of make-up, and secondly, his acting is of a very fine quality. He richly deserved the spontaneous applause that broke out over one particular scene.

Teddy Arundell was a little too heavy at times, but Cyril Raymond and Ward MacAllister were quite up to the high standard set by the leads.

The clergyman and "Number Two," were badly played.

Frank Miller's scenario makes a fine basis for a thrilling melodramatic story: he has worked up the crises skilfully.

A particularly creditable feature is the photography. This is as good as the best American, and the laboratory work has contributed to the worth of this feature.

SUMMARY.

DIRECTION: Good.
LEADS: Excellent.
SUPPORTS: Very good.
LITERARY: Good scenario.
PHOTOGRAPHY: Excellent.
LIGHTING: Very good indeed.
EXTERIORS: Very picturesque and well chosen.
INTERIORS: Well staged and realistic.

### "Diana of the Crossways."

Ideal—Starring Fay Compton and Henry Victor—Supported by J. R. Tozer, Joyce Gaymon, Ivo Dawson, Reginald Fox, J. Fisher White, E. Dagnall, J. Harding Steerman, Pamela Cooper, Hope Tilden, Sylvia Young—Directed by Denison Clift—Scenario by Denison Clift—Photography by H. Wheedon.

VERY few could have handled George Meredith's book so well as Denison Clift has and to such good effect. There is very little action, the picture being entirely dependent upon the acting and the work of the director. It is a good example of a first-class English film.

Clift has been fortunate with the cast at his disposal, for there is little or no fault to be found with the artistes' work.

Fay Compton is charmingly natural and rises to the big scenes in a manner which calls for unstinted praise. She makes a big hit in this rôle.

Henry Victor gives a wonderfully clear performance and makes the very best of every opportunity given him. His work in this production goes to show that when properly handled he becomes a really great screen artiste.

E. Dagnall gives an exceptionally fine interpretation of the Prime Minister, and Harding Steerman's work as the journalist is without fault, while J. Fisher White acquits himself well during his short stay in the film.

The rest of the cast is of a high standard.

Denison Clift's scenario works the plot out in a logical and lucid manner and effectively works up to the final climax. The continuity is first class.

H. Wheedon has taken care with the lighting of his sets and has secured some good shots.

SUMMARY.

DIRECTION.—Exceptionally fine.
LEADS.—Beyond reproach.
SUPPORTS.—Very fine.
LITERARY.—Excellent.
PHOTOGRAPHY.—Very good.
EXTERIORS.—Pleasing.
INTERIORS.—Good.

### "Boy Woodburn."

George Clark—Starring Ivy Duke and Guy Newall—Supported by A. Bromley-Davenport, John Alexander, Mary Rooke, Douglas Munro and Cameron Carr—Directed by Guy Newall.

DECIDEDLY below the standard of previous films from a studio which was rapidly building up an enviable reputation for artistic work. It bears obvious signs of hurried production and careless editing.

There is very little story, and what little there is, is not well told; continuity is scrappy, and a very large proportion of the subject is sheer padding, not always of a very interesting type and sometimes verging on mawkishness.

The appeal lies in the characterisation of one or two of the supports more than in any great sympathy felt for the leads, of whom the male is more or less a passenger, while the girl never quite convinces one of the reality of her character. The country backgrounds are attractive, and there are many amusing and appealing shots of animals, but they are not sufficient to provide entertainment alone, though they would have greatly enhanced the appeal of a good story.

The racecourse scenes are mainly extracts from old Grand National "topicals," with nothing original in them.

SUMMARY.

DIRECTION.—Fair. Detail good, particularly in the animal scenes, but no dramatic balance.

LEADS.—Ivy Duke fair; she does not exactly get the part of a country-bred boy-girl. Guy Newall's part is insignificant.

SUPPORTS.—John Alexander as a stable lad gives the best characterisation in the film and scores the biggest success. A. Bromley-Davenport is good as the eccentric trainer, but the part is theatrical.

LITERARY.—Bad. The scenario has not made the most of a story which needed very good presentation to get over.

PHOTOGRAPHY.—Good generally; poor in the Grand National cut-ins.

INTERIORS.—Adequate.

EXTERIORS.—Picturesque and generally pleasing.

# Where they are and what they are doing

Challis Sanderson is directing "Lily of Killarney" for Masters.

Harold Shaw is now directing "Love and the Whirlwind" for Alliance.

Cyril Dane has been playing in "Il Trovatore" for Masters.

Clive Brook is playing lead in "Love and the Whirlwind" for the Alliance.

Fred Paul is directing "The Faithful Heart" for the British Super Productions.

Maurice Elvey is going to Switzerland to direct a few of the last scenes for "Running Water."

Edwin J. Collins has rejoined Master Films and is directing "Il Trovatore" for that company.

Frank Goldsmith has an important part in the new Alliance production "Love and the Whirlwind."

Knighton Small is now staying at 59, Gloucester Crescent, Regent's Park, N.W.1; Hampstead 889 is his new 'phone number.

Peggy Hyland has started work on the first of her comedies, in which she will star and direct. The picture is being made at Windsor Studios.

Marjorie Hume, having completed her part of Lady Byron in "Byron," for Gaumont, is now playing the leading female role in "Love and the Whirlwind" for Alliance.

Kate Gurney, having finished work with Raleigh King in "Creation," has been appearing as the mother of the Tramp—Victor McLaglen—in "A Sailor Tramp," for Welsh-Pearson.

Minnie Rayner, who appeared in Thomas Bentley's screen version of "The Old Curiosity Shop," which is released this week, has just finished playing Martha in "Faust" for Masters. She also appeared in "Master of Craft," "The Flame," "My Lord Conceit," and numerous others.

Alec Hunter has been playing for Masters in "Martha."

Lilian Douglas is appearing in "Il Trovatore" for Masters.

George Wynn is directing "Martha" for the Master Film Company.

Edward O'Neil is now with the Alliance playing in "Love and the Whirlwind."

Bertram Burleigh is with Master Films playing in "Il Trovatore."

Doris Campbell is playing in the new Alliance film, "Love and the Whirlwind."

Owen Nares is starring in the new British Super Production, "The Faithful Heart."

Reginald Fox is playing in the new Alliance production "Love and the Whirlwind."

Wyndham Guise is playing a leading part for the Alliance in "Love and the Whirlwind"

Dorothy Fane has been playing a prominent part in the new Master Film, "Martha."

Phil Hatkin is photographing Harold Shaw's first Alliance production, "Love and the Whirlwind."

Aggie Bramford is appearing in one of the child parts in "Love and the Whirlwind" for Alliance.

Jo. Sternberg is assisting Harold Shaw with the direction of "Love and the Whirlwind" for Alliance.

Fred Le Roy Granville is to direct a new production, "The Price of Silence," for British International.

Lilian Hall Davies is appearing in the leading female role in the new British Super Production, "The Faithful Heart."

James Knight is being featured in one of Master Films new "Tense Moments From Great Operas" series, a one-reel version of "Martha."

Miriam Merry appears in the new Master film "Lily of Killarney."

June Gordon is playing with Alliance in "Love and the Whirlwind.

Bertram Burleigh is with Masters playing in "The Lily of Killarney."

Moya Nugent has been appearing in the new Master subject "Martha."

Fay Compton is to play lead in "A Bill of Divorcement" for Denison Clift.

Booth Conway is playing for Masters in "The Lily of Killarney," a one-reeler.

Donald Searle has commenced work in the first of a series of Peggy Hyland comedies.

Bunty Foss is appearing in one of the child parts in the new Alliance film, "Love and the Whirlwind."

Betty Farquar is playing a leading part in the new Master screen version of "The Lily of Killarney."

Arthur Cullen has joined the Alliance to appear in Harold Shaw's new production of "Love and the Whirlwind."

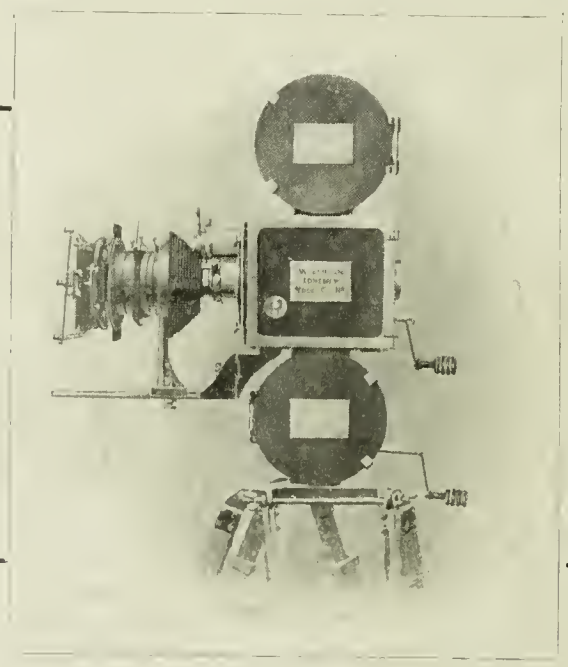
Eric Gray has been appearing in an important part, that of Jerry, in the new George Clarke production "Boy Woodbun."

Guy Newall is starting work immediately on "Fox Farm" for George Clarke productions. This film is due for release about the end of July.

Alma Reville, the continuity writer, late of Famous-Lasky, has fully recovered from her recent illness, and is now at liberty to accept engagements.

Denison Clift is directing "Bill of Divorcement" for Denison Clift Art productions, in association with Ideal. When this picture is completed he will commence work on "Mary Queen of Scots."

Gibson Gowland is appearing with Peggy Hyland in her new series of comedies. Gowland has done a lot of picture work in America, his last being with George Loane Tucker in "Ladies Must Live."



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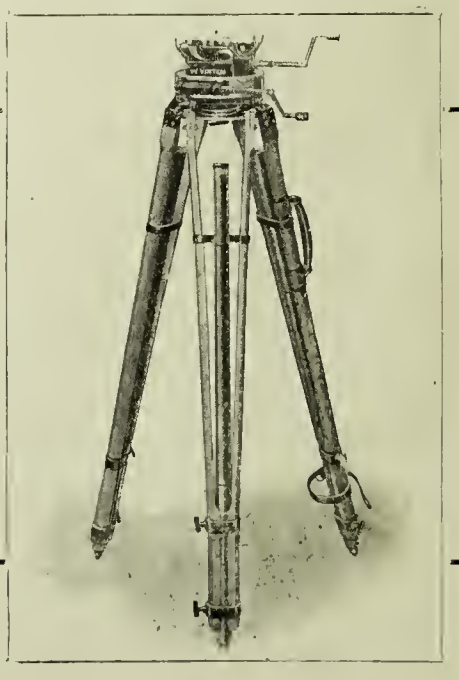


# CLUB CLATTER

*by* CLATTERBOX

RATHER an amusing billiard handicap took place on Sunday last. I do not know all the rules under which one could be disqualified; nobody present knew them all, but it gave Tony Fraser, the referee, a better opportunity of disqualifying the billiard aspirants. One rule I do know is that the cue must not touch the floor, neither must the competitor speak during the match. It was practically impossible to comply with the latter rule, as the temptation to speak when a shot is missed can only be adequately described by billiard enthusiasts. The finish of this handicap is to be played to-morrow (Sunday) I would advise all members to turn up at the Club on Sunday evening if they want to be thoroughly amused.

On this page are some scenes drawn in the billiard room by David Robertson, the black-and-white artist. These billiard exponents are easily recognisable by their positions. Tony Fraser can be seen clinging to the table in characteristic style, Harry Worth is also there and so is Alec Fraser. That most of the other habitués of the billiard room are also present, can be taken for granted, as the waiter seems to be having an exceptionally busy time.

## SPECIAL GENERAL MEETING

THE Special General Meeting held at the Kinema Club, on Sunday last, was remarkably well attended, and little business was got through in a lot of time.

It was mentioned by the Chairman, George Ridgwell, that another meeting was to be called in about a month's time, but the matters for discussion that evening had to be decided immediately.

The first matter was the question of allowing the newly-formed Motion Picture Directors' Association to have the use of the committee room for its members during the daytime. It was pointed out that by allowing the directors to use the room, it would ensure all members of that Association becoming members of the Kinema Club, a very desirable state of affairs.

It was also mentioned that under the terms in which the Club premises had been secured, no part of the building could be sublet, therefore the Club could not rent the room to the Association.

A resolution was passed that permission be granted the Motion Picture Directors' Association to have the use of the Club committee-room each day (excluding evenings), and the use of one of the other rooms once a month for the purpose of a general meeting.

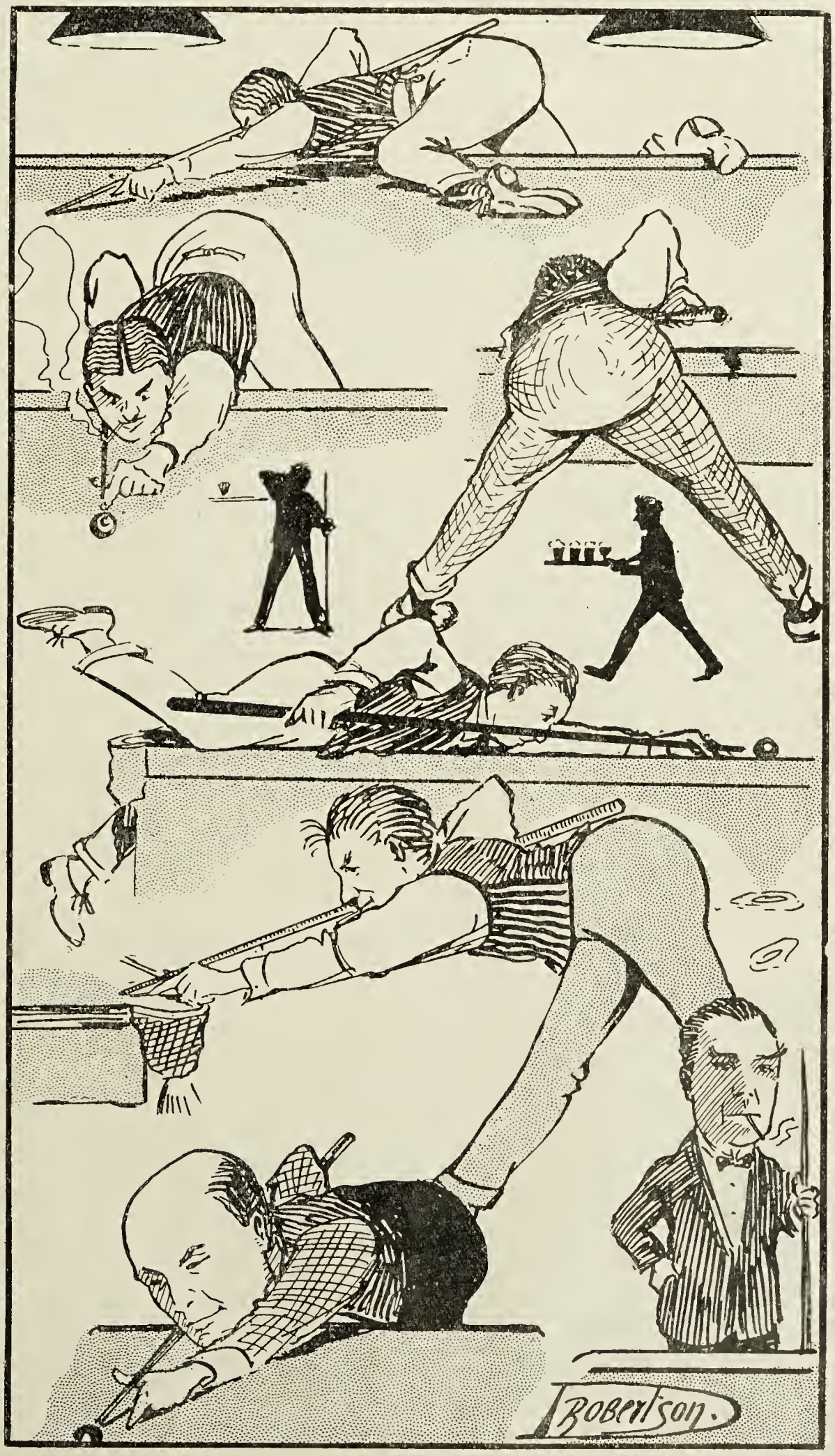
A great deal of time was wasted on the next matter, giving the Executive Committee power to raise a loan, not exceeding £500. It was pointed out that there were still a great number of the Club's members who had not paid their subscriptions, and if the money owing to the Club in unpaid subscriptions were paid the Club would be solvent. As things were, it was necessary to get some money to keep the Club going until its first production was made.

It was decided that all members who had not paid their subscriptions by Saturday (to-day) would be posted on the Club notice-board, and later would have their names removed from the membership book.

As the rent of the Club premises was payable in June, it was pointed out that it was absolutely necessary for the Club to be allowed to borrow some money, and a resolution was passed empowering the Executive Committee to raise a loan not exceeding £500, repayable at 6 per cent. per annum, the liability of each individual member not to exceed £2 10s.

The matter of forming the Club into a limited liability company resulted in the following resolution being passed:—"That it be referred to a committee, comprising the executive committee and chairman of other committees with power to co-opt, and that after the matter had been gone into by that committee the result should be reported to another general meeting, and that at such meeting an account showing the Club's liabilities, debts, and weekly cost of running the establishment be submitted."

Rex Davis, Chairman of the Entertainments Committee, thanks Billie Bristow for the successful way she had organised the Kinema Club Carnival, and mentioned that as a result of the Carnival a handsome sum would go to the Club's funds.



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# "ESPRIT DE CORPS"

## The Kine Cameramen's Society holds its Third Annual Dinner

The third annual dinner of the Kine-Cameramen's Society, which was also a Welcome Home Dinner to George Woods-Taylor, the secretary, was held on Friday, April 28, at the Holborn Restaurant. The following were present: Henry Saunders, Kenneth Gordon, W. Bool, Bertram Burleigh, Emile Lauste, E. Harvey Harrison, Captain G. W. Barber (C.E.A.), Wallace Bosco, C. Hartley Davies (*Cinema*), L. Yglesias (*Bioscope*), H. Hutchison (*Kine. Weekly*), Ernest G. Allighan (MOTION PICTURE STUDIO), A. E. Coleby, D. P. Cooper, F. Grainger, E. T. Grant, F. Bourne, A. W. Kingston, George Woods-Taylor, I. Roseman, L. G. Egrot, John Hutchins, F. L. Wilson, F. Danvers, Yates, E. W. Angwin, A Arch, A. H. Moses, D. Tamperi, F. Hawock Booth, Bert Forde, W. Carrington, E. Hawkins, J. Van Neck, P. Dennis, Leslie Eveleigh, H. Griffin, Gaston Queribet, T. Scales, Frank Bassill, G. Hodgson, Phil Ross, H. Pain, E. Strahler, S. G. Hooper, E. Blake.

Replying to the toast of the Kinematograph Industry, Ernie Blake, of Kodak, said that we were all looking upon the present season as a bad one. It might be a bad one, but every Trade was passing through a bad time; it was not peculiar to the Kinematograph Trade, as many were apt to believe. Knowing something of the inside figures, he was astounded to see the quite healthy state of the Trade. In Italy, France and the Continent the Kinema Trade was practically non-existent.

Referring to America, he thought that we would never get our pictures in there. Occasionally a British film got into the States, but we could never get a proper hold on the American market, because the returns were not adequate. The reason for this was the existence of big combines and trusts. There was, however, a very big opening for British films in the Dominions. The Dominions were so far practically virgin territory for British films, and if properly exploited the British pictures would get a big hold on the people of our colonies.

He was pleased to be present that evening to see that despite all the stagnation of trade, that the Kine-Cameramen's Society was still going on. He had watched the growth of the society, and had marvelled at the many obstacles it had overcome. It was pleasing to him to find that the society was still as robust as ever it was, despite the blow its funds received when Farrow's Bank closed.

He knew that there were many of the society's best men out of employment, and only wished that he could fix them up with work. But he wanted them to keep on plodding away and overcome any obstacles that were set up. If a cameraman turned out good work, it was for his own good, the society's good and the good of the industry.

E. Hawock Booth thought that the Dominions were one of the world's biggest markets, and he knew that, providing we could supply them, British films would be greatly appreciated there.

A. E. Coleby described himself as the black sheep in the fold, being the only director present. It was wonderful to him to see these men congregated together that evening. He had been in the industry nineteen years, and it was the only occasion on which he had seen so many unanimous in their ideas. It pleased him to see at least one branch of the Trade unanimous on something. Every other effort of the kind had fallen through simply because its members were not unanimous. He was in agreement with their ideas, and took that opportunity emphatically to state that it was the man at the handle who counted in the making of the picture. They had not, so far, received the credit due to them, and he had always put it forward that the cameramen should receive more credit.

Capt. Barber, on behalf of the C.E.A., thanked the society for its consideration in inviting a representative of his association. Such gatherings, he thought, did much to encourage *esprit de corps* among the cameramen. He had always taken a keen interest in the mechanical side, for unless there was technical excellence on the producing side, then the outlook of the exhibitor was a very poor one.

It was lamentable that the exhibitor had to depend upon foreign films for the running of his show, but financiers in England were not bold enough to put up the money for film producing. After the war we settled down to compete with other countries, but lack of capital and legislation upon legislation had hindered us, and, instead of making headway, the British producing industry was almost moribund. American films were good—he regarded them as technically perfect—but British films must count in the long run. A great deal of responsibility rested with the cameraman; the work of the scenarist, director, artiste was nought if the cameraman was not there with the necessary qualifications.

Before the advent of the kinema, Britain was the home of photography, and there was no reason why cameramen should not be able to turn out work equal to other countries.

He looked upon the Dominions not only as a commercial proposition, but also as a means for furthering British propaganda. The Government had not yet awoke to the possibilities of the camera. It had hitherto never failed to propagate British thought, and yet it had neglected the vast field of possibilities opened up by the kinema in this direction.

Every film was to a certain extent propaganda, and every British film contained some angle of British thought. Yet throughout our Empire not one in every hundred films shown was British. British films with British ideas would, if shown in India, for instance, do a great deal of good. It was all mainly attributable to legislation that British films could not come into their own.

The money for British films came through the British kinema theatre pay-box window. America, with her twenty-five thousand halls, was able to get along nicely and find plenty of capital. But Britain, with every Government obstacle placed in her way and tariff barriers throughout the world, was not in such an enviable position.

The Entertainment Tax was one of the Government obstacles which was closing British studios. Here were thousands of pounds, which should be going into the British studios, going into the pockets of the Government.

In the States it was possible for producing firms to obtain battleships, trains and almost anything. In England, instead of helping, the police and local authorities were trying, by every possible means, to crush the film industry, and unless the various sections of the industry combine it will be legislated with other business.

British film directors are given little opportunity, but he could assure all those present that the exhibitor gave preference to British films, and was always willing to pay a little extra because the picture was British.

Recounting some of the history of the society, President Henry Saunders told how the first annual dinner had been held in the upper room of a saloon bar, the second in a Soho restaurant, and now the third in a place that really befitted the society. He was sorry that the K.M.A., the K.R.S., and the British Motion Picture Directors' Association were not present, but they had missed a very pleasant evening. He thought that the society was progressing on very sound lines, and did not think that it would be necessary for him to again emphasise that the K.C.S. had no Soviet tendencies. There was no wage bar; providing a camerman could produce good credentials he could become a member of the K.C.S.

He had recently been to America, and the ease with which it was possible to obtain permit made him all the more anxious for the same state of affairs to be brought about in England. The society was trying to raise the status of the cameramen; it had its own interests to look after, but it was always anxious to help the industry as a whole, in whatever way it could.

Alfred Moses, in replying to the toast of the Society, pointed out the many ways in which the Society had helped to advance the tone of British photography. Cameramen who had any difficulty could now come to the society with their troubles, and usually had them solved. Cameramen who had made various little discoveries came to the society and let their brother cameramen into the secret. Before the society existed cameramen had kept to themselves, and anything they found out was also kept to themselves. The big advance in the quality of British photography he claimed was 90 per cent. due to the influence of the society.

George Woods-Taylor, the society's secretary, recently returned from India, said that the success of the dinner was due to the hard work put in by Kenneth Gordon, the acting secretary. The speaker took over the secretaryship when the big boom in films was on. Since then the trade had come through a very bad time, and he was pleased to see that the society was still as powerful as ever. The fame of the society had spread to India, where he met an Italian cameraman, who questioned him about the society and its works. After recounting a number of his experiences in India, he concluded by thanking the members for the manner in which they had welcomed him back.

Kenneth Gordon, the acting secretary of the society, mentioned that a lot of the society's best cameramen were out of work

(*Continued on page* 15.)

# CAMERAMEN'S CODE

## Composed by Cameraman A. H. Arch, and sung by him at the Cameramen's Dinner

A is the art of obtaining good stuff, sir,
It's a hell of a life and you need to be tough, sir.

B is for Bunny, who knows how to do it,
Although his poor tootsies at times make him rue it.

C is for Charlie—the Budget's possession—
The most famous Office-Boy in the profession.

D is for Dan, who's a bit of a dandy;
An expert on permits—he finds 'em so handy.

E 's the Expenses that give so much trouble
Because we're suspected of charging 'em double.

F is the film-box that jams when we're taking,
And leads us to pinching and duping and faking.

G is the Gentleman, famously topical,
Known to his colleagues as Taxi of Topical.

H is for Holt-White, an editor noted,
A jolly good fellow by everyone voted.

I is the Income we try to improve on,
By humping our kit round and getting a move on.

J is for Jock who's a Scot gay and frisky
And treats Mr. Pathé to haggis and whisky.

K is for Kenneth, our great Secret*ary*,
Who runs Eve's Review for each film-loving fairy.

L is for Leslie, who pleads with the rookies,
For fear they should give up their money to bookies.

M is the Mug who's back last from some stunt, sir,
And let's all the rest get their stuff out in front, sir.

N is the Neg. that's the cause of our sorrow,
And which from each other we frequently borrow.

O is the obstinate, 'orrid Obstructions,
That mess up our efforts and cause us such ructions.

P 's the Policeman who grabs at our collar
And has to be soothed by the sight of a dollar.

Q is the Questions we ask with a frown, sir,
When some lucky fellow has done us all down, sir.

R is for Rubber-face, built like old Nero;
He trots round for Cinechrome and works like a hero.

S is for Sanders, who's made the Gazette, sir,
He's one of the brightest that I've ever met, sir.

T is for Tommy, who always can wangle,
The easiest jobs and the easiest angle.

U 's the Unhappy, Unfortunate fellow
Who bungles his job 'cause he gets a bit mellow.

V is the Vigour we bring to each "scoop," sir,
Although to low dodges we never could stoop, sir.

W 's our Welcome to those we've invited
To dine here to-night; if they're pleased, we're delighted.

X is the Excess that's earned by the sinner
Who goes to shoot races and picks out a winner.

Y is the Youth who is new to the game, sir,
Who thinks he can teach us and put us to shame, sir.

Z is the brute that I can't find a rhyme to,
No doubt I'd have done it if I'd had the time to.

# MORE QUERIES

## *by* FREDA KAYE

(With apologies to Robert Louis Stevenson).

O I wad like to ken, to the Agent-man, says I,
Why jobs are found for Big yins, and nane for the Small Fry;
And why a Reputation seems to last till ninety-three?
"It's gey and easy speirin'" says the Agent-man to me.

O I wad like to ken, to the Agent-man says I,
Why talent's always pushed aside when Money comes near-by;
No matter if she's fair or plain, or has a cockit e'e?
"It's gey and easy speirin'" says the Agent-man to me.

O I wad like to ken, to the Agent-man says I,
Why some folks get a swollen head whene'er success comes nigh,
And patronise the smaller lights, comprising you and me.
"It's gey and easy speirin'" says the Agent-man to me.

O I wad like to ken, to the Agent-man says I,
Why certain studios prefer the not exactly "Pi";
"Oh! shall I get on better if I give them the 'Glad e'e'"?
"It's gey and easy speirin'" says the Agent-man to me.

# PHOTOGRAPHIC PHILOSOPHIES

## *by* CRISPIN HAY

CORRESPONDING to its midway position between the West and the East, Morocco combines many of the characteristics of the photographic conditions of each. It is midway between the brilliant hardness of, say, India and the softness of, say, England. I am speaking now of Morocco in the winter months—January and February: Morocco in the middle of the summer would, I should think, be an impossible country from the photographic point of view. Even in January, with the average brilliant sun which shines all day long for most days in that month, we find a very big difference between sunshine and shadow. The high lights are apt to be too high, while objects in the picture which lie in the shadow show a strange reluctance to appearing on the negative.

I always think that one of the greatest drawbacks to the countries where the sky is cloudless for days on end is—that the sky is cloudless. One is doomed beforehand to blank white skies in one's picture: there is no chance at all of obtaining delightful cloud studies as a background to one's subjects. On the rare occasions when we got clouds—nice fleecy clouds—without rain I found a graduated light filter extremely useful for obtaining the correct exposure for both sky and foreground.

With respect to unevenly-lit pictures I found the town of Fez extremely difficult. Most of the interesting subjects are to be found in very small and dark shops in incredibly narrow "streets" which, in addition, are sometimes shaded with rough grass awnings stretched ten or twelve feet above the ground. Consequently one half of the picture, and the interesting half, of course, is in pitchy blackness, while the other half may be bathed in brilliant sunshine. In fact, so variable is the actinic quality of the light and so deceptive the shadows that I found it advisable to make tests every day of practically every shot that was taken.

Failing a travelling developing, printing and projecting plant, which is really essential to the satisfactory making of pictures in uncivilised countries, this is the only possible procedure. Otherwise the least slip or smallest error in the photography, remaining undetected until development, may assume nightmare dimensions.

I could write reams and reams about the beauties of Morocco if only the Editor would let me. Ready to one's hand on all sides are the most astonishingly varied types of scenery. Marrakech is absolutely African in atmosphere, while not many miles away one may shoot a scene in what nobody could distinguish from a country lane in Kent. Barren mountains, hard and nothing yielding, frown everlastingly across the richest and gentlest of fertile plains, where man and beast spend their peaceful lives in a primitive and honest tilling of the soil. Perhaps the most beautiful sight—alas! not photographic—that I saw was Marrakech at night, with the silent silvery Atlas mountains standing sentinel between the coastal plain and the wild interior, and over all the moon, inconceivably blue, bathing everything in its soft, living blue radiance.

That sight I shall never forget.

# "TRADE PRINTING"

## How Good Negatives are Spoiled, and the Remedy

*In a recent issue we dealt on the "Focus" page with an evil that is having disastrous effects on the work of British studios—trade printing. We pointed out the results of dilatory work in trade laboratories, and suggested that no studio should be complete without its own laboratory. We give below two replies that we have received; one from C. J. Capper, and the other from a well-known cameraman, who writes:—*

"Laboratory work is bad, and I do not wonder at it, when three-parts of the Trade factories employ unskilled labour (girls and juniors), with small experience, say, of one or two years in the business and no knowledge of photography.

"Behind the developing tank, the printing machine, etc., should be a thoroughly capable man, with a knowledge of photography as a basis, so that he may see exactly what the cameraman is aiming at, by the density, tone values, etc., thereby helping to reproduce an artistic picture.

"This I know to be true, as I have personally made a speciality of laboratory work, both still and kine., for over twelve years (having been employed by most of the leading companies since Charles Urban days), therefore I know, have seen and worked side by side with these poor mechanical human workers.

"Why are they employed? Cheapness is one answer, 'friends of the manager' is another. Quality, they have only heard of; its exact definition they know not, bar perhaps a light or dark print on the screen.

"Some cameramen cannot carry their work through the branches of the dark-rooms. And while this continues, the high standard of quality will never be reached, and such experienced men as myself will still be unemployed. I am sorry for cameramen, as their work is being carelessly treated."

C. J. CAPPER wies:—

With reference to your issue of April 15 *re* "Trade Printing," I was delighted to see your remarks, and endorse every word, especially your statement that a cameraman should be able to do his own developing and printing. I am convinced that in the majority of cases the cameraman would be able to have his first print to his own satisfaction, and then any criticism of the photography would fall on his own shoulders, and not on about half a dozen other departments that sometimes get unjustly blamed. For any future prints there would be the original to copy and improve where possible.

At the present time the printer has no idea of what is expected from a negative, and has to use his own discretion—which is very often wrong. The same thing occurs where part of a negative is depeloped in pyro pyro metol and the remainder in tryetol-hydrobkinone, making an entirely different exposure for the printer, which is hardly recognisable during the printing.

In the early days very few protographers would have thought of letting anyone developetheir negative; most photographers wanted to make the first print or see the tests before sanctioning them for printing, and so obviating any mistakes that is so simple to make. In the majority of up-to-date studios all these facilities are quite possible, and should be done by every zealous photographer who wishes to see his finished picture a success and a credit to all concerned.

---

K.C.S. DINNER (*continue from page 13*).

as a result of so many of the big firms closing down, but applications were coming in daily for cameramen, and he believed that he was right in saying that things were on the mend.

The society has a membership of 98, with members in America, India, South Africa and the Argentine, and in its ranks were Italians, Americans, English, Scotch, Irish, and Frenchmen. The society had now been going on for three years, and since its inception the photography of British pictures was going up by leaps and bounds.

The Kinema Club had been of great assistance to the K.C.S., for most of the directors who are members got their cameramen from the ranks of the society.

The society had a good balance at the bank, and was in a very healthy state.

During the evening Bertram Burleigh and Wallace Bosco, assisted by local talent recruited from the ranks of the cameramen, entertained the company, and A. E. Coleby told a number of amusing stories.


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*Acting Secretary, K.C.S.*

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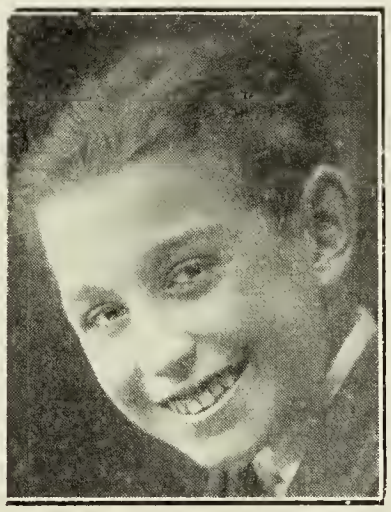

MAURICE P. THOMSON

"Stephen Greenfield" in A. E. Coleby's success

**"THE FIFTH FORM AT ST DOMINIC'S."**

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Alliance Film Co.
STUDIO: St. Margaret's, Twickenham.
FILM: "Love and the Whirlwind."
DIRECTOR: Harold Shaw.
STAR: Clive Brook and Marjorie Hume.
CAMERAMAN: Phil Hatkin.
STAGE: First week.

### British and Colonial.
ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

### British International.
ADDRESS: Windsor Studios, Catford.
FILM: Comedies.
STAR: Jack Pleasants.
STAGE: Making series of twelve.

### British Super Films.
ADDRESS: Worton Hall, Isleworth.
FILM: "The Faithful Heart."
DIRECTOR: Fred Paul.
STARS: Owen Nares and Lilian Hall Davies.
CAMERAMAN: S. Blythe.
TYPE: Drama.
STAGE: First week.

### Davidson
FILM: Not announced.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Casting shortly.

### Gaumont.
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Casting.

FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
STAR: Howard Gaye.
CAMERAMAN: Basil Emmott and A. St. Brown.
TYPE: Super production.
STAGE: Ninth week.

### George Clark Productions.
ADDRESS: 47, Berners Street, W. 1.
FILM: "Fox Farm."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Starting.

### George K. Arthur Productions.
ADDRESS: 3, Wardour Street, W.1
FILM: "Rounded Corners."
DIRECTOR: Edward R. Gordon.
STARS: George K. Arthur and Flora Le Breton.
CAMERAMAN: Frank Canham.
STAGE: Fifth week.

### Hardy.
ADDRESS: 13, Gerrard St., W.1.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

### Hepworth.
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er."
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

### Ideal.
ADDRESS: Boreham Woods, Elstree, Herts
STUDIO MANAGER: F. A. Kendrick.
STAGE MANAGER: F. G. Knott.
FILM: "A Pauper Millionaire."
DIRECTOR: Frank Crane.
STAR: C. M. Hallard.
STAGE: Fifth week.

FILM: "A Bill of Divorcement."
DIRECTOR: Denison Clift.
STAR: Fay Compton.
STAGE: Casting.

### International Artists.
ADDRESS: 57, Shaftesbury Av, W.1.
FILM: "The Lark's Gate."

### J. Stuart Blackton.
ADDRESS: Bush House, Aldwych, W.C.
FILM: "Love's April."
STAR: Georges Carpentier.
DIRECTOR: J. Stuart Blackton.
STAGE: Starting shortly.

### Masters.
ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Tense Moments from Great Operas."
DIRECTORS: Challis Sanderson, George Wynn, H. B. Parkinson and Edwin J. Collins.
CAMERAMAN: Theodore Thumwood.
TYPE: One reelers.
STAGE: One or two a week.

### Peggy Hyland Comedies.
STUDIO: Windsor Studio, Catford.
FILM: One reel Comedies.
STAR: Peggy Hyland.
DIRECTOR: Peggy Hyland.
STAGE: Starting.

### Quality Films.
ADDRESS: Cranmer Court, Clapham.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

### Stoll.
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman
FILM: "A Man and His Kingdom."
DIRECTOR: Maurice Elvey.
STAR: Valia.
CAMERAMAN: J. J. Cox.
STAGE: Finishing.

FILM: "Dick Turpin's Ride to York."
STAR: Matheson Lang.
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

FILM: "The Chance of a Life Time."
DIRECTOR: A. E. Coleby.
CAMERAMAN: D. P. Cooper.
STAGE: Cutting and Assembling.

FILM: "Expiation."
DIRECTOR: Sinclair Hill.
STAR: Ivy Close.
TYPE: Drama.
STAGE: Cutting and Assembling.

### Welsh Pearson.
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Victor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Ninth week.

FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Emile Lauste.
STAGE: Eighth week.

### Walter West Productions.
FILM: "Son of Kissing Cup."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: Starting.

### Zodiac.
FILM: "Walter Makes a Movie."
STAR: Walter Forde.
DIRECTOR: Walter Forde.
STAGE: Casting shortly.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone: Ealing 211 and 1582—Barmopho, Ealux.
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BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 359——Broadwest Films, Walthamstow.
DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
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GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone: Museum 3012. Studio: Candlemass Lane, Beaconsfield.
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HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone: Croydon 921 and 2084——Cinemat.
HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone: Walton-on-Thames 16 —— Hepworth Walton.
IDEAL FILM CO., LTD., Boreham Wood Elstree, Herts. 'Phone: Elstree 52—— Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.
ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.
J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone: Central 4048
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LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.
MASTER FILMS, Weir House, Broom Road Teddington. 'Phone: Kingston 1617.
MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone: Victoria 7545.
PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone: Shoreham 19.
RALEIGH KING PRODUCTIONS, Watcombe Hall, Torquay
REGULUS FILMS: 48, Carnaby Street, Regent Street, W.1.
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Vol. 1.—No. 49. Saturday, May 13, 1922. FOURPENCE

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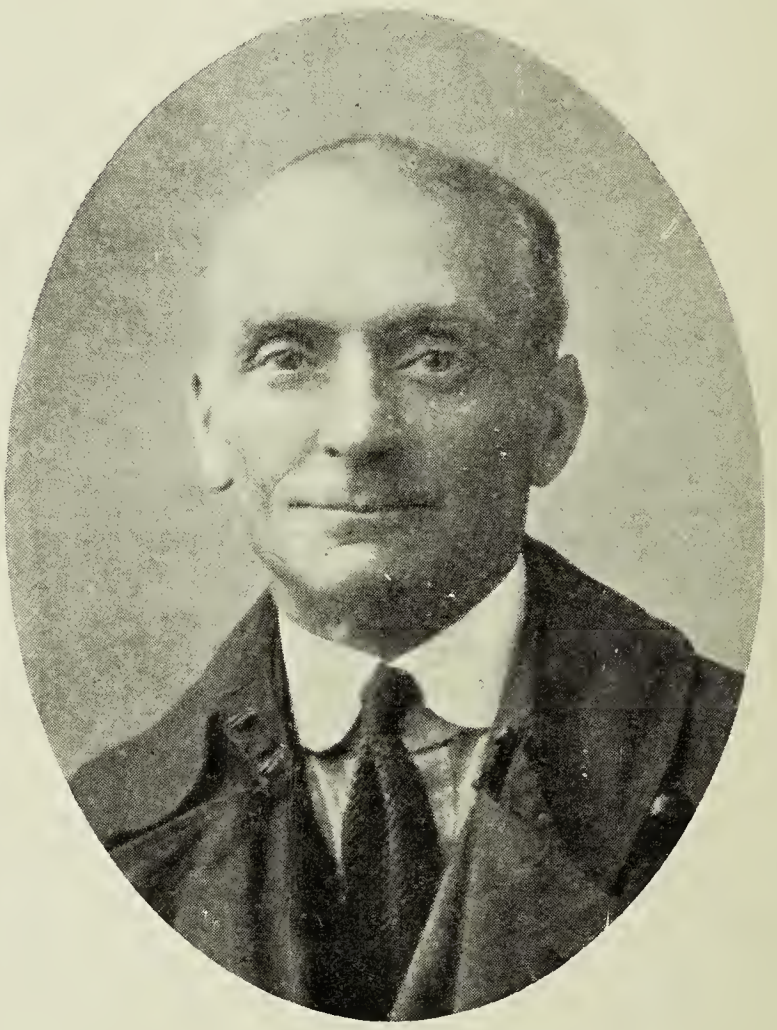

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Vol. 1 No. 49

# Getting the Focus

Telegrams—Southernwood, Rand, London. Telephone—Gerrard 9870.

May 13, 1922

*The Industry before Individuals.*

ELSEWHERE in this issue we commence a series of important articles on the vital subject of film finance. We wish to emphasise the urgency for all who are able to give information that will assist our Propaganda Campaign to get in touch with this office at once. There is no personal axe grindable in this matter. The benefit of the individual is absorbed in the greater matter of the good of the industry. There are producing firms of high repute which are, in fact, bulwarks of the industry, and which are at this moment ready to crumble to the dust of failure. Bankruptcy stares the industry in the face and we should be guilty of a crime if we attempted to gloss over the situation by false and fatuous optimism. The time has come courageously to face the facts; to ascertain the causes of the present distressful state of affairs and to have these causes remedied. Being, as the STUDIO is, the only journal solely devoted to the British producing industry, it is only our duty to lead the way in this vital matter. The plan of campaign is to interest the financial world in the industry and to invite it to appoint a commission of inquiry into the stability of our industry.

* * *

*Join in the Campaign.*

JIMMY WHITE, that hard-headed Yorkshireman and successful business man, was right when at the Twenty Club dinner he told his auditors blankly that they must set their house in order before they asked financiers to invest. We are inclined to the view that those who so plainly invited Mr. White and Mr. Burbridge financially to support the film industry were not only guilty of a breach of good taste but also a breach of good tactics. Financiers are not philanthropists but their business sense is so acutely developed that they will not hesitate to invest in an industry that can prove itself fairly capable of good returns. And this we know the British film industry can do. We appeal to the head of every producing concern to line up with us in this supreme effort to save the industry. Give us facts and figures to prove the case that we are making and we will act as the publicity agent of the industry. We ask this solely in the interests of the firms themselves for *if the British producing industry is not saved for the British the Americans will, with their more plentiful money, obtain control of it and take it out of the hands of the firms who now possess it.*

* * *

*A Finger in the Pie.*

LAST week we casually referred to the project of the Actors' Association to form an academy for teaching screencraft. On behalf of the film profession we warn off the A.A.; the film profession is as capable of looking after itself as the A.A. is of looking after the stage fraternity. None admire the work of the A.A. more than we. The status of the theatrical profession has been elevated mainly by the efforts of the Association; and indirectly and incidentally the film profession has also benefited. But we must point out that the film profession has grown until now it is far too big and with too many important considerations involved for any outside agency to interfere. And the very fact that the A.A. is lacking in statesmanship to such a lamentable degree that it talks of teaching film work, at once proves its incapacity either to grasp the conditions of the film profession or to legislate for it. At the moment there is no room in our profession for "gifted amateurs" or graduates from the stage whose success in the theatrical profession is problematic. That puts the position as plainly as we know how. When our industry gets a big move on the opportunity for a film academy may present itself and when it does it will not be necessary for the A.A, to deal with the matter. If, and when. a film academy is necessary the right organisation to proceed with the matter will be either the Kinema Club or the inevitable Kinema Artistes Federation.

¶ There is no particular shame in honourable defeat, but there is in being defeated by the defeat.

Times are hard. You have your back to the wall. Your brightest hopes are hung with crepe. But it's up to you to refuse to recognise when you're defeated.

¶ Get your teeth well in and hang on. No one can really defeat you but yourself.

* * *

*Personal Publicity.*

IN four weeks' time the MOTION PICTURE STUDIO will have completed its first year of publication. That, in itself, is an achievement of which we are justifiably proud for to live through the past twelve months is proof of the capacity of living through anything. With all the odds against us we have succeeded in supplying the British film producing industry with a weekly journal which not only interests or records the movement of personnel but which instructs and, we hope, helps raise the status of the profession. In the brief space of twelve months we have, we are gratified to know, afforded an impetus to the profession to say nothing of originating the Club idea. To mark the occasion we are publishing on June 3, an Anniversary Double Number. This will contain special articles by leading men in the industry as well as reports from Germany, America, Sweden, Italy, and France. There will be several special advertising features and as the Double Number will be circulated throughout every British and American studio, as well as the majority of Continental studios, this will be unique publicity service and excellent personal propaganda, of which everyone engaged in British productions will desire to take advantage.

* * *

*The Aggressive Spirit.*

DURING this distressful period in the profession there is need for an aggressive spirit on the part of all. It is of no use sitting down under the blows. The exhibitors discovered this during the slump of last summer. They fought the slump by advertising extensively and improving the programs they offered. And this aggressive policy must be adopted by everyone in the profession, Fight the hard times by additional efforts and increased personal service. The reward will come.

# DIAGNOSIS AND PRESCRIPTION

*by* M. P. PROUT

THERE is no shortage of physicians willing to diagnose the diseases from which the films are suffering. What we want now are a few etiologists and some operating surgeons.

Sidney Morgan ably locates the scenario trouble. We all know that "scenarios" can be roughly divided into synopses and continuities; but it is not so generally known that, whereas a comparatively large number of persons, including some authors, are capable of writing filmable synopses, the construction of a good working scenario is a more difficult matter and requires some knowledge of a much talked of but little understood subject —film technique — possessing certain characteristics.

Screen art is just as distinct a form of art as music. The brain that can assimilate a generous measure of film technique is, like the highly musical ear, congenital. Stage art may be a greater or lesser form of art, but is equally a distinct form.

Our films captains may resist this fact as long as they like—and probably will, but just so long will the screen remain a mongrel mixture of extraneous arts without either individuality or scope.

Eminent authors have made a lot of money out of films, but as scenarists they have not made good. The blame is not to the authors but to those who, had they known something of film technique, would have tumbled to the fact that the ability to write a readable book and the ability to construct a suitable scenario have no common factor.

These abilities exude from different kinds of grey matter. God made it so. And no living soul can say why.

To imagine that a few visits to a film studio will enable anyone to master film technique is just unadulterated stupidity. Can film technique be learnedat all in a film studio? Note the first efforts of a director and his repeated efforts in after years. As far as film technique is concerned retrogression is the rule—that or a dead level of artlessness. Heaps of experience will teach nothing of a subject requiring a special mentality to a man devoid of that mentality.

In an article which I recently wrote for the Motion Picture Studio, I pointed out how the mental organisation of a stage producer rendered him particularly unreceptive of the qualities which go to the making of a film director. Evidence of staging is one of the worst evils of the screen, and a man who cannot see the difference between a scene staged and a scene photographically set is past praying for. History will record of him that he "mistook his vocation," and will perhaps further record that "one gentleman, more astute than the rest, Jeffrey Bernerd by name, was heard to say, 'There is not a first-rate director in the country'; but this was subsequently proved to be only true in respect of those at the time in the film trade."

But I was speaking of scenarios. Now I get a great number of these, from published books to almost illegible manuscripts, sent to me for perusal and comment. It is a time-consuming and heart-breaking job. But among them I occasionally find a good film theme or plot, one that I would be quite willing to spend a few weeks adapting if there were any market for the finished product.

What chance is there of finding among those who regard any silly novel as worth filming one capable of appraising the value of weeks of work of a kind they don't understand? Far better, as Sidney Morgan suggests, to get on with something else.

(I note that a prize of £500 is now being offered for the best filmable synopsis sent in. The adjudicating committee include "prominent representatives of the Stage and Literature." What has the Stock Exchange and the Motor Industry done?)

The next complaint is lack of art. Hear the words of George Pearson—perhaps our most skilled diagnostician—"We do not want more capital so much as brains and art."

There's good horse sense in this, but, are these monosyllabic desiderata to come from within or without? If from within, let Heaven be our help. If from without, how?

Film studios have been invaded in turn by various specialists—authors, artists, architects, etc.—all "eminent" in their respective spheres, all fired with zeal to help.

Sometimes this scramble for floor space takes an amusing turn. A super crank of my acquaintance, for example, actually urges (on the plea, I believe, that a film studio is really a photographic studio) that some floor space should be reserved (as has long been done in Sweden, and is now being successfully tried in Germany) for a photographer. Now, although we must concede that this man's long and varied experience of the art of photography enables him instantly and surely to recognise the work of a photographer when he sees it—"the delicate mechanism of a watch is not made by a plumber," are his words—yet members of the film producing confraternity will readily see the absurdity of his proposition.

But this very absurdity has prompted me—starting from the assumption that instinct is sometimes a surer guide to conduct than logical reasoning—to devise a method of testing whether any specified type of eminence is likely to be helpful or not.

*Continued in next column.*

The test is applied in this way. Introduce an eminent craniologist or numismatist into the studio. There will be no difficulty, judging by precedent, in finding a pretext—some way in which he can be helpful in film producing. You will find that he will be welcomed with such an excess of urbanity that he may even be not a little embarrassed.

Now test the wild assertion of my cranky friend and introduce a pictorialist photographer. (I understand there are about a dozen among the professional photographers; rather more among the amateurs—but more difficult to find; none in the film world.) If he be treated with the same urbanity, the man is useless. If, on the other hand, his brains *plus* art are the kind the film trade is thirsting for, then, let his knowledge be ever so profound, his voice ever so timid, his bearing humility itself, his presence will create a *melee*.

Try him out; wear down the opposition, for instinct is in this case a safe guide; hold him with bands of steel, for, as the advertisements say, "there's a reason."

## AN IDEAL IDYLL

Raleigh King announces the completion of his new film "Creation," which has been made entirely at Torquay under the direction of Humberstone Wright. All the artistes who have taken part in the film have now returned to London.

In the quietude of the Devonshire countryside, the artistes have been at work in a studio, which is like a miniature English Hollywood—for once in the studio grounds, the artistes practically lived in this film colony until the film was finished.

With the fresh breezes blowing in from the sea, which bounds the studio grounds on the south, the artistes work unmolested by outside influences, devoting all their time and thoughts to the film in course of production. A happier company than that working on the first Raleigh King production, it would have been hard to find. The soft green-clad hills bound the studio on the east, and a great red rock, known as the Giant rock, stands sentinel on the west, whilst within the studio grounds are to be found Italian rose gardens, tropical plants, a beautiful and well-filled conservatory, a fish pond, and tennis lawns.

The great old-fashioned house provides service for an hotel, offices, and printing, developing, and joining rooms. All the leading artistes in the film lived on the premises, together with the director and studio hands.

Raleigh King, from whom this company takes its name, is the moving spirit in the little film colony. At one time a stage actor, he gave up his career to join the Army, and the absence of two of his fingers gives evidence of the fact that he saw action at Loos and on the Somme. On demobilisation he went to India, where he interested himself in coffee-planting. A bonny son aged eighteen months demanded that he should return to the Old Country, however, and after a holiday visit to Torquay, he conceived the idea of forming a film company, which should devote its time to the making of films in the clear atmosphere of glorious Devon.

Dorothy Fane plays Zena in "Creation"; Frank Dane plays opposite her; Sir Simeon Stuart appears as the Doctor; while Raleigh King, Francis Peyton, who is rapidly coming to the fore in British films, Beryl Norton, a young actress who has played in three Australian films, Kate Gurney, W. A. Freshman, and Thelma Murray enact the other parts.

# High Lights

## Intimate Studio Gossip

This week Maurice Tourneur arrived from America to direct "The Christian" for Goldwyn. He will stay here for about six weeks and commence work immediately on exteriors in the Isle of Man, Soho and Epsom Downs. For this purpose he will be engaging several crowds and small part players; the leading parts will be played by Richard Dix and May Busch, who are due to arrive from America to-morrow. Already he has engaged Leslie Hiscott (late of F.P.-Lasky) as the assistant director. There will be no attempt to "star" the leads, as Tourneur is of the opinion that the most valuable publicity element of the film will be the author's name, and nothing will be done to overshadow Hall Caine.

Tourneur was very definite and explicit to me in reference to the possibilities of this country for film producing. "I consider," he said, "that there is every reason to suppose that this country will become the centre of film producing activities. It is the terminus of all the roads that lead to all the best locations in the world. In thirty-six hours—less time than it takes to get from our New York studios to California—you can get desert scenes in Algiers, gambling sets in Monte Carlo, ice-fields in Northern Scandinavia, glacier mountains in Switzerland, and a wealth of wonderful natural scenery in Ireland and on the Continent, to say nothing of the historic places in England and Scotland. In addition to this, London is the hub of the British Empire and the centre for stories, plays and other literary material for films."

Have you made arrangements to be represented in our Anniversary Double Number?

I learn that W. H. Baker, of the Diamond Film Company, has bought from Nellie Tom Gallon the film rights of her late brother's popular novel, "A Rogue in Love," which was the subject that the old London Films had just completed when the studio fire occurred and the negative was lost. It will be very interesting to see this film remade by Diamond.

During the week I heard of a choice piece of information. A well-known man in the film producing world of five years ago has arranged to start a new production. He saw one of our leading directors, and it was expected that the latter should direct the picture but the decision would be made the next day. This director calls the following day and learns that another man had been engaged in the interim to direct the picture. And this man a few weeks previously had been playing the valet in a film that the director had just finished!

A gentleman of prominence in the American film industry has written me with reference to obtaining an agent in this country. He is an exporter of films and has signed up two good producing concerns in Los. He desires to get British representation; either a man or concern who is financially able to buy his films outright, or a good salesman who can promote the interests of the films he represents. I will gladly put any reader into touch with this gentleman.

The surprising enthusiasm shown by the German public over British film actresses might well be adduced in support of Mr. Griffith's vision of the film as peacemaker. Dorinea Shirley, who returned this week from Berlin, where she was starring in a B.A.T. production, "The White Desert," far from experiencing any hostility from the public, was lionised by the Press, besieged by the modistes and entertained on more than one occassion by Prince Joachim Ernst, who is said to have a flair for the screen himself. Backed by English money, using English scenarios, B.A.T Films employ an international cast and produce in countries where climatic and financial conditions are most favourable. The inability of artistes to understand each other's language makes them more than ever dependent on gesture, and the dramatic effects are enhanced by nearly 50 per cent. Further, there are obvious economic advantages to be reaped, for the film is assured of a good reception in every country which is represented by an artiste in the picture.

What really is the position at International Artists? I've spent hours trying to get an actual statement from the firm, and this is Donald Crisp's own explanation:—"I am to make a 'Donald Crisp Production' which will be handled by this firm. I am going to have nothing to do with 'Lark's Gate'—that film has been put on the shelf for good. I am reconstructing nothing, but will work on a new basis and a new story. I shall have full and complete control of productions." So now we know—what?

Megaphone

## TRADE SHOW GUIDE

THERE are two British productions due for showing this week, one is,

"PERPETUA,"

which was directed at the F. P.-Lasky studios at Islington, by John Robertson.

Ann Forest and David Powell appear in the leading rôles, and are supported by Dick Webb, Frank Stanmore, Florence Wood, Lilian Walker, Roy Byford, John Miltern, Geoffrey Kerr, Ida Fane, and Pollie Emery.

TRADE SHOW: At the New Gallery Kinema on Tuesday, May 16, at 11 a.m.

* * *

Great interest is being evinced in the seeond Harley Knoles production for Allianee,

THE BOHEMIAN GIRL,"

which has a remarkably strong cast, chiefly composed of stage stars.

Amongst those in the leading rôles are, Gladys Cooper, Constance Collier, Ellen Terry, Ivor Novello, Henry Vibart, Aubrey Smith, and Gibb McLaughlin.

The photography is by Rene Guessart.

Applications for Trade show tickets should be made to Astra-National Productions, of 89. and 91, Wardour Street.

TRADE SHOW: On Wednesday, May 17, at the Alhambra Theatre, at 11 a.m.

## WHAT HAVE YOU DONE?

MODESTY, like old ale, is very good in moderation, but you should not let either go to the head. There comes a time when modesty is worse than a blunder.

Take, for instance, yourself. During the past year you have played small parts in several films. Because they are small parts your name was not mentioned on synopsis or main title. No one knew that you had played these parts, and yet *the fact that you had worked in so many films is a strong recommendation for you to get further engagements.*

In this profession a premium is placed on personal publicity. You absolutely must —for your own sake—tell agents and directors what you have been doing during the past year.

What *have* you done? No one knows but you. Tell of your past work in the M.P. STUDIO, which is on the desk of every director, agent, studio manager and casting director.

# PLOT CONSTRUCTION

*by* F. RUPERT CREW

IN setting out to write an original screen story, the scenario writer nearly always loses sight of his plot. If not, he places it second in his estimation of importance to the construction of his continuity. He is apt to forget that directors to-day look first and foremost for the plot, and that the construction of the scenario itself is of a secondary importance. It is not a difficult matter to strengthen a weak continuity; but it needs a bit of doing to strengthen a weak plot. If it is weak, it's weak, and there's an end of it—no matter how fine the scenario, ten chances to one it won't sell, and even if it does, the production is almost bound to be a failure.

During the last eighteen months, I suppose some half-dozen original scenarios have been filmed. Personally, I have seen at least five—and been frankly disappointed. The reason why directors still pin their faith to published novels and produced plays does not leave me wondering. If all films produced to-day possessed plots like some of the "originals" I've recently seen, then I fear British films could never compete with American. Why? Because the plots used were so utterly bad. To term them hackneyed would indeed be expressing their quality mildly.

It seems that the original scenario writer has not yet taken pains to study the fiction-writer's craft. The construction of his continuity seems to obsess him completely. In evolving his plots he clutches at the thinnest and most hackneyed themes, believing that he will get his effects by their "treatment" in the scenario. However, a few dramatic situations do not and cannot constitute a plot of *literary* merit. Plot-building is not merely a mechanical process. A good plot cannot be constructed upon a few "gags" or "situations." If a screen story is going to "grip" it must have some solid substance for its foundation. In a word, if the story is worth telling, it must possess a very definite *motif*. There must be one dominant idea behind the story; one which forces the story to begin and to end. The idea must be worth while, it should be of vital human interest, and one which is big enough to remain in the minds of the producer and his cast from the first scene to the last. Only in this way will the director and his interpreters have something, not to *act*, but to *express*.

All successful films have had big ideas behind them. Look at the theme used in the "Miracle Man" faith. Remember, "Earthbound"—the question of life after death. As a British example, examine "The Fruitful Vine." The success and wonderful sincerity of this film was built upon the idea contained in the concluding sub-title—"Nearly All The Big Things Women Do Are For Men Who Don't Understand." That sub-title was in Maurice Elvey's mind from the moment he set about work on this adaptation, and through his genius he got it into the minds of his artistes. He gave them something to *express*. The result was a fine film. The players had something more to do than act—that's why.

If you would write a good story for the screen, you must write of things that *matter*. You must get hold of big, vital, burning themes, and construct your plots humanly. Whether they are comedies or dramas, make them always plausible. Fit in live characters—not mere dolls. And finally remember, that though the construction of a scenario may be a technical process, the writing of a story is an *art*—and not one wholly dependent upon one's knowledge of inside workings of the film studios.

# IN DEFENCE

*by* SCENARIST,

In the article called "Nothing Doing," in the MOTION PICTURE STUDIO for April 29 there is this sentence: "Look at our present-day scenarists. What were they before they took up scenario writing? . . . . Most of them were actors. . . . It is ridiculous to suppose they are capable of writing stories."

This argues such a woeful ignorance of screen matters, that one can only say that the writer of the article has been totally misled by whoever gave him the information. Our leading scenarists to-day are professional literary people. The late Bannister Merwin was a distinguished fiction writer and editor. Langford Reed was known as a brilliant journalist for years before he was connected with the kinema. Arthur Shirley and Alicia de Ramsey have world-wide reputations as dramatists, and Rafael Sabatini is a well-known novelist.

One could continue the list; but with regard to the suggestion that actors are incapable of writing dramatic plots, may I suggest that Shakespeare himself was an actor? I enclose my card.

# F.-P. LASKY AD. TALK

Anyone can do advertising after a fashion. The trick is to do the sort of advertising that will bring the largest results for the least money. Don't pick on the first stunt that comes to your mind. Think up a lot, pick out the best, and store the others away against the coming of some day on which you can use it to advantage.

* * * *

Prepare Your Advertising With the Greatest Care—And say it quick, using as much white space as possible.

* * * *

Quality in Your Advertising—Is nearly as essential as quality on your screen.

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Don't say advertising does not pay until you have tried it. If it doesn't, then you don't do enough.

* * * *

Have something to say in your advertising! Don't just talk!

* * * *

Advertise Like the Devil—He gets a lot of business.

# WISE AND OTHERWISE

BEING THE SAYINGS OF PEOPLE WHO MATTER AND WHO DO NOT MATTER

". . . . I . . . . I . . . . I . . . . "—*The Daily Mail* Film Critic.

. . .

"In the actual making of a film the director is the most important person and actors and actresses practically lose their personalities under his hand."—*Morning Post.*

. . .

"Guy Newall is the best living example of the trend of kinema acting."—*Daily Herald.*

. . .

"Every film made is more or less an experiment."—ALDER ANDERSON.

. . .

"Literature creates images from ideas: films suggest ideas from images."—E. H. BAUGHAN.

. . .

"Stuart Blackton is not one of those nerve-wracked gentlemen who claw at the air with long-nailed fingers when the right inspiration refuses to come."—ANDREW SOUTAR.

. . .

"We still await the kinema genius who will give us emotion without lowering it; one who will do for the kinema what Gilbert and Sullivan did for comic opera."—CYRIL BURT.

. . .

". . . . if he were an ordinary man he would not be a director of films."—*Times.*

. . .

"When a director acts the leading part in the film himself, how does he manage to direct the making of the film?"—A. JYMPSON HARMAN.

. . .

"All that I know of motion-picture technique I owe to Charles Dickens."—D. W. GRIFFITH.

. . .

"Go into Wardour Street to-day and they will tell you that nobody can be inveigled into investing their money in pictures."—*Town Topics.*

. . .

"There has been too much self pity among directors."—ANDREW SOUTAR.

. . .

"Write me a good story. We will make some great pictures."—CARPENTIER.

. . .

"The beautiful film called "From the Manger to the Cross," produced with such reverent care by Christian men and women."—BISHOP OF LONDON.

. . .

"Film critics may occasionally give themselves airs that deceive no one."—G. A. ATKINSON.

. . .

"I wish to forget all about films."—GLORIA SWANSON.

. . .

"Film directors with an enormous overdraft at the bank may develop financial conceit."—G. A. ATKINSON.

**THIS ISSUE IS NUMBER FORTY - NINE**

# SAVING THE SITUATION

## Trade Propaganda Campaign to Attract Financial Support for the Industry

*by*

ERNEST G. ALLIGHAN.

A FEW months ago the inventor of kinematography died. He was an Englishman. The birthplace of kinematography is England. Fortunes have been made out of this British invention. And yet the British film producing industry is almost at death's door. These are the two facts, and form the greatest surprise of the financial world: that the wealth obtainable from a British invention should go out of the country of its origin.

The time has come for facing the facts of the situation coolly, and from the business point of view. And even the greatest optimist cannot avoid recognising that the British film producing industry is in danger either of dying out or of falling into the hands of foreign financiers. The times are serious, and the causes of the present adversity should be faced and removed.

In some respects British films fall below the standard of American films. But whatever the defects, and whatever the failure of the past, in the final analysis it is due to financial limitation. What is fundamentally wrong with the British producing is absence of money. In the past there has been no instance of adequate financial backing save one—an unfortunate case, but the gravity of which is unfairly distorted in view of the very considerable measure of success which has attended the four productions that the firm in question has Trade-shown, and of the others that are in course of production.

The logic of the case for British productions runs along this avenue: Kinematography is a British invention—the British producing industry is languishing for want of financial backing—British films are an excellent investment for the financier—financiers are prepared to invest in British films if the case for British films is presented to them in the right light. It is my intention in subsequent articles to prove to the financial world:

(*a*) That the quality of British films does not compare so unfavourably as is imagined with that of American films.

(*b*) The excellent returns that British films have yielded and are yielding.

(*c*) That the American and Colonial markets are open to British films.

(*d*) That the British exhibitor and public are anxious to see British films, and to pay extra for them.

(*e*) That bad British films are due to lack of financial backing.

(*f*) That this country is ideally suited for the production of films, and that we have facilities on a par with America.

(*g*) That there is a possibility of German and American interests capturing the British producing industry, and so diverting British dividends outside this country.

In support of my contention that financiers are available if the case for British films is adequately presented, I will quote the remarks of "Jimmy" White at the Twenty Club recently. Mr. White had been "spoken at" by various Trade orators who had thrown out pointed hints as to the necessity for a millionaire to interest himself in the film industry, and Mr. White's speech had reference to this subject. He said:—

> "British films are short of money because British film-producers are too modest. You have the biggest public in England, but you do not take them into your confidence. Tell your patrons that you need money for British films; use the wonderful propaganda instrument at your command, and you will get all the capital you desire. There is no more patriotic body of men than British financiers, but you must first show them that you intend to make British films a stable industry."

In the course of subsequent articles, and with the assistance of any in the Trade who can supply me with facts and figures, I intend to show the financiers of the country that British films can be a stable industry and an excellent financial investment. I will show the percentage returns on British films, and prove that the dividends on investments are comparable with investments in any typical commercial proposition. These articles are being specially circulated among members of the Stock Exchange, leading financiers, and the financial Press: in fact the MOTION PICTURE STUDIO commences a propaganda campaign on behalf of the British producing industry. Our intention is to form a Propaganda Committee of the leading business men in the industry in order to present the case to the financial world, and to invite a competent authority to appoint a Commission to investigate the British film producing industry, and to discover its capacities and resources as a financial investment.

I desire to make it perfectly clear that to save the industry every one who desires its salvation must co-operate in this Campaign. Heads of film-producing concerns are asked to supply—in strict and inviolable confidence—facts and figures that can help in the Campaign. Anyone who has any information that throws new light on the financial basis of the industry is invited to communicate with the writer. It must be remembered that this is a matter of life or death for the whole industry, and the good of the whole is greater than the good of the part; if the industry is saved individuals also are secure.

TONY LEKAIN

Character Actor
and
Art Director
(Late of U.C.I. Italy).

*Latest Films:*

RABAGAS
Une Idylle Tragique les Damnes.

THEMIS

(Due to appear on British Screens).

LINGUIST: English, French, German and Italian.

*All Comms:*
17, Southwell Gdns.,
S. Kensington, S.W.

# Where they are and what they are doing

Tony Fraser has been playing in " Fra Diavolo " for Master Films.

Gordon Hopkirk is playing in the new Master production " Fra Diavolo."

Lionelle Howard has been playing for Masters in " Fra Diavolo."

Alec Hunter appeared as Uncle Tom in " The Lily of Killarney " for Masters.

Felice Lascelles has been engaged to play for Alliance in " Love and the Whirlwind."

Vivian Gibson is with Masters appearing in " Fra Diavolo," one of the series of " Tense Moments from Great Operas."

Wilfred Noy is directing " Little Miss Nobody " for Progress at the Progress Studios, Shoreham-on-Sea.

Joan Morgan is leaving the screen for a short time in order to play in " A to Z," Charlot's revue now running at the Prince of Wales.

Flora Le Breton is to appear in the leading female rôle in " The Cause of All the Trouble," which is to be made at Barker's studio by Edward D. Roberts for Albanian Films.

Mollie Adair and Arthur Pusey have been engaged to play leads for I.V.T.A. in "The Blue Lagoon," for a South African producing concern. They leave for South Africa at once, and will be away some weeks.

José Brooks is on holiday in Bellagio, Italy.

Sydney Paxton is with Progress in " Little Miss Nobody."

Leslie Hiscott is acting as assistant director to Maurice Tourneur on " The Christian."

Alec. Alexander, jun., has just finished a part in " Mauritana " for Masters. He was engaged by the Screen and Stage Booking Offices.

A. B. Imeson has just finished playing the part of the Major for British Super Films in " The Faithful Heart." A. B. appeared in this same part in the stage version of the story at the Queen's and Comedy Theatres, London.

## THIS IS NO. 49

Elsie Prescott has been playing in " Mauritana " for Master Films.

Marie Ellington is playing lead in " Little Miss Nobody " for Progress at Shoreham.

Edwin J. Collins is now directing " Don Juan " for Masters.

Guy Newall is directing " Fox Farm " for George Clark productions.

Molly Adair is down at the B.P. Studios with Quality Films in " The Thief."

Simeon Stuart is playing in "Little Miss Nobody " for Progress.

Harry Worth is now with Quality Films playing in " The Thief."

Bernard Dudley is to direct a further series of Rainbow Comedies.

George A. Cooper is directing " The Thief" for Quality Films.

Will Kellino arrived back from Scotland this week, and is now casting for " Rob Roy."

Malcolm Tod is with Quality Films at the B.P. Studios, Thornton Road, playing in " The Thief," a one-reeler.

Fred Le Roy Granville is casting for " The Price of Silence," which he will direct for British International in England and North Africa.

Ray Raymond is with Quality Films playing in " The Thief."

Lydia Hayward, who is responsible for the scenario of " The Head of the Family," the new W. W. Jacob's story which Artistic is making, is down at Whitstable, assisting Manning Haynes with the direction.

George Grodie, who is in reality a music hall artiste, is down at Whitstable playing a part in " The Head of the Family," for Artistic. Manning Haynes regards him as a fine type for films, and is remarkably pleased with his work.

Randal Terreaneau is photographing " The Thief " (temporary title) for Quality Films.

Edward D. Roberts is to direct Flora Le Breton in "The Cause of All the Trouble," a two-reel comedy

Evelyn Brent is in a nursing home somewhere in the Surrey Hills recovering from her recent illness.

Bromley Davenport, who has recently completed work in "Boy Woodburn " for George Clark productions, is now holidaying in France.

Kenelm Foss is seriously ill with pneumonia, and consequently his production of "The Beloved Vagabond " will be held up for some time.

## DO YOU KNOW? —

That this is No. 49?

Why Donald Crisp has joined International? and—

If John Gliddon has gone to Germany?

The reason for Allan Thomas's sudden exit from Bird Films? and—

How things are at Beck House now?

That this is No. 49?

How many artistes Victor Seastrom engaged while he was over here? and—

What Howard Gaye was doing in his office?

If Seastrom's next picture will not be an English Society play? and—

Whether he is not keen on using British artistes?

If Universal of America is going to start productions here?

What is behind Maurice Elvey's talk about settling in France?

How many more new agents are going to start up?

That this is No. 49?

What big scheme has George Dewhurst on hand?

The name of Guy Newall's next picture? and—

If he is really satisfied with "Boy Woodburn"?

What Sir Oswald Stoll is going to do next with his film ventures? and—

If his action will not cause a sensation?

If A. E. Coleby's stories at the Cameramen's Dinner were not a little meaty?

The name of the star who is making a book at the Club?

That this is No. 49?

The name of the juvenile lead who is playing that part for six guineas a week?

Edward O'Neill is now playing in " Love and the Whirlwind for Alliance.

Gibson Gowland appears in Peggy Hyland comedies, which are being made at the Catford Studios.

Edward R. Gordon has completed the direction of "Rounded Corners," which he is making for George K. Arthur production.

Frank Goldsmith is at present with Alliance, for whom he is contracted to play in "Love and the Whilwind."

George Calliga, although he is under contract to play with a number of French firms, is free for two months to accept English engagements.

# CLUB CLATTER

*by* CLATTERBOX

EVERYDAY and in every way the social events at the club are getting better. With each succeeding week the dances are better attended and "Our Own" band gives increasing pleasure. Already applications have been made for the band's services at outside functions. At last Saturday's dance there was a record attendance and a pleasant diversion was caused when Billie Bristow and Rex Davis were made the recipients of presentations in grateful recognition of their arduous labours in connection with the recent highly successful Carnival. They deserve all the thanks they get!

* * *

Personally I spent a very enjoyable evening in the billiard room on Sunday night, when the "Mum's-the-Word" billiard tournament was fought to a silent finish. Alec Alexander, junr., was kind enough to donate as prizes a purse, a leather pocket wallet, a patent pencil holder, and an ivory cigarette holder in case. Jack Gordon, the caterer, gave two free lunches as consolation prizes (and a very nice form of consolation, too!). Amid the enticements and excitements to speech by the onlookers, the contestants fought in silence. I asked Alec Hunter what'd he have and tears rolled down his cheek as he puzzled out the deaf-and-dumb words for "A double!" And one poor fellow (mercifully unnamed) breathed the pious wish that his dear wife would always play mum-billiards!

* * *

After an exciting tussle the prizes went to Irene Ridgwell, Alec Hunter, Mary McIntosh, and Eric Albury. Harry Worth was an excellent timekeeper, and Tony Fraser, an ideal referee.

* * *

Malcolm Tod tells me that his swimming committee is going strong. They have held some very enjoyable affairs at London baths, and there is every reason to believe that the swimming section will become one of the most popular features of the club life.

## THE KINEMA CLUB KINE-KOPATERS

The Club jazz band really and truly originated in Algiers, when the present pianist, Victor A. Peers, and the trap-drummer, Cyril Percival, were over there in December, 1920, with Rene Plaissetty for the filming of "Four Feathers," and "The Broken Road." As the company arrived at the Hotel St. George, Algiers, before the season really commenced, the orchestra at the Hotel had not arrived, and as the Hotel was full and the evenings rather empty, Victor Peers and Cyril Percival formed a small dance band—consisting then of piano and drums—ran their own dances and social evenings for the company and the many English and American visitors to the Hotel under the patronage of the British Consul.

The experiment met with great success, and during their stay in Algiers and Biskra the "Stoll Jazz Band," as it was then called, was in very great demand.

When the Club opened, the idea of forming a dance band from members was discussed and one or two members (especially Harry Worth) who were out in Algiers with the "Four Feathers" Co., remembered the efforts of Peers and Percival, and these two were pressed into service towards forming the present club jazz band, ably assisted by those musical enthusiasts, Jack Raymond and Malcolm Tod. Anyway, Harry Worth brought these four together with the result that the "Kinema Klub Kine-kopaters" came into being on Good Friday night, after four rehearsals with a repertoire of sixteen numbers, all memorised—not a bad effort in the time!

At the moment their repertoire is about twenty-two numbers, I believe, and they are adding as rapidly as possible.

Regarding the personnel of the band, I must say a word in praise of our extremely efficient and able pianist, Victor Peers, a natural musician who plays any type of music with equal success, has a wonderful memory, a good ear for harmony, and can transpose into any key at will, to suit all instruments and occasions—in reality the brains of the band.

Jack Raymond, our cheery banjoline player, is also a "perfect marvel" at picking up harmony and committing same to memory, as all who have heard him must have realised.

Malcolm Tod is our enthusiastic "Swanee Whistler" and comedy conductor at times, and it is rumoured that Malcolm is studying hard on another instrument at the moment.

The trap-drummer is Cyril Percival, who has played all through his band career with Vic Peers, and while in Algiers these two were invited on more than one occasion to augment a well-known orchestra there. C.P. always says he has the softest job in the band, but the most to pack up.

Last Saturday night an additional member made his début in the person of Frank Canhan, with his Zither-banjo. Frank did remarkably well as he had only been able to get in one short rehearsal and had not played for some time.

Not the least pleasing items are the vocal numbers rendered during the dancing.

It is interesting to note how representative the band now is comprising as it does:—

One Director: Jack Raymond.

One Assistant Director: Victor Peers.

Two Actors: Cyril Percival and Malcolm Tod.

One Cameraman: Frank Canhan.

## CLUB CLOSE-UPS

*by* DAVID ROBERTSON

V.—George Ridgwell presides at a Club Meeting.

The Kine-Kopaters as they were when originated in Algiers and as they are to-day.

# LIGHTING FOR STUDIOS

*by* COLIN N. BENNETT, F.R.S., F.R.P.S.
Technical Expert to the *Kine, Weekly.*

We have often discussed studio lamps from the point of view of the light they give, but the mechanical arrangement by which this light is made use of is just as important in its own way. Upon it depends the accuracy with which light can be concentrated where we need it. Though present studio lighting systems are a good deal better than those early ones wherein the lamps were hung in regular rows underneath the studio roof, no one will seriously claim we are even yet very far advanced in the technique of managing our artificial light sources.

Cameramen generally, in these days, get enough, or nearly enough, light on their sets, but it is sometimes much too harsh, and, again, not infrequently far too flat. Multiple shadow outlines are commonly seen in studio-made "exteriors" and as for simulating the correct direction of cast shadows in lamp-lit and candle-lit sets, it is too difficult to be attempted.

Difficult as all of us know the handling of visible light sources to be, there seems to be a generally accepted convention among producers and cameramen to give this up at the start as a bad job. All of which suggests openings for improvement in the mechanical side of lamp construction and arrangement.

Meanwhile, for such effects as we do aim at, what is our regular stock in trade? For shadow lighting, mercury vapour lamps are the regular stand-by. A single bank frame of mercury vapour lamps contains eight tubes, each tube about four feet long, and giving about one thousand candle power in visual light rating. The tubes are arranged in a row, spaced at approximately six inches apart from tube to tube, so that the effective area of lighting source for each "bank" is four feet square, or sixteen square feet.

A double bank frame is a ground stand in which the lower bank is for ground and side lighting while the upper bank can be tilted to give an oblique overhead light. Were flat lighting good enough for our studio sets mercury vapour lamps would give us everything we want. The light is almost completely actinic. Hence it is the photographically most efficient lighting of all. For mid-shots and close ups, where faithful rendering of features and expressions of face can best be got with a round lighting devoid of definite sharp high-lights, mercury vapour lamps come out "strong."

Next to the vapour lamp, as a diffused light source must be put the flame arc, or the enclosed long arc, when well screened with suitable diffusing glass or material. Here we have a range of different lamps to choose from. Of flame arcs, Wohls, Kleigls, Kerners and Bardons are well known. They all have their strong points and their drawbacks. Mechanically, the American made lamps tend to be on the flimsy side. Still, the way they are made up as adjustable side lighting units on easily shiftable floor stands is very convenient. The lamps cannot be raised to a very high level, but the same makers supply top-lighting lamps to be slung, either singly or in clusters, from the studio roof.

That raises the question of the best way of slinging them. A fashion of past days was to arrange them as travelling cranes are arranged in factories, by making the upper carriage of the lamp run on an aerial rail. This aerial rail formed part of the structure of a wide trolley which itself travelled on separate aerial rails running the length of the studio. So each top-lighting lamp was provided with a universal travel, and could be shifted about to different parts of the studio without the necessity of unshipping and reslinging it.

Though it was, up to a point, a mechanical refinement, it had the weakness that when many lamps were so slung, their upper carriages often got in each other's way. In practice it is found that with the help of a ladder and one or two electrician mechanics you can get top-lighting lamps slung just as quickly, or more quickly. And again, where old-fashioned practice was to spread out top light, the modern way is to clump it in aggregations of four to eight lamps under a single wide reflector, forming an artificial "sun."

Bardon lamps, a product of France, are made up into two and four lamp side-

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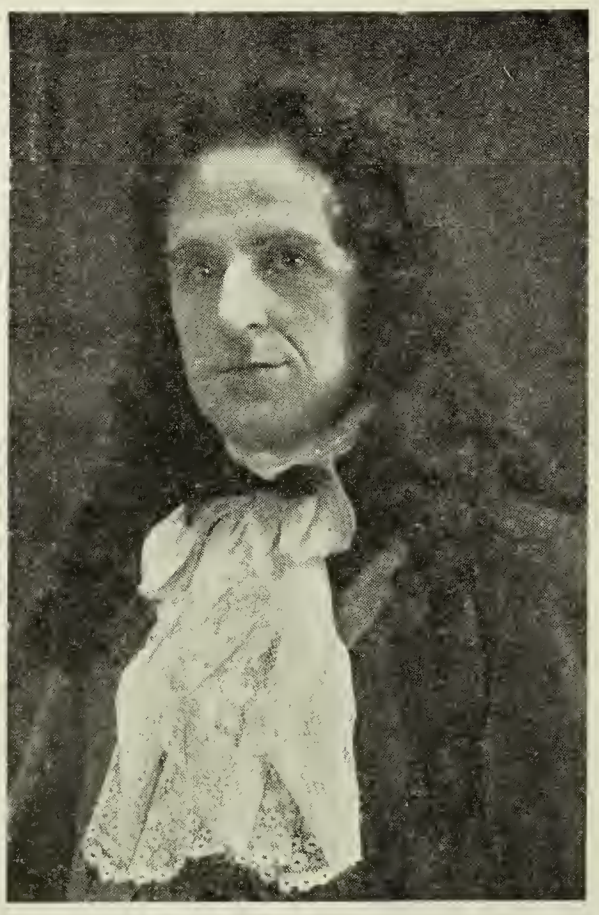
lighting floor frames. They are open flame arcs, generally used with front diffusers of ground, or woven, glass. Their chief drawback is that the amount of photographic light they give does not justify the weight of the lighting unit. Like American flame arc lamps, visual light from "Bardons" is very high in proportion to useful photographic light.

When we come to British enclosed long arcs, of which the best known are Westminster lamps and G.E.C. studio arcs, the proportion of photographic light to visual light is again high, being only second to that from mercury vapour tubes. For some reason or other, it is not present practice to use woven glass diffusing screens with either of these lamps though they should be of great service. By fitting behind the globe of a Westminster lamp a "Barkay" reflector (a concave silvered glass reflector, the surface of which is not smooth, but pitted all over) the effective source of light is increased from about three inches by one quarter of an inch to an indefinite area some four or six inches square, with consequent shadow softening.



A TRIUMPH OF MAKE-UP

Frank Dane, who, despite his youth, is one of veterans of the profession, having played under George Loane Tucker in the old London days, sets out to prove that a real artiste can always out-do the mere "type" by the use of skilful make-up. Here he is as "Prince of Orange."

Another device for shadow softening is to use globes having their front half frosted by sand-blasting. Actinic arcs are doubly valuable in motion picture production in that the high amount of ultra-violet light given off by them makes the diffused light a very efficient shadow softener indeed. For ultra-violet light has a way of penetrating "dark" corners not possessed by visual light of any colour. This accounts for the relative softness in shadows when working with this lamp. Also it supplies a reason why cameramen accustomed only to flame arcs generally find the first negatives they make with actinic arcs are flat.

There remain three types of lamps with which the production of highlights is the paramount object. They are spotlights, studio searchlights, and quartzlights. Spotlights are moderate to high amperage open-type arcs, or white flame arcs, built as centring units in stage lime boxes with comparatively large diameter condensers Small spotlights are often mounted above the back cloth, or back flats, of a set to throw a high oblique back lighting upon the heads and shoulders of leading actors. The effect is generally striking and nearly always totally unnatural.

The studio searchlight is an immense arc burning impregnated carbons and having a reflector two feet six to three feet in diameter. It is used either with a woven glass diffuser to flood the set, or, at a distance, without the diffuser to give an effect of strong sunlight, and in this last it is much more successful than the back spotlight, providing a sufficient number of auxiliary softening lamps are also brought to bear upon the scene. Quartzlight is a miniature mercury vapour lamp of high intrinsic and actinic brilliancy used mostly for simulating candle and lamp-light. If well shaded it is capable of providing a semi-visible diffused light source in a picture. It is very portable.

With all the array of lamps, how are we to use them? Where no two people think alike how shall anyone decide? Probably it is a mistake to mix up open and actinic arcs promiscuously on sets, as is now so commonly done. Back spots, furthermore, are thoroughly inartistic, and when a line of four or six of them is brought to bear on a studio-made exterior set the resulting effect of a heaven with six suns shining in it, all in different directions, is simply cruel. Yet we see that sort of thing, and a great deal of dead flat lighting also.

A workmanlike way of deciding the correct lighting scheme for any set, where working conditions allow, which unfortunately they often do not, is to strike up one lamp, or one lighting unit, only at first, and to shift the position of this single light source until (apart from questions of sufficient brightness) the whole set gets the nearest approach to the desired effect of light and shade, and relief. Having arrived at this, introduce the other lamps, unit by unit, always keeping in mind the chiaroscuro already found to be pleasing and satisfactory, till the foot-candle power illumination of the set is up to its full required strength. The hint is simple, but of some small value. Moreover, by trying it over a few times some cameramen are rewarded with a permanent improvement in their knowledge of correct lighting disposition.

# JUST CUTTINGS

## Being Extracts of Film Interest from the World's Journals.

## LIARS

Maiden with the blue eyes
And innocent prattle,
And permanent waves,
Hearken unto
This cold-blooded, soulless
Old bean, or egg, or top,
Or whatever your education bids you call him.
When next that young man
With patent leather hair,
And his late colonel's boots,
Says he will get you "on the pictures,"
If only you will—
Smile on him.
Tell him, you foolish little grasshopper,
That you know one
Old bean, or egg, or top
Who says it would be easier and kinder
To feed hot butter
To a dead canary
With the aid of a red-hot darning needle.
Exude not vanity.
If good looks alone could command fame,
This old world would die of indigestion.—*Town Topics.*

---

Certain film directors in America have recently inserted a clause in their contracts for cancellation in the event of any lapse from strict morality on the part of the performer. Several artistes say they will sign this with pleasure if those who engage them will insert a balancing clause covering themselves.—*Stage.*

---

"Do you think this dress makes me look shorter?"

"It makes me look longer."

### DUTCH FILMS.

Holland as a producing centre has not been largely exploited, says Elsie Cohen, but there is one important concern, the Hollandia Film Company, with studios in quaint, old world Haarlem, "the town of tulips." This company has been in existence for some ten years, under the managing directorship of Maurice H. Binger, and is to-day an international producing unit of considerable repute. The Hollandia plant is the only film studio in the Netherlands, although several new and ambitious schemes are on the tapis. Hollandia is sending six of its productions to America, including *The Skin Game*; *In the Night*; *The Black Tulip*; *Laughter and Tears*; *Joy* and *Circus Jim*. Holland has many natural scenic advantages for film production and exceptionally good light, caused by the reflective value of the water from the canals, which wind endlessly through town and country, connecting links to everywhere. Again, the typical old-world villages, such as Marken, Volendam, etc., where the peasants still wear the original Dutch costume, and the brightly painted little houses form a background which has attracted artistes from all over the globe and which should be ideal material for the more modern part of kinematography.—*International Cinema Trade Review.*

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A headline says: "Goldwyn to film 'The Christian' on the other side." I knew somebody would photograph spirits sooner or later!—*M. P. World.*

By the way, I was expressing myself on this subject at the Club yesterday, and ventured to ask what it was that made D. W. Griffith's visit so vastly important. A tired member whom I had unwittingly aroused from his post-prandial nap blinked at me lazily and remarked: "Isn't that the fellow who's come over to fight de Valera?"—*Passing Show.*

### SAYS HEPWORTH.

"In entering the American field, there is no desire on my part, or no expectation, that our productions are going to replace any American productions. When it is taken into consideration that English producers are only supplying about 15 per cent. of the pictures shown in English theatres, it can be readily seen what a small percentage we would expect to do in America, even if we had the idea of displacing any American productions in their home markets. We simply feel that there is room for English productions here, and that there is a demand for them because they are different."—*Wids.* (U.S.A.)


ONE YEAR OLD!

With the June 3rd issue THE MOTION PICTURE STUDIO completes its first year of publication. To mark the occasion this issue will be an

ANNIVERSARY DOUBLE NUMBER

Full of Special Articles and Unique Advertising Features.

This Anniversary Number will be circulated throughout every British, American and Colonial Studio.

ADVERTISE YOUR WORK TO THE WORLD


---

The natural alone is permanent.—LONGFELLOW.

In character, in manners, in style, in all things, the supreme excellence is simplicity.—LONGFELLOW.

The very substance of the ambitious is merely the shadow of a dream.—SHAKESPEARE.

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### COMPETITION.

According to *Wids.* (U.S.A.), American pictures are unable to compete with the German in Scandinavia. Swedish exhibitors, he says, are able to obtain a German production for less than half the price of a similar American release, due to the rate of exchange. He states the German picture is also more to the liking of the Scandinavians, for the stories are more serious and the public enjoys a morbid production. While "Broken Blossoms" made a record in Sweden, "Way Down East" only played two weeks, according to *Le Mat.* a good many of the failures may be accounted for by the lack of advertising and exploitation on the part of the exhibitor. Lobby displays, posters, stills and other methods of "putting it over" are foreign to the average Swedish exhibitor. American methods are only now being introduced in the larger cities.

## FLASH BACKS

He who excuses himself, accuses himself.—FRENCH PROVERB.

Happiness is the test of all rules of conduct and the end of life.—MILL.

Progress comes not with the crowd but with individuals.—CAPTAIN GWYNNE.

Progress is the Law of Life.—BROWNING.

Fortune who betrays us to-day will smile on us to-morrow.—GARIBALDI.

One man was born to help another; anger makes us destroy one another.—SENECA.

What is Freedom? Rightly understood,
A universal licence to be good.—COLERIDGE.

Woe unto him who suffers himself to be betrayed by Fate.—HAFIZ.

What is yours to bestow is not yours to reserve.—SHAKESPEARE.

---

A thorn on the rose is worth two in the flesh.

---

Heard at the Club: "In a battle of tongues a woman can always hold her own."

"P'raps so; but why the 'devil doesn't she?"

### FILM MORALS.

Don't go to see the films of persons you don't respect, says Elinor Glyn. Personally, I think the directors are to blame for employing people who have so little background and good taste that they lose their heads when they unexpectedly find themselves rich. But among all the stars with whom I worked and whom I saw in their homes only one or two were dope fiends. The great majority were honest, hard-working people with great temptations. Often I thought their manners were too familiar. But I often think that in New York, too. The moving picture industry is only about ten years old. Naturally a lot of riff-raff gathered about it at first. It requires young and beautiful girls. The result is a rather precarious situation. Chaperones certainly would not do any good. The only hope for a girl, in Hollywood or anywhere else, is her self-respect and her pride in her work. It is not true that a girl has got to go to fast parties and act "flip" to get on in the movie business. I believe real ability is immediately recognised there, as it is everywhere. I wish some of the old wives and spinsters who do the censuring could have to go through the lovemaking with eight different men a year that these girls do. Would they be proof? Don't you believe it.—*New York World.*

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WIFE: "Did you make a call at the Kinema Club last night?"

CAMERAMAN: "Yes, my dear, a very unfortunate one, the Jack and the Joker."

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Never feel sad because you're a dunce,
And your brain works slow in its movement,
Though others are smart as they ever will get—
Just think of your room for improvement.

# AN ATTRACTION

SOMETHING ENTIRELY UNIQUE

# OSCAR

MASTERPIECE OF

# "LORD ARTHUR

CECIL MANNERING
OLIVE SLOANE

# LONDON TRADE SHOW

# W&F Film Service Ltd.,

# EXTRAORDINARY!

# WILDE'S

WITH A PLOT THAT REALLY IS ORIGINAL

WHIMSICAL GENIUS

# SAVILE'S CRIME"

ANDRÉ NOX
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## NEW OXFORD THEATRE

FRID-MAY. 19th at 3p.m

(GENERAL MANAGER
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# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## AN INFLATED SELF-ESTIMATE.

PERHAPS, in the whole of the profession, there is no one, on the average, with a greater personal conceit than the cameraman. True, artistes and directors are popularly supposed to have an inflated idea of their own importance, but only a very small percentage is really so. In the ranks of the cameramen this percentage is large and the exceptions are very few.

We find the cameraman crying for recognition, but very often when the director gives him this recognition the cameraman begins to think himself invaluable and to abuse the power which the director bestows upon him.

Notice many cameramen on the floor ; the director allows them time to test the lights, while he hangs around waiting until they are quite ready. Some cameramen, given this opportunity, take a delight in keeping their director waiting, and, naturally, before very long the director refuses to be kept waiting and instead of taking when the cameraman is ready the director takes when he himself is ready.

There are many such instances of cameramen defeating their own ends, purely and simply through overestimating their value. The cameraman is an important person in the studio and his work is beginning to receive the credit due, but when a cameraman wishes to dictate to his director, naturally the director does not appreciate it. No useful purpose is served by these methods. Too often we find that the cameraman refuses to be taught anything, simply because he is of the opinion that he knows everything there is to know. It is the man who is willing to learn that succeeds—he is the man who usually takes the best pictures; the other man, believing that he is beyond improvement, that he knows all, never advances, and with the rapid strides kinematography is making, he soon finds himself out of date and quite useless.

## K.C.S. OFFICIAL NEWS

MUCH time was taken up at the last meeting in making attacks on the Kinema Club, and the way it was being run. It was suggested that the cameramen should try to find accommodation at the club, for the society, but one member protested and said that he thought the society would be better if it left the Kinema Club alone until such time as it was run on a more busness-like basis.

It was mentioned that members of the Kinema Club treated cameramen as if they were far beneath their notice. Some of the K.C.S. members, also members of the Kinema Club, protested against this assertion, and pointed out that the cameramen were being treated in as nice a manner as anyone could wish for.

The dinner, according to Kenneth Gordon's report, was a huge success, for although altogether the Society lost about £2 over it, the publicity gained, was more than worth the money. Many cameramen had applied for membership since the night of the dinner, so that the money spent had not been spent in vain.

The Society's funds now amount to about £60, and nearly £200 is owing in subscriptions. Most of this money will probably be paid up before long and the Society will then be in affluential circumstances.

## KINE-COLOUR

THE Lord Mayor of Bristol, the Lady Mayoress, a large number of city counceillors and prominent citizens visited the Picture House, Clare Street, Bristol, the other day to witness a demonstration of a new colour process, by R. Humphrey and Co., Freese Greene. It was claimed that this new colour process, when applied to kinematography films, would be a distinct step forward and would revolutionise the whole industry.

Some interesting scenics were shown, including a trip across England by aeroplane, with some beautiful colour effects. A wide range of subjects were shown including old-fashioned and highly-coloured costumes, close-ups of faces with delicate flesh tints, colours dropped into a bowl of water and many other subjects.

At the end of the demonstration the Lord Mayor expressed himself satisfied with the show that had been given. He thought that the films were excellent and pointed out that he had once upon a time had some experience with photography, so that he was not judging the films purely from the point of view of a novice.

The inventors do not claim that they have reached perfection yet, but it is said of their work that they have carried possibility a stage further than any other system. One of their limitations is that chemical research has not as yet resulted in the discovery of agencies required to achieve certain colour changes on the photographic film, whilst autocrome colour photography is, of course, still too slow for kinematograph work.

## CAMERAMEN AT WORK

JACK COX is now in Switzerland, where he has been filming for Maurice Elvey the few remaining scenes of "Running Water." Cox will doubtless be the cameraman who will film "Dick Turpin's Ride to York" for Stoll.

The exclusive rights of filming in the London Zoo have long been vested in the Zoo's own cameraman. The Pathé Gazette recently succeeded in destroying this exclusive right by publishing photos taken in the Zoo in one of its recent issues. This was done by sending a cameraman along to the Zoo with a Sept camera, which is, of course, a small affair that can easily be carried in the cameraman's pocket. By using this camera some unique photos of the interior of the Zoo were obtained.

**THIS IS NO. 49**

Frank Bussill was over at Genoa filming the conference for Pathé. He is a very suitable man for the job, being able to speak quite a number of different languages fluently. On a job such as the Conference, where so many different languages are spoken, he finds his talent useful.

A patent has just been taken out on a new apparatus for obtaining relief effect in films. The apparatus is described as follows: A kinematograph camera is moved in a curved path in a plane transverse to the principal axis of the camera lens while photographs are being taken so as to produce a film having relief effect. An apparatus has been arranged by which the camera is moved continuously in a circle and the lens is constantly directed to a fixed point in the subject photographed.

George Woods-Taylor was welcomed back to the K.C.S. last Wednesday night, when he turned up to see how things were going on. He looks the better for his Indian trip, but confesses that he now requires a holiday. For this reason he intends leaving Gordon with the secretaryship for a time.

Phil Hatkin is working for Harold Shaw on "Love and the Whirlwind" at the Alliance. He has some clever lighting effects in the films which should be appreciated when the picture is Trade shown. I was down at the St. Margaret's studio last week and was struck by the co-operation between cameraman and director. Harold Shaw gives Hatkin every assistance in getting the photographic effects, and the two consult each other on many matters of the production.

# WHO'S WHERE.

Several directors have explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ATWOOD, ALBAN: 25, Stanley Crescent W.11. Park 2892.
BEGG, A. GORDON: 197A, Latchmere Road, S.W.11. Battersea 21.
BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.
BROOK, CLIVE: 12, Abercorn Place, N.W. Hampstead 3083.
BROOKE, EVA: 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.
BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.
CANNING, THOMAS: 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.
DOUGLAS, ERNEST A.: 12, Sunnyside Road, Ealing, W.5.
ESMOND, ANNIE: 43, Richmond Road, Westbourne Grove, W.2. Park 854.
FORD, BERT: 19, Wyke Gardens, Stockwell, London, S.W.9.
FANE, DOROTHY: 12A. Sloane Gate Mansions, S.W.1. Victoria 5225.
KAYE, FREDA, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.
LE BRETON, FLORA: care of Kinema Club, 9, Gt. Newport St. Reg. 2131.
LANKESTER, ERIC: 33, Chester Terr., Regent's Pk., N.W.1. Museum 5587.
LLEWELLYN, EVA: 39, Gloucester Gdns., W. 2. Paddington 494.
LUGG, WILLIAM: 12, Heathfield Gdns., Chiswick, W. 4.
MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.
NICHOL, EMILIE: 42, St. John's Wood Park, N.W. Hampstead 5633.
PAIGE, ROBSON: 159, Franciscan Road, Tooting, S.W. Streatham 264.
RAYMOND, JACK: 53, Coldharbour Lane, Camberwell, S.E.5.
ROME, STEWART: 10, Chisholme Road, Richmond. Surrey.
SEARLE DONALD: all coms. Kinema Club, Regent 2123.
SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.
STANBOROUGH, E. CYRIL: 62. Upper Richmond Road, East Putney, S.W.15, or Kinema Club.
STEERMAN A. HARDING: 56 Portland Road, W.11. Park 2529.
STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.
TREE, MADGE: 15, Lancaster Court, Newman St., W.1. Museum 7241.
VIBART, HENRY: 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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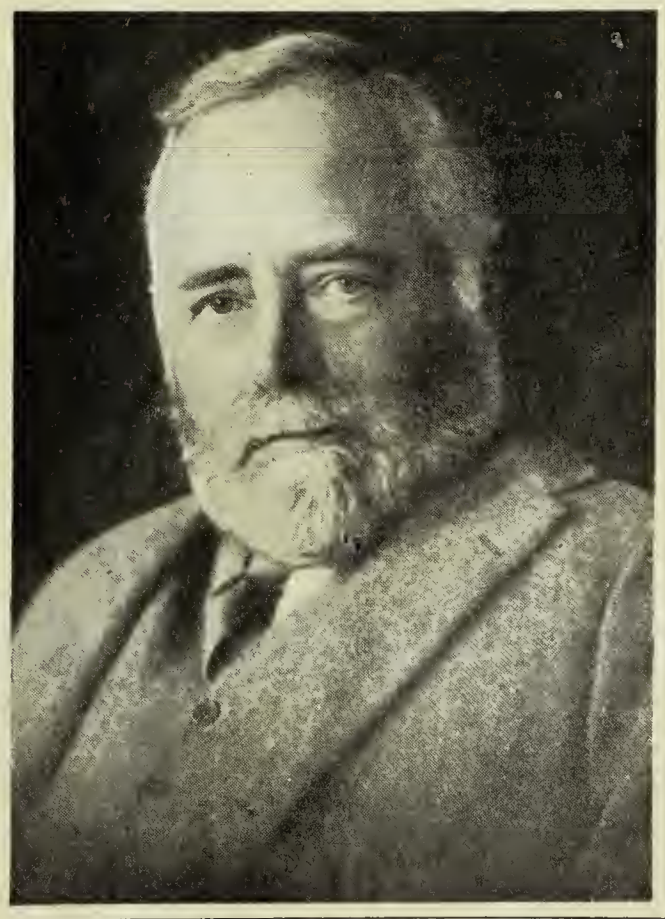
**Alfred Ollivant**

*Author of*

**"Boy Woodburn"**

the film version of which has just been completed and released for public exhibition by

**George Clark Productions.**



# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Alliance Film Co.
STUDIO: St. Margaret's, Twickenham.
FILM: "Love and the Whirlwind."
DIRECTOR: Harold Shaw.
STAR: Clive Brook and Marjorie Hume.
CAMERAMAN: Phil Hatkin.
STAGE: Second week.

### British and Colonial.
ADDRESS: Hoe Street, Walthamstow.
FILM: Historical subjects.
DIRECTOR: Edwin Greenwood.
STAGE: One a fortnight.

### British International.
ADDRESS: Windsor Studios, Catford.
FILM: "The Price of Silence."
DIRECTOR: Fred Granville.
TYPE: Five reel drama.
STAGE: Casting.

### British Super Films.
ADDRESS: Worton Hall, Isleworth.
FILM: "The Faithful Heart."
DIRECTOR: Fred Paul.
STARS: Owen Nares and Lilian Hall Davies.
CAMERAMAN: S. Blythe.
TYPE: Drama.
STAGE: Second week.

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### Davidson
FILM: Not announced.
DIRECTOR: Arthur Rooke.
CAMERAMAN: Leslie Eveleigh.
STAGE: Casting shortly.

### Gaumont.
STUDIO: Lime Grove, Shepherd's Bush, W.12.
FILM: "Rob Roy."
DIRECTOR: Will Kellino.
CAMERAMAN: A. St. Brown.
TYPE: Historical drama.
STAGE: Casting.

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FILM: "The Life of Lord Byron."
DIRECTOR: Capt. Calvert.
STAR: Howard Gaye.
CAMERAMAN: Basil Emmott and A. St. Brown.
TYPE: Super production.
STAGE: Tenth week.

### George Clark Productions.
ADDRESS: 47, Berners Street, W. 1.
FILM: "Fox Farm."
DIRECTOR: Guy Newall.
STARS: Guy Newall and Ivy Duke.
STAGE: Starting.

### George K. Arthur Productions.
ADDRESS: 3, Wardour Street, W.1
FILM: "Rounded Corners."
DIRECTOR: Edward R. Gordon.
STARS: George K. Arthur and Flora Le Breton.
CAMERAMAN: Frank Canham
STAGE: Nearing completion.

### Hardy.
ADDRESS: 13, Gerrard St., W.1.
FILM: "The Adventures of Billy Bunter."
TYPE: Comedy Series.
STAGE: Casting.

### Hepworth.
STUDIOS: Walton-on-Thames.
FILM: "A Sister to Assist 'Er.'
DIRECTOR: Cecil Hepworth.
STAGE: Starting.

### Ideal.
ADDRESS: Boreham Woods, Elstree, Herts
STUDIO MANAGER: F. A. Kendriek.
STAGE MANAGER: F. G. Knott.
FILM: "A Pauper Millionaire."
DIRECTOR: Frank Crane.
STAR: C. M. Hallard.
STAGE: Sixth week.

---

FILM: "A Bill of Divoreement."
DIRECTOR: Denison Clift.
STAR: Fay Com pton.
STAGE: Casting.

### International Artists.
ADDRESS: 57, Shaftesbury Av, W.1.
FILM: "The Lark's Gate."

### J. Stuart Blackton.
ADDRESS: Bush House, Aldwych, W.C.
FILM: "Love's April."
STAR: Georges Carpentier.
DIRECTOR: J. Stuart Blackton.
STAGE: Starting shortly.

### Masters.
ADDRESS: Weir House, Broom Road, Teddington.
FILM: "Tense Moments from Great Operas."
DIRECTORS: Challis Sanderson, George Wynn, H. B. Parkinson and Edwin J. Collins.
CAMERAMAN: Theodore Thumwood.
TYPE: One reelers.
STAGE: One or two a week.

### Peggy Hyland Comedies.
STUDIO: Windsor Studio, Catford.
FILM: One reel Comedies.
STAR: Peggy Hyland.
DIRECTOR: Peggy Hyland.
STAGE: Second week.

### Quality Films.
ADDRESS: Thornton House, Clapham Park.
FILM: Pan stories.
DIRECTOR: George A. Cooper.
CAMERAMAN: Randal Terreneau.
TYPE: One reelers.
STAGE: One a week.

### Stoll.
ADDRESS: Temple Road, Cricklewood
STUDIO MANAGER: J. Grossman
FILM: "Running Water."
DIRECTOR: Maurice Elvey.
CAMERAMAN: J. J. Cox.
STAGE: Nearing completion.

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FILM: "Diek Turpin's Ride to York."
STAR: Matheson Lang.
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

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FILM: "Long Odds."
DIRECTOR: A. E. Colcby.
CAMERAMAN: D. P. Cooper.
STAGE: Cutting and Assembling.

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FILM: "Expiation."
DIRECTOR: Sinelair Hill.
STAR: Ivy-Close.
TYPE: Drama.
STAGE: Cutting and Assembling.

### Welsh Pearson.
ADDRESS: 41-45, Craven Park, Harlesden, N.W. 10.
FILM: "A Sailor Tramp."
STAR: Vietor McLaglen.
DIRECTOR: F. Martin Thornton.
CAMERAMAN: Percy Strong.
STAGE: Tenth week.

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FILM: "Wee Macgregor's Sweetheart."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Emile Lauste.
STAGE: Eleventh week.

### Walter West Productions.
FILM: "Son of Kissing Cup."
DIRECTOR: Walter West.
STAR: Violet Hopson.
STAGE: Starting.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone: Richmond 1945.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone. Ealing 211 and 1582—Barmopho, Ealux.
BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone: Walthamstow 364 and 712.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. Phone: Finchley 1297.
BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,
BRITISH SUPER-PRODUCTIONS, Worton Hall, Isleworth. 'Phone: Hounslow 212.
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone: Walthamstow 899——Broadwest Films, Walthamstow.
DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone: Dalston 3704.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone: Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland. London Office: Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone: Gerrard 1081 and 1728. Telegrams: Exclugrang, London.
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KENNETH GRAEME FILM SYNDICATE, 3-5, Cecil Court, Charing Cross Road, London, W.C. 2. 'Phone: Regent 4475.
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UNION FILM CO., Strand Street, Liverpool. 'Phone: Central 325
WALTER WEST PRODUCTIONS: Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone: Chiswick 574.
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*The Motion Picture Studio, May 20, 1922.*

*Registered at the G.P.O as a Newspaper.*

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Vol. 1.—No. 50. Saturday, May 20, 1922. FOURPENCE

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Care of Kinema Club.

*SEE PHOTO NEXT WEEK.*

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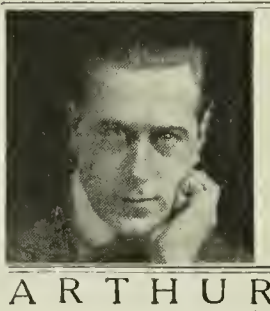

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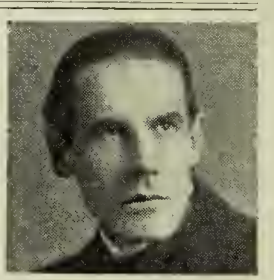

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Editorial and Advertisement Offices 93, Long Acre, London, W.C.2.

Vol. 1 No. 50

# Getting the Focus

Telegrams—Southernwood, Rand, London.
Telephone—Gerrard 9870.

May 20, 1922

*The Weakness of Anomalies.*

DURING the past few days the British Board of Film Censors has been busy at the expense of a British production—"Cocaine"—and has decided to ban it. The effect of this ban is to preclude it being shown in any Kinema within the L.C.C. area and in any other area where the local body upholds the Board's decision. Ever since the first film was ever shown this subject of censorship has been a very thorny problem. In the past the British industry has persuaded itself that the British method of film censorship was the best possible, but in our candid moments we have to admit that it has its weaknesses, and these are mainly attributable to its anomalies. It must not be forgotten, however, that a form of censorship that is capable of pleasing everyone is impossible of invention.

* * *

*Methods of Censorship.*

THERE are four possible methods to adopt: To have no censorship at all; to have the present Trade censorship; to have local censorship; to have State censorship. State censorship is abhorrent. We entirely oppose it—on principle and because of the evils that are unavoidable. State censorship would inevitably mean political colouring; all State Departments being in charge of a politician of the colour of the particular Government in power, it would be natural for films passed by the State Censor of a Labour Government to have a slight or pronounced Labour bias, those passed under a Conservative Government a Tory bias, those under a Coalition Government a Coalition bias. And once the politician gets hold of anything—Heaven help the Anything!

* * *

*The best Method.*

LOCAL censorship would be as bad. It could place in the hands of the stalwarts of the parish pump the power to decree the type of film entertainment for the rest of the village. And as opinions are as varied as mangold-wurzels, the situation would arise of the inhabitants of Gubbermuck, being denied a film that the inhabitants of Slummercluck a mile distant were allowed to enjoy. As for the present Trade censorship, it is the best form yet discovered. The Board of Censors is the paid servant of the Trade. Its existence depends on the Trade. Its decisions are influenced by interests of the Trade. We can think of no better system of censorship than this.

* * *

*Remove the Necessity.*

APART from this Trade censorship there is one alternative; no censorship. And that is not so unattainable as is popularly supposed. Censorship is dependent, not upon the people who see films but on those who make them. The evils of censorship can be removed when the necessity for censorship is removed. What is needed is a unanimous intention and practice, on the part of film producing concerns and film directors,

¶ There is a danger in smug self-complacency that causes one to believe things are better than they are.

Fight this by regarding your best work as your worst and then set out to improve on it. Regard *ff* as *pp* and crescendo up.

¶ It is no use getting your head well in the sand. Look the facts in the face and seek to improve them.

to make clean, wholesome uncensorable films. The only way to ensure that films are not banned is to make them after such a fashion that they do not contravene the accepted standards of decency and expediency. This is where the onus is thrown on the British producing industry; let no films be issued from our studios that are not capable of passing the censorious eye of a discerning and exacting public.

* * *

*"Six to one and . . ."*

ON the subject of this particular film—"Cocaine"—we have only two remarks to make. In the first place we are surprised that Astra could have been so unwise as to Trade show and accept bookings on a film before it had been submitted to the British Board of Film Censors. Our surprise is greater in view of the fact that Astra well knows that exhibitors are precluded by their Association from showing films that have not been passed by the Board. This was bad business on Astra's part, unless it expected to gain by the publicity the banning affords. Our other comment concerns the Censor. Mr. O'Connor, over the telephone, told us, that he banned "Cocaine" because it would excite general curiosity in a form of vice that was practically confined to a small minority of the community. We consider that in so doing the Board steps from censorship to criticism; it trespasses outside the frontiers of its rightful function. It is not for the Board, individually or collectively, to hold an opinion on the prevalence or otherwise of a vice or of the effect on that vice of a film. If the film possessed no incident that offended public morality the Board has exceeded its powers in banning "Cocaine."

* * *

*Youthful Indiscretion.*

WE are surprised that Lord Northcliffe, with his genius for prevision, has never yet placed a correct value on motion pictures. He evidently regards the Kinema in the same light as he regards bowls or croquet—the interest of a few fogies—when all the time it reaches and interests far more people than all his publications put together. What we have particularly in mind now is the haphazard, inefficient way in which film matters are dealt with in the *Daily Mail*. Since Arthur Weigall's pen was lost to the *Mail* the Film Notes have been amusing piffle, reflecting abysmal ignorance of film matters on the part of the "Film Critic" who writes them. Only a few days back this youth wrote the following: "As evidence of *the more serious way* in which people are beginning to regard the Kinema it may be worth mentioning that an Amateur Film Production Academy has been formed." We italicise the amusing piffle that this juvenile scribe considers of importance. If only he knew more about the film business the italics would not be necessary. This particular "Production Academy" has consequently used the *Mail's* gratuitous advertisement to boost itself in other papers and in order to induce the susceptible to part with their five guineas in return for film tuition.

# "THE CAUSE OF ALL THE TROUBLE"

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"WHAT LOVE CAN DO."
"COCAINE."
"ROUNDED CORNERS."

"KIPPS."
"A DEAR FOOL."
Released this week.
"THE LAMP OF THE DESERT."
"THE WHEELS OF CHANCE."
Released June.
"ROUNDED CORNERS."
Own Production.

**THE ALBANIAN FILM CO, 4, Victoria St., St. Albans.** *'Phone: St. Albans 443.*

# High Lights

## Intimate Studio Gossip

In two weeks time the MOTION PICTURE STUDIO celebrates its first birthday. Messages of congratulation are already beginning to dribble in, and I can promise you that the June 3 issue—the Anniversary Double Number—will be a bumper. Arrangements have been made for an extended circulation to embrace all British and American studios as well as Continental studios. Special advertising features will be included—it is going to be a Propaganda Edition. Get in touch with us at once and let us know what space you require.

---

Challis Sanderson, who has just completed five one-reelers for Masters, tells me that during the weeks he was working down at Teddington, he found the Club invaluable for casting purposes. Most of his leads were engaged at the Club, and during the whole time not one person approached him on the Club premises for work. Having completed his contract with Masters, Sanderson is open for offers of further production work, but in the meantime he has turned his attention to the cutting and editing of a number of films, a job at which he is particularly expert.

---

At the Harley Knoles luncheon (reported on page 10) Harry Reichenbach, the American publicity expert, informed the company that while he was over here a week or so ago D. W. Griffith was offered £200,000 for the purpose of filming H. G. Wells' book, "Outline of History." He also asserted that D. W. G. can get all the money he wants in America. Then, why on earth did he come over here and raise the wind?

---

I am asked to contradict the rumour that Irene Tripod has given up film work. I do so gladly. What would British studio life be without 'Rene?

---

"Walter Wants Work" sounds like something to do with the film business! As a matter of fact it is the title allotted to Walter Forde's latest comedy, which is now in course of production. Strictly speaking, Walter doesn't want work; in fact, he has enough work to last him for quite a long time to come. This film is the last of a series of six, which he was to make for Zodiac, but these six are only a foretaste of what has yet to come. To begin with, Forde will make a three-reeler; this is to be followed by a series of six two-reelers and then a five-reeler on top of all. All these pictures are to be handled by Zodiac. Pauline Peters, I see, is again playing opposite Forde, this time in "Walter Wants Work."

---

The comparatively quiet village of Isleworth was startled into activity the other night when Fred Paul and an invading force of artistes sallied forth from the British Super Films Studios to celebrate the relief of Mafeking. Rather late in the day to celebrate such an event, you may think, but it had to be done, for the script of "The Faithful Heart" demanded the inclusion of such a scene. Four hundred people, I am told, participated in the revelry, eight sunlight arcs lit up the night, hundreds of rockets, fireworks and other Mafeking and Armistice Day paraphernalia created the atmosphere.

---

My reason for attending the Trade show of "The Second Mrs. Tanqueray" last week was to see how the Italians produced this film, for the exteriors of which, it will be recollected, a company of Italian artistes visited London last year. This picture is of particular interest to the profession, because it marks the beginning of a new policy on the part of the Italian Company which made the film. Sig. Amato, director of the V.C.I. Renascimento Studios, the company in question, believes that the Englishman is the representative of the Anglo-Saxon race and the Italian the representative of the Latin races. His theory is that by combining the work of English authors, Italian directors, using both the scenery of England and Italy and a mixed cast of English and Italian artistes, it should be possible to get an International picture.

---

It is with the object of putting this theory into practice that Amato has been visiting England. Already he has booked Milton Rosmer to play opposite Pina Menichelli in a screen version of "Man and Woman," by Robert Buchanan, and a company of artistes arrive from Italy in a few weeks time to film the exteriors in Limehouse. The next picture on the company's program is one of Rider Haggard's books. For this, a number of English artistes are to be engaged. Personally, I regard this move as an interesting one, and one which, if Sig. Amato receives the support and co-operation which he hopes for, will develop into something big.

---

Fred Leroy Granville tells me that he has started casting for the first of his Granville Productions which will be released through the British International Film Corporation. This picture, "The Price of Silence," will be the first on the British International scheme, and Granville is going to make the interiors in England and the exteriors in the Sahara desert. He is planning a series of six productions, which is to be his annual output, and I understand that they are assured a good reception in U.S.A. by virtue of Granville's name.

Megaphone

## TRADE SHOW GUIDE

THE first Graham-Wilcox production, which is entitled "THE WONDERFUL STORY," was adapted from I. A. R. Wylie's well-known novel, directed by Graham Cutts and photographed by L. G. Egrot.

Herbert Langley plays the leading rôle, and is supported by Lilian Hall Davies and Olaf Hytten.

Trade show tickets can be obtained from Astra-National Productions, of 89-91, Wardour Street.

TRADE SHOW: At the Alhambra Theatre, on Tuesday, May 25, at 11 a.m.

* * *

A. E. COLEBY, from his own original scenario, directed the new Stoll film, "LONG ODDS," which was originally entitled "The Chance of a Lifetime."

He also has a leading part as Gus Granville.

Sam Marsh, Edith Roberts, Thomas Walters, Madge Royce, and H. Nicholl Bates are in the supporting cast.

The photography is by D. P. Cooper.

TRADE SHOW: Friday, May 26, at the New Oxford Theatre, at 3 p.m.

# A DANIEL TO JUDGMENT

*by* "Fair Play."

ARE you not a bit unreasonable in your wholesale slating of Training Schools for Kinema work? I hold no brief for or against schools, but a one-sided statement needs "the other side."

As a rule, people who pay for lessons can afford to do so (there are always exceptions, *e.g.*, the poor little servant girl who spends her all, etc.), but, often, reduction in circumstances, and the idea of "easy" work, will cause these same people, especially if they have any knowledge of amateur acting, to try a course of lessons.

At the worst, pure vanity may be a motive; or, an idiot or so may wish to throw away money, in which case, so be it! The School in the latter case is scarcely to be blamed.—All are not dancers who have paid fees to learn dancing!

A school with a decent, straightforward direction, and competent teachers, can scarcely be responsible for those pupils, who, not being successful, gain pity from directors by sad tales of broken promises!

There have been dramatic schools, and good actors have come from them; just, as to-day there are in London, actively working in the studios in one capacity or another, hundreds who could testify to the training and benefit they have obtained from one kinema school (I feel convinced that, if needed, these artistes would be honourable enough to supply a list of their names to you).

As a rule, directors are absolutely fair in judgment, and as it is up to them to select (and give a "trial test"), it is easy enough for them to turn any applicant down; there is no need to be virulent against all schools.

As to these pupils "over-crowding the market," do you not think that the theatrical successes, who work the Picture Studios in conjunction with the "legitimate," help, just a little, in the over-crowding? Sorry to have taken so much of your time, but while you are doing good in "exposing flagrant swindles," do not condemn all Training Schools.

# FILM PHOTOPHONE

## A New Swedish Invention.

PROVIDED the story told by W. Bayard Hale concerning the demonstration which took place in the darkened garden at the Experimental Laboratory, Brevik, about ten miles from Stockholm, with a loud speaking telephone synchronised to pictures, proves to be supported by further demonstrations then we are confronted by a great advance in the art of moving picture play production. Hitherto we have had to be content with seeing the artistes on the screen; in the future it is said we shall hear them speak. According to the report the film-photophone operator sets up in the neighbourhood of its actors a double camera. Its two reels revolve on a common shaft. The record of one camera is the ordinary kinematograph. The eye of the second camera is not, says Hale, directed towards the actor, but gazes into a ray of light—a ray agitated by the actor's voice. How is the ray agitated? Across the end of a little horn, like a telephone receiver (which, in fact, it is), stretches a delicate diaphragm of rock crystal. Upon the silvery back of this diaphragm falls a slender shaft of light from an electric bulb. The shaft of light impinges on the diaphragm at an angle. This is reflected into the camera, which it enters through a narrow upright slit. So long as the reflecter is at rest the ray of light will be reflected at a single constant angle, corresponding to the angle of its incidence. But if the reflector be agitated the ray will be reflected at constantly changing angles. Were the diaphragm at rest the reflected ray would photograph itself as a straight band of white along the bottom of the moving film. But as the reflector vibrates the straight band becomes a silhouette of waves of varied contour. This is the photograph of the spoken words. But how reconvert, at will, this phono-photograph into sound? How retransmogrify these pictured vibrations into resonant vibrations? There is a substance, an element, known as selenium, which possesses the curious property of resisting the passage of electricity in proportion to the degree of light in which it is bathed. The photophone invokes the aid of this mineral. In an amalgam with other substances, which render possible practical utilisation of its curious property, selenium is made the controlling feature of a device, in the nature of a light-electric cell, which augments or diminishes its own resistance to an electric current in accurate response to the strength of the light that falls upon it. It is upon this selenium cell, not upon a screen, that the film of the voice is projected. The electric current emerges from the selenium cell, in precise correspondence with the vibration of the light waves, and with the sound waves of which they are the reproduction.

# MAKE-UP OR TYPES?

*by* Sydney Paxton.

In these days, when actors are so much engaged as *types*, which I deplore, make-up has lost much of its importance. For instance, in the play in which I am at present appearing there are no make-ups at all.

Nevertheless, I believe in make-ups, and I am not one of those who wish to see Willie Clarkson's occupation gone. I think it tiresome immediately to recognise an actor directly he appears on the stage. I would rather look at the artistes and then at the program and say, "Why, that's so-and-so, what a splendid make-up!"

However, most of our present-day stage producers (and film directors—ED.) think differently. Blotchy-faced are engaged for blotchy-faced parts, hollow-cheeked men for cadaverous parts, and so on. No doubt it is all very natural and artistic, but it is strange that some producers so seldom seem to realise that it *is* possible to be natural and yet "made up."

In my young days, of course, one didn't feel really an actor unless made up and wearing a wig. The following story, told by Sir Arthur Pinero, was then typical of many managements.

"A young actor, whom I knew in later years, and from whom I heard the tale, was making his first appearance in a 'juvenile' part in a melodrama. He had finished dressing, and was sitting waiting for the call-boy to shout 'beginners,' when an old stager dressing at the same bench, after surveying him steadily, said: 'Laddie, where's your wig?' 'Wig?' inquired my friend. 'Yes,' returned the old man, 'you've forgotten your wig.' 'Oh,' said the novice, 'I'm not wearing a wig, you see I'm playing a young fellow of my own age. Might be myself, in fact. I don't need a wig.' 'Ah! h'm!' replied the old man, gravely, 'you're wrong, laddie; believe me you're wrong. *They look for a wig at this theatre.*'"

It was, perhaps, occasionally ridiculous to see quite a young face topped by an old man's wig, marred by thick lake lines numerous enough to rival Clapham Junction Railway Station. This sort of thing can quickly turn a tragedy to a farce. There are types of faces that will at once make up, and some won't. I have never much appreciated the make-up which takes an hour to put on. Pencilling and shading may be very artistic but are rarely so effective as a few lines in the right places.

It is a real pleasure to feel one is well made up. A well-fitting wig, a characteristic beard or moustache gives one confidence that I think is lacking when an actor has to rely entirely on his natural personality, recognisable directly he appears.

I do not advise make-up for make-up's sake, but I do think that the engagement of "types," whether they can play the parts or not (very often they can't), is a pity. It is, to say the least, doubtful whether playgoers wish to see again and again the same old face of the same old actor in the similar old part.

Let me suggest that our producers should *sometimes* engage artistes who *can* make up.—(*Actor.*)

THIS IS NUMBER FIFTY

and in two weeks time the "M. P. Studio" celebrates its first birthday by an ANNIVERSARY DOUBLE NUMBER. Everybody who is anybody or who hopes to become somebody is advertising. ARE YOU?

# SAVING THE SITUATION

*by* ERNEST G. ALLIGHAN.

## II.—Possibilities of the British Producing Field

THERE has grown a tradition that the home of motion photography is America, and that in no other part of the world—last and least of all, Great Britain—can films be made with such success. This tradition is born of ignorance of the actual facts: very few financiers are conversant with the international film position. If this position is defined, it may help the financier more correctly to appraise the worth of this country as a film producing centre.

During these post-war years, America has experienced a dual advantage over this country in the matter of film production. It has had the very tangible benefit of those years while this country had all its resources directed to waging war. British men, brains and money were concentrated on the war, and the British film producing industry was necessarily neglected.

But not so with America where, her chief competitor engaged in the war, she was able to concentrate men, brains and money on perfecting her motion picture business until, at the conclusion of the Armistice, the motion picture business was the third greatest industry of America. During those years, Americans were developing this industry, experimenting with new systems of lighting and new methods of studio organisation, training up beautiful actresses, talented actors and skilful film directors.

I am not blaming America for doing this: it was business—good business. Neither am I excusing any defect in British productions: this is not an apologia—it is an explanation.

The other huge advantage America has had is in the rate of exchange which has been, and still is, in her favour. We, on the other hand, have had the advantage over Germany, Italy and France in the matter of exchanges, but the German, Italian and French output of films has been quite as, if not more than, restricted as ours owing to the military endeavour of 1914-1918. There is, then, no strange coincidence in the fact that the country whence we buy most films and to which we export least, is the only country that has the advantage of us in exchange. The American dollar never stood at more than four to the pound sterling, and has been down as low as three and a half. This has caused a great deal of business to go away from London because it is impossible to buy at an adverse exchange and sell to countries where the pound sterling is against us.

This exchange problem has seriously affected British film output. In the past, a foreign buyer did not hesitate to make a contract in London and buy a British producing firm's output for twelve months, with the knowledge that on certain dates during this period he would have to make certain well-defined payments. But now he does not buy, because he knows that the chances are that the value of his money will depreciate after a few months by from anything to 40 per cent., and even, in the case of France, by 100 per cent. In this way he stands to lose more on the exchange than he can realise as profit.

Again, for some time, there has been a very unsettling agitation in America for a heavy import tax on British films. This has fallen through, but the effects of that agitation are still perceptible.

Parenthetically, I may be allowed to observe that the whole question of this suggested tax arose owing to the very considerable success that attended the introduction of two European films into America, and this agitation originated, not from the majority of responsible American film directors, but from a film artistes' protection society which paid this country the subtle compliment of fearing the competition of British films made by British artistes.

During the past two years there has been a gradual drop in our exports of positive film, but in the main this is due to the adverse influence of the exchange. In 1920, we exported 15,749,817 feet, and during the first 10 months of 1921, we exported 10,720,797 feet. But the general figures show that London still maintains its position as the distributing centre for Europe: the weakness is with our producing industry.

As I stated earlier, the tradition that America is the seat of film power is not so firmly founded in fact as it is generally supposed. In this country there is a producing industry greater than any other country in Europe, with the possible exception of Germany, which is making rapid strides to overtake us.

There are 37 studios in this country; 63 experienced film directors and about 3,000 people engaged in the industry. During the past year, 152 five-reel features have been made in British studios, and the quality of many of these is of a high standard. There are films, such as "The Fruitful Vine," which are yielding as much as 400 per cent. That is to say, a film that may have cost £5,000 to produce is capable of booking (and has booked) as much as £20,000.

The rest of the European producing field is spread over Sweden, Germany, Italy, Holland, France and Spain. There are 39 French producing firms with only 26 film directors; the German producing industry is on the up-grade and its productions penetrating into the British and American markets, Spanish production has been very small and the possibilities of native production do not appear to have been adequately realised by the Spaniards, the general run of subjects being very much below modern standards—there are nine Spanish producing companies; the Swedish producing industry is on quite a good plane; there are thirteen producing concerns in Hungary.

In view of these bald statements, the financier can see that there is a sense in which America does not hold the position of glorious isolation in film production that is generally supposed. Nor, for that matter, should it be presumed that America has a unique position so far as natural advantages are concerned.

Actually, the fact that the Americans have been working frenziedly while Europe was fighting is as much its weakness as its strength; for the simple reason that America has been shot to death. Even the Americans are dead-tired of America on the screen. Confirmed picture-goers in America complain that in almost every picture they see the same white-pillared mansion with its sweeping drives and spacious terraces; or the same stretch of mountain; or the same sweep of prairie; or the same rail terminus.

And there is a widespread desire for fresh natural settings. So much so, in fact, that among the most popular films with American picture-goers are the scenic films showing the beauties of the British Isles. It was my duty to interview Maurice Tourneur, the famous American director, when he reached London a few days ago, and I questioned him on this very subject. His answer was unequivocal: "I consider that there is every reason to suppose that this country will become the centre of film producing activities. It is the terminus of all the roads that lead to all the best locations in the world. In thirty-six hours—less time than it takes to get from our New York studios to California—you can get desert scenes in Algiers, gambling sets in Monte Carlo, ice-fields in Northern Scandinavia, glacier mountains in Switzerland, and a wealth of wonderful natural scenery in Ireland and on the Continent, to say nothing of the historic places in England and Scotland. In addition to this, London is the hub of the British Empire and the centre for stories, plays and other literary material for films."

It should be explained to our financiers that every day in the week American directors are running their companies of artistes from New York studios to the West Coast or down to the South in order to secure scenes for motion pictures: *the distance and the expense involved are far greater than to take the same company from London to Algiers, or to Nice, or to Africa, or to Switzerland.* In decrying British climatic and atmospheric conditions, it must not be overlooked that England is the centre, of which the perfect film producing conditions of South Europe, the Near East, West Ireland and Sweden are the circumference.

We may not have the perpetual sunshine that California has, but Morocco is easier and cheaper to reach from London studios than is California from New York studios. Further, Tourneur himself told me that with the vast improvement in artificial lighting the absence of natural light is no handicap at all.

As for atmospheric conditions, these are not so adverse as is often suggested. Once outside the fog-belt that surrounds London, the conditions on the South Downs, in Devon, in Cornwall, and in Scotland are ideal for producing purposes. There is no reason why the Torquay district should not rival Los Angeles, for the actinic properties of the light there are perfect.

These are a few of the facts that, once brought to the notice of our financiers, should convince them of the possibilities of the British producing field. These possibilities cannot be exploited because of the lack of money. "Jimmy" White says, "You lack stars. You must find them. You have to create a number of public idols. When that happens—and your stars are known—it will have an immense influence upon the investing public." But he, of all men, should know that there is no lack of histrionic talent in this country. But it costs money. *Stars can be found when the money is forthcoming.*

# CHARACTERISTICS OF ACTORS & DIRECTORS

*by* "SENEX"

IT has often been said that the camera cannot lie. It is difficult to accept this statement as strictly true in these days when the fakes the camera can bring about are common knowledge. Nevertheless, these words are still as true as ever in the sense that the real test of film acting is what is seen on the screen after being produced from life by the aid of the camera.

Film actors may be divided into two classes:

(1) The actor experienced in work on the legitimate stage.

(2) Everybody else.

Now it is certainly true that many actors who take part in the movies look down on the other class with no experience in stage work. To show the absurdity of their view you have only to see boys or girls in a film production who are performing some action which either they are accustomed to or are congenial to them, and I defy you to find any better so-called acting.

The reason for this is, of course, that they are not mimicking, they are performing the act in the true natural way. The young actor has generally at the back of his mind how someone would have acted the part, and often becomes a feeble imitator of a past genius.

It therefore comes about that, given ordinary intelligence, the man without stage experience is as good or better than the actor who has graduated in the 'Varsity of stage craft, and has to forget much of what perhaps has been a necessary part of his education for the stage.

In making a comparison between the production of a play on the stage and that placed on the screen by the aid of photography, it is well to bear in mind that, although the public regards the production from the same point of view in either case—viz., that of an onlooker's, it is not in the literal sense of the word an audience, and the artistes engaged in portraying a story or play for the screen are handicapped by the fact that without speaking their parts they are expected with the aid of a very few words thrown on the screen to convey the impression that they are actually performing their various parts exactly in the same manner as if they were speaking them.

It is thus obvious that the kinema artiste should be as well acquainted with the part he is playing as the actor who learns his words by heart. The omission to put the script in the hands of every artiste, and, in lieu thereof, to speak with (or without) the aid of a megaphone from a distance sufficient to get a general view of the whole scene, is in my humble opinion not the right way to get the best out of the artiste.

To put it succinctly, let the same opportunity be given to those who are playing small parts to study their work as is given to those who bear noble parts and scintillate as stars.

The time occupied in an action or speech or both combined is an essential to be studied, and if practised by the player from the actual words it will save the director some time in rehearsing. A typewritten script of his part, no matter how small, should be handed to every artiste, and for crowd work it would perhaps be sufficient for a few copies of the scene to be distributed in the dressing-room, a course which would give everyone an insight into and a useful intimacy with the work he is about to do, resulting in a better picture with less work for the director, a saving of time, and a consequent reduction in expense. The Romans have handed us down the axiom: "A poet is born, not made." However incontrovertible the truth of these words with regard to poets, they cannot justly be attributed to directors

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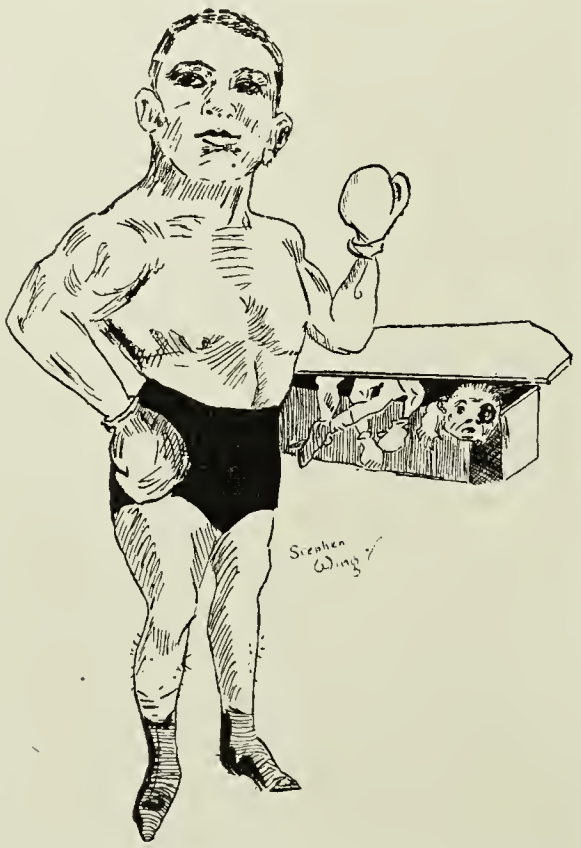
of motion pictures, who must not only be born, but also made if they are to attain the highest rank.

A really first-class director must not only have a natural aptitude for the film direction; he should be above the average in general education, be a good all-round sportsman, an artiste, and a great observer of man and Nature; he must acquire a good knowledge of photography; he must not be lacking in powers of concentration; he should be indefatigable. To these qualities should be added an even temper and an urbane manner, combined with infinite patience and extraordinary tact. Let us hope that many of these are the actual attributes of an Englishman, and no doubt the best may be acquired by the coming ideal British director.

## VICTOR McLAGLEN




**Deals with the last batch of white-vest heroes. Fred Wright's request is for no flowers, please!**

# HARLEY KNOLES' TRIUMPH

After the Trade show of "The Bohemian Girl," a Press luncheon was held at the R.A.C. Club, and there was a peculiar interest attaching to each of the speakers. Sir John Rees, M.P., for instance, is an old chairman of the London Film Company; Sir Charles Higham was the instigator of the Alliance; Harley Knoles is, of course, the "big noise" at St. Margarets; Sir Edward Marshall Hall is the eminent K.C.; and Sir Walter De Frece, M.P., is the chairman of the Alliance. There were also present Ellen Terry, Gladys Cooper, Constance Collier, Ivor Novello, Aubrey Smith, A. E. Newbould, M.P., and the representatives of the lay and Trade Press.

Sir Charles Higham, M.P., who stated that he is not now connected with Alliance, claimed that "Carnival" and "The Bohemian Girl" were far ahead of any British production, and that Harley Knoles had not only made the reputation of the Alliance but also of the British Industry—"if this company can make films like this the British Industry obtains a new and better appreciation in the financial world."

Sir Charles paid a great tribute to Knoles, and stated that "the artistry of Harley Knoles was the soul of the painter." He closed with an appeal for greater friendliness and co-operation with the American film Industry, and referred to U.S.A. as "the mother country of films."

Sir Walter De Frece, M.P., said that when he was first approached by Sir Charles Higham, M.P., with the Alliance project the capital suggested to him was £250,000, but he replied that it was of no use trying to compete with their opponents unless their financial position was stronger than the opponent's, and it was decided to raise the capital to a million pounds. He then referred to the Alliance disaster, and added: "In standing to our guns and producing several pictures, of which two stand out, we have justified every effort made and proved that this country can produce films equally good with those of other countries."

Sir Walter continued: "I am convinced that there is no advantage that America possesses that we cannot compete with. We are only lacking financial support. Within the last six months two firms which have produced good stuff have gone to the wall simply because it was impossible to interest the financiers. And I have a suspicion that America is feeling the pinch of finance. . . . Americans come over here and raise fresh capital for pictures with no trouble. . . . If Harley Knoles had had the financial backing that D. W. Griffith had he could have produced just as great a picture as Griffith."

Referring to the Alliance, Sir Walter said that none of the directors of the company had drawn a penny for their services, and then flung a challenge to the financiers: "If we could produce three such films as 'The Bohemian Girl' each year we could pay a dividend; but we have not the money so to do."

Harley Knoles claimed that the two greatest cameramen in the world were Rosher and his own—Rene Guessart. Referring to "The Bohemian Girl," he said that he went out to get the very best names for his cast, but not because they were names, but because they were artistic souls did he use the famous artistes that are in "The Bohemian Girl." He concluded with an appeal for a better understanding of and with America—"there is no spirit of carping with true Americans."

# Where they are and what they are doing

Challis Sanderson has completed his contract with Masters and is open for offers.

Elsie Prescott has been playing for Alliance in "Love and the Whirlwind."

Molly Adair has left for South Africa to play in "The Blue Lagoon" (Zeitlin's booking).

George K. Arthur is co-starring in "The Cause of All the Trouble" (Albanian).

Amy Willard has been playing Mrs. Allcash in "Fra Diavolo" for Masters.

Betty Doyle has been working down at the Master Studios in a new production.

Tony Fraser has been playing in H. B. Parkinson's latest production for Masters.

Joan MacLean is appearing in the lead in "A Matter of Principle" for Quality Films.

Edwin J. Collins is directing "Samson and Delilah" for Masters.

Sydney Folker is playing a lead in "A Matter of Principle" for Quality Films.

Dorothy Fane has been playing in a new Master production.

Simeon Stuart appears in "Rounded Corners" for George K. Arthur Productions.

D. P. Cooper has been away in Switzerland filming for Stoll.

Clive Brook, who is playing lead in "Love and the Whirlwind" for Alliance, was engaged by Zeitlin's Agency.

James Knight has been playing for Master Films in a new production by H. B. Parkinson.

Jack Phillips-Roberts is playing juvenile lead for Ideal in "The Pauper Millionaire" (Zeitlin's booking).

Olaf Hytten is playing one of the leads in the new Edward D. Roberts film, "The Cause of All the Trouble."

Milton Rosmer has gone to Italy to play in an Italian screen version of "Man and Woman."

Flora Le Breton is co-starring in "The Cause of All the Trouble" for the Albanian Film Co.

Bertie Wright has been playing for George K. Arthur Productions in "Rounded Corners."

Kathleen Vaughan plays one of the leads in the new Master Film production, "Don Giovani."

M. A. Wetherell, who recently finished a leading part for Maurice Elvey in "A Man and His Kingdom," was engaged through Zeitlin's Agency.

Arthur Pusey left England last week for South Africa, where he is to join the African Film Production, to appear in the screen version of "The Blue Lagoon" (Zeitlin's booking).

J. L. Tozer has been playing in the new Master subject, "Don Giovani."

Arthur Rooke expects to start next week on a new sporting film for Davidson.

Lilian Douglas appears in the Master one-reel version of "Don Giovani."

Will Kellino has already filmed one or two of the scenes for "Rob Roy."

Alban Atwood plays in "Fixing Father," the new Peggy Hyland comedy.

Mlle. de Valia has been fixed to play lead in "Samson and Delilah" for Masters by Maitt and Myers.

ONE YEAR OLD!

With the June 3 issue THE MOTION PICTURE STUDIO completes its first year of publication. To mark the occasion this issue will be an

ANNIVERSARY DOUBLE NUMBER

Full of Special Articles and Unique Advertising Features.

This Anniversary Number will be circulated throughout every British, American and Colonial Studio.

ADVERTISE YOUR WORK TO THE WORLD.

Walter Blakely is photographing the new series of Peggy Hyland pictures.

Pauline Peters has been working in the new Master film "Don Giovani."

Booth Conway has been with Masters, playing in "Don Giovani."

Ivy Siems plays in "Down on the Farm," a new comedy by the Alldith Company.

Harry Worth is to appear in "A Sailor Tramp" for Welsh Pearsons.

Fred Howard has been playing in "Down on the Farm" for the Alldith Company.

M. D. Waxman has been chosen to appear as Samson in the Master picture "Samson and Delilah" (Maitt and Myers booking).

Arthur Kingston is photographing the new Albanian comedy, "The Cause of All the Trouble."

Leslie Eveleigh is to photograph the new Davidson film, which Arthur Rooke is to direct.

Cecil Morton Yorke has been busy at Masters in an important part in H. B. Parkinson's new production.

Fred Rains is playing for Diamond in "A Rogue in Love."

David Hawthorne has been fixed to play Rob Roy in "Rob Roy" for Gaumont.

Gregory Scott is playing in "A Rogue in Love" for Diamond.

Dardo da Marte is to play in the new Adelqui Millar film (Zeitlin's booking).

Frank Stanmore is playing for Diamond in "A Rogue in Love."

Edith Bishop has been playing in "Long Odds" for Stoll.

L. G. Egrot is photographing "A Rogue in Love" for Diamond.

Miss Evelyn appeared in "The Thief" for Quality Films.

Betty Farquar has been engaged to appear in "A Rogue in Love" for Diamond.

G. H. Malin's new address is 2, Markham Square, Chelsea, S.W.

Lawford Davidson is in "A Rogue in Love," the new Diamond film.

Eric L'Epine Smith is playing in and directing "Down on the Farm" for the Alldith Company.

Edward R. Gordon completed the filming of "Rounded Corners" for George K. Arthur Productions on Sunday last.

Kate Guerney has been cast to play in "A Rogue in Love" for the Diamond Film Company.

Alex. Alexander, jun., played in "Rounded Corners" for George K. Arthur productions (Roma's booking).

Albert Brouett is directing "A Rogue in Love" for Diamond at the B. and C. studios.

Walter Cross has been playing the fat boy in "Rounded Corners" for George K. Arthur, and was booked by Max Roma.

Evelyn Brent has been fixed by Zeitlin's for a lead in one of Adelqui Millar's new productions.

Sidney Morgan advises us that all letters to him should be sent to 1, Richmond Mansions, Twickenham.

Louis Hidalgo is to appear in the new Adelqui Millar production (Zeitlin's booking).

Frank Goldsmith is still down at St. Margaret's appearing in the new Alliance production, "Love and the Whirlwind."

Albert Ward has recently completed "Stable Companions" for British Super, and is now open to receive offers. His address is 3, Ranelagh Grove, S.W.1.

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## INGREDIENTS OF SUCCESS

EXHIBITORS are crying out for short subjects—really good comedies and one- or two-reel dramas. The supply of these films is not equal to the demand, so that it is not surprising to find many British producing companies are turning their attention to one-reel feature films. The one-reeler, in many people's opinion, represents an easy way of making money. A badly equipped studio, a tawdry set or two, a few artistes and a cheap cameraman. That is roughly the ingredients some people imagine necessary for the making of a one-reeler.

We must not lose sight of the fact that these one-reelers are being substituted for the big five-reeler which occupied the second position on the program. These five-reelers had a great deal of care lavished upon them in the making, their only fault being that two big five-reelers was tiring to many audiences. A one-reeler, which is to take the place of these technically efficient five-reelers, must be something more than an inexpensive, hurriedly directed and badly photographed film. Care must be taken in its production and the photography must be of a very excellent quality.

A good cameraman can considerably help in putting over these films. He can, to a certain extent, disguise the bad sets, he can create atmosphere, get pictorial composition into each scene; in fact improve the whole tone of the film a hundredfold, but he cannot be expected to work in a badly equipped studio. He must have enough lamps to light his set, money must therefore be spent on getting a good studio.

To get a good cameraman it is necessary to pay well. That is the reason why most of the one-reel subjects being turned out are so badly photographed.

The demand for short features is big, the opportunities for British directors are great, but we must bear in mind that short subjects are not necessarily cheap subjects, above all they are not to be spoiled by bad photography. The director who contemplates making short features should first secure a well-equipped-up studio and a cameraman whose work is known to be good. Then he has laid the foundations of a successful film.

## K.C.S. OFFICIAL NEWS

THE failure of members to turn up in their seores has led to the alteration of the meeting night from Wednesday to Friday. Consequently, on Wednesday night there was no meeting, the meeting being held last night (Friday), when it was too late for us to publish what effeet the return to the old meeting night had on the attendanee at the meeting.

If we remember rightly, when the meeting night was altered from Friday to Wednesday, it was mentioned that it should only be for a trial, and unless Wednesday proved more suitable the night would be altered baek to Friday. Wednesday night has been tried and found wanting. It now remains to see how the members will support the old meeting night of the Soeiety.

Last night P. Dennis was to leeture on some panoramie views he had taken during the war of the German lines. He had promised to bring along some unique photos taken by him from the front line trenehes.

A great deal of time is wasted at meetings by members getting up and giving elaborate accounts of something in whieh the other members are not in the least degree interested, or in propounding their theories in a long, uninteresting roundabout way Every week we have instanees of it. It seems a pity that some members cannot state their ideas and views in a more eompact speech and save the other members from having to sit there listening to something in whieh they are not in the least interested.

## CAMERAMAN'S CHARMED LIFE

THERE is a Pathé Gazette eameraman who, it would appear, possesses a charmed life. At the time of the disaster to the British airship, the R38, this operator was prevented at the last minute from aseending in the ill-fated dirigible. And the same eameraman narrowly eseaped death at Brooklands reeently when, at the last moment, he did not go up in the Viekers maehine piloted by the late Sir Ross Smith, that a few minutes later erashed to the ground.

The lueky operator seeured the only pietures of the disaster to Sir Ross Smith that depieted the wreeked maehine a few minutes after it had smashed itself into a mass of twisted spars and metal. The Pathé Gazette films of the fatal mishap are a eomplete reeord of the tragieally short life of the giant aeroplane that was to have flown round the world with a Pathé eamera on board. Pietures were seeured of the maehine in flight when it was first tested by Captain Cockerell, when it appeared to be flying with impressive speed and stability.

The films of the wreeked amphibian that follow on the pietures of its sueeessful test flight form a grim eontrast, and they very foreibly bring home to pieture-theatre audiences the perils that still lurk behind flying.

## CAMERAMEN AT WORK

HAVE just received a postcard from D. P. Cooper, who is at present away in Switzerland with Jack Cox and the Maurice Elvey (Stoll) company, filming "Running Water." His brief message tells me little of what is happening there.

Arthur Kingston has turned from speaking pictures to the filming of comedies, and is now busy on a production by Albanian Films called "The Cause of All the Trouble." I am particularly interested in Kingston's "Kingstonised" Pathé, on which he has been promising to write me an article for weeks past. Still, everything comes to he who waits, and in all probability I will be able to give a description of the camera on this page at a later date.

The filming of "Rob Roy" promises to be an important event for Scotland, a more important event than it seems at first glance. This is about the first time on record that the Scottish climate has been given a proper chance, and providing it behaves itself, we may, at some future date, see the scenery of Scotland used more extensively by film companies. It is left to Arthur St. Brown, and, I take it, Bassill Emmott, to give Scotland a chance to shine as a filmable country.

I understand that a number of British cameramen will be required to film some of the Derby Day scenes for Maurice Tourneur, who is over here filming "The Christian" for Goldwyn.

Those who have been following the progress of Bert Ford as a snooker expert, will be interested to hear that he can now be seen on numerous occasions playing with the Club experts.

Frank Bassill's name crept into this page in our early copies last week as Frank "Bussill," which, for a topical cameraman, is quite a good appellation.

L. G. Egrot has fixed up with the Diamond Company to film "A Rogue in Love." Consequently, we now find Egrot at the B. and C. Studio, Walthamstow, hard at it, in the cause of his new firm.

Charlie Heath, of Topical Budget, has not been seen out with his camera much of late. The reason, I am told, is that he is giving more attention to indoor work than previously.

Pathé cameramen who filmed the fight between Carpentier and Lewis had no opportunity of their arms getting tired from turning, for the short period which the fight lasted saved them a great deal of effort. The fight film was short, but interesting, and well padded out with scenes of the rival boxers in training.

# CLUB CLATTER

## *by* CLATTERBOX

LAST Saturday night the first Club Flannel Dance proved highly successful. The "Kine-Kopators" were there in full strength, with Pat Mannock at the piano, in place of Victor Peers, who was away on location. Pat gave a brilliant performance, his "Songs of Araby," one-step, being, to say the least, exceedingly cute. The hit of the evening was the vocal fox-trot entitled "Ma," rendered with numerous effects by the band.

To-night (Saturday) another Flannel Dance is to be held, when the club's swanee whistlist, Malcolm Tod, will forsake the band for a few minutes to give an exhibition fox-trot with Mdlle. Traffay, or as Tod prefers to put it, they will endeavour to show what "everybody's step" should really be.

The Billiard and Snooker handicaps are drawing to a close, the finals are to played off next week. Meanwhile the handicaps for the eight presentation cues are just about to start. The cues have been presented by Manning Haynes, Master Film Co., Frederick White Co., Goldwyn, Astra, Frank Miller, the *Kinematograph Weekly*, and the MOTION PICTURE STUDIO. Tony Fraser, Chairman of the Billiard Committee, and Harry Worth, secretary of that august body, are planning some novel tournaments to be announced at a future date.

Malcolm Tod tells me that the swimming section is going along nicely. The hot weather, he anticipates, will be influential in persuading more members to join this section of the club. Some may be interested to hear that in order to be a member of the swimming club, it is not necessary to be able to swim. The bath has a shallow end in which no one can get drowned! The club is to have swimming instructors to teach those who might get drowned how to avoid that fate!

The tennis section is going strong, except that so far it has been unable to obtain courts. Members who know of any courts available near London would considerably help this section by forwarding particulars and would enjoy the everlasting blessing of a harassed secretary.

The arrangements for club members to go to the Derby are proceeding apace. Quite a long list of names has been handed in and members are bringing their friends along with them. So far the Derby day party promises to be a exceedingly large and merry one.

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## COME RIGHT IN!

If you are passing, or if you want to ask a question, or if you have some news, or if you want to have a chat over the business—come right in! We are anxious to maintain close personal touch with all our readers. We are putting *you* first all the time—you and your interests are our chief concern, and we want to emphasise that you have a perfect right to come in and regard our time as being at your disposal. Come right in!

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### *"The Bohemian Girl."*

Alliance—Starring Gladys Cooper, Ivor Novello, Ellen Terry, Constance Collier, Aubrey Smith, Henry Vibart, Gibb McLaughlin—Directed by Harley Knoles—Adapted by Harley Knoles and Rosina Henley—Photographed by Rene Guissart.

HARLEY KNOLES has attempted an ambitious task. He has achieved a triumph in many respects. The defects are not of that character that can adversely effect the box-office value of the picture, and—in a certain sense—these defects are not at all serious.

What he has done is to prove the almost insurmountable difficulties of making an opera into a film. He was a courageous man to try. For an opera depends, ninety per cent., on its music—it reduces story value to a minimum. Faced with a very slight story interest, Knoles has cast about in his mind for the means of overcoming this initial handicap. He decided on elaborate production methods and big names in the cast.

**THIS IS NO. 50**

The former is more successful than the latter. The luncheon scenes are excellent—*in moderatum.* They need cutting. The dream scenes of the marble halls and the ballroom scenes are magnificent. America has nothing to show to compare with them. They more than merited the applause they received

We hasten to congratulate Knoles, by the way, on refraining from yielding to the temptation to take the luncheon scenes too close up—middle distance would have detracted from their value. Also, is he to be complimented on the superb skill with which he submits all the poetry of the dream scene with a pretty fanciful atmosphere that is with a pretty fanciful atmosphere that is irresistible in its charm.

The firework display at the Festival is excellent technically, but surely it is not true to period

In our opinion the leads are in the wrong hands. The fame of the three chief artistes will, of course, make the film a commercial success. But not an artistic success. The chief disappointment is Ivor Novello, and his most disappointing scene that where, after being parted from Arline, he is smuggled into her boudoir to meet her for the last time. This scene lamentably fails in intensity. It is not convincing.

The scene of the Queen's denial of knowledge of the medallion is excellent in itself, but its dramatic values are not worked up to by the suspense of the scenes immediately preceding this.

Constance Collier's performance is good but theatrical (possibly the part tempted this), but Gladys Cooper does not sustain her part adequately.

Ellen Terry, whom we all revere, seems to have been cast for the sake of her name alone—which could possibly be said of other artistes. It is appalling to think that this will go out to America as a sample of the performance of our leading actress. Miss Terry should be allowed to bask in the sunshine of her wonderful past, and not used for the money-drawing power of her name. Only on very rare occasions do we see glimpses of the great actress she has been.

Henry Vibart is the best in the cast, with Aubrey Smith a close second.

We congratulate the director and his bride on the skill with which they adapted the opera to the screen. While it is true that the story is thin, yet it is a source of surprise that it is not infinitely thinner. Continuity and maintenance of interest have been carefully attended to.

The other man who deserves high compliments is the cameraman. We can recall no instance of better kine-photography; this statement refers equally to American and European films. At times his results have a stereoscopic effect, and we admire the vignette style of close-up. The photographer has conspired with the director to secure the glamour of romance and the right atmosphere throughout.

SUMMARY.

DIRECTION: Excellent.

LEADS: Disappointing.

SUPPORTS: Adequate.

LITERARY: Poor film material skilfully treated.

PHOTOGRAPHY: Highest quality.

LIGHTING: Wonderful effects.

EXTERIORS: Choicely picturesque.

INTERIORS: Most magnificent.

### *"Perpetua."*

F.-P. Lasky—Starring Ann Forrest and David Powell—Supported by Bunty Fosse, Amy Willard, Frank Stanmore, Roy Byford, Geofrey Kerr, Dick Webb, Ida Fane, John Miltern, Pollie Emery, Florence Wood and Lilian Walker—Directed by John Robertson.

"PERPETUA" possesses a certain amount of charm, and, taking everything into consideration, can be described as a success. John Robertson has taken care in the direction of the artistes in his cast, and has been instrumental in enabling Lasky to place before us a first-class film production.

The acting is for the most part of high standard; one of the cleverest performances, due in no small measure to the direction, is that of Bunty Fosse, a clever child actress, who invests her part with a delightful charm.

David Powell plays his role well, and Ann Forrest gives an attractive study as Perpetua.

Frank Stanmore reaches a high level of histrionic ability.

Roy Byford is excellent as the Ring Master, and Amy Willard's performance is good.

The continuity is not too even, and many unnecessary characters have been introduced, who tend to distract attention from the main theme. On the whole, however, the scenario is quite good.

Photographically, the production is excellent. Some of the lighting effects are striking and are worthy of special mention.

SUMMARY.

DIRECTION: First-class.

LEADS: Excellent.

SUPPORTS: Very good.

LITERARY: Continuity patchy, but otherwise good.

PHOTOGRAPHY: Fine.

LIGHTING: Very good.

EXTERIORS: Pretty.

INTERIORS: Admirable.

# WHO'S WHERE.

Several directors nave explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ADELAIDE, GRACE : 103, Morshead Mansfons, Maida Vale, W.9.

ATWOOD, ALBAN: 25, Stanley Crescent W.11. Park 2892.

BEGG, A. GORDON : 197A, Latchmere Road, S.W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE : 12, Abercorn Place, N.W. Hampstead 3083.

BROOKE, EVA : 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS : 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

DOUGLAS, ERNEST A. : 12, Sunnyside Road, Ealing, W.5.

ESMOND, ANNIE : 43, Richmond Road, Westbourne Grove, W.2. Park 854.

FORD, BERT : 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY : 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

KAYE, FREDA, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.

LE BRETON, FLORA : care of Kinema Club, 9, Gt. Newport St. Reg. 2131.

LLEWELLYN, EVA : 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM : 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF. ADRIENNE, 4, Northwick Terrace, St. John's Wood Road. N.W. 8.

NICHOL, EMILIE : 42, St. John's Wood Park, N.W. Hampstead 5633.

PAIGE, ROBSON : 159, Franciscan Road, Tooting, S.W. Streatham 264.

RAYMOND, JACK : 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART : 10, Chisholme Road, Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club, Regent 2123.

SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.

STANBOROUGH, E. CYRIL : 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING : 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE : 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY : 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans ?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Preparing to start work on "Love's April," featuring Carpentier.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY. — Last picture: "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Directing for Solar.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland. Now in New York.

A. V. BRAMBLE.—Completed "The Card" for Ideal at Elstree.

HUGH CROISE.—Completed "The Cow Girl Queen."

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE. — Directing "A Pauper Millionaire" for Ideal.

DONALD CRISP.—Casting for "Lark's Gate." He is to direct several Crisp productions.

DENISON CLIFT.—Is now starting the series of "Denison Clift Art Productions," in association with Ideal Films, Ltd. The first, because of an immediate American demand, is "A Bill of Divorcement," now in production, with Fay Compton as the star: This will be followed immediately by a super-production of "Mary Queen of Scots," with Fay Compton as Mary Stuart.

A. E. COLEBY.—Completing "Long Odds" for Stoll.

EDWIN J. COLLINS.—Directing "Tense Moments from Great Operas" for Masters.

BERNARD DUDLEY.—Directing Comedies at Clapham Park.

WILLIAM DRURY.—Completed "The Twins' Dilemma" for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Getting exteriors in Switzerland for "Running Water," to be followed by seven other Stoll productions.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Starting on the sixth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—With British International, for whom he will direct "The Price of Silence." Casting.

EDWARD R. GORDON.—Just completed, "Rounded Corners," for George K. Arthur Productions.

KENNETH GRAEME.—Recently finished some comedies.

BERT HALDANE.—Recently directed a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Will start shortly on "A Sister to Assist 'er."

MANNING HAYNES.—Is directing another comedy for Artistic.

SINCLAIR HILL.—At Cricklewood on his latest Stoll production, "Expiation."

A. C. HUNTER.—At the Alliance Studio.

WILL KELLINO.—Busy with the preliminaries of "Rob Roy," which he is to direct for Gaumont.

HARLEY KNOLES.—Finished "The Bohemian Girl," for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Will direct "Clatter of the Clogs" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—May direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Directing "Little Miss Nobody" for Progress at Shoreham.

GUY NEWALL.—On location with his George Clark company, for exteriors in "Fox Farm."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Just completed an important new film for Masters.

GEORGE PEARSON.—Working on "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Cutting and editing "Topsy Turvy" for British and Oriental Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now making "Faithful Heart" for British Super.

JAMES REARDON.—Finished direction of comedies at the Gaumont Studios.

EDWARD D. ROBERTS.—Directing "The Cause of all the Trouble" at Barkers.

ARTHUR ROOKE.—Completed "A Bachelor's Baby" for Davidson. Preparing to start a new sporting film for the same company.

GEORGE RIDGWELL.—Has just finished sixty-five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Working on an Alliance picture, "Love and the Whirlwind."

CHALLIS N. SANDERSON.—Finished directing "Tense Moments from Great Operas" for Masters. Now open for offers.

MARTIN THORNTON.—Now directing Victor McLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children." Will direct a Seal production in Ireland.

GEORGE WYNNE.— Directing "Tense Moments from Great Operas" for Masters

HUMBERSTONE WRIGHT.—Editing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Completed "When Greek Meets Greek." Now starting on "The Son of Kissing Cup."

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Albanian Film Co.
STUDIO : Barker's, Ealing.
FILM : "The Cause of All the Trouble."
DIRECTOR : Edward D. Roberts.
STARS : Flora Le Breton, George K. Arthur, Olaf Hytten.
CAMERAMAN : Arthur Kingston.
STAGE : First week.

### Alliance Film Co.
STUDIO : St. Margaret's, Twickenham.
FILM : "Love and the Whirlwind."
DIRECTOR : Harold Shaw.
STAR : Clive Brook and Marjorie Huem.
CAMERAMAN : Phil Hatkin
STAGE : Third week.

### British and Colonial.
ADDRESS : Hoe Street, Walthamstow.
FILM : Historical subjects.
DIRECTOR : Edwin Greenwood.
STAGE : One a fortnight.

### British International.
ADDRESS : Windsor Studios, Catford.
FILM : "The Price of Silence."
DIRECTOR : Fred Granville.
TYPE : Five reel drama.
STAGE : Casting.

### British Super Films.
ADDRESS : Worton Hall, Isleworth.
FILM : "The Faithful Heart."
DIRECTOR : Fred Paul.
STARS : Owen Nares and Lilian Hall Davies.
CAMERAMAN : S. Blythe.
TYPE : Drama.
STAGE : Third week.

### Davidson
FILM : Sporting drama.
DIRECTOR : Arthur Rooke.
CAMERAMAN : Leslie Eveleigh.
STAGE : Casting.

### Gaumont.
STUDIO : Lime Grove, Shepherd's Bush, W.12.
FILM : "Rob Roy."
DIRECTOR : Will Kellino.
CAMERAMAN : A. St. Brown.
TYPE : Historical drama.
STAGE : Casting.
FILM : "The Life of Lord Byron."
DIRECTOR : Capt. Calvert.
STAR : Howard Gaye.
CAMERAMAN : Basil Emmott and A. St. Brown.
TYPE : Super production.
STAGE : Eleventh week.

### George Clark Productions.
ADDRESS : 47, Berners Street, W. 1.
FILM : "Fox Farm."
DIRECTOR : Guy Newall.
STARS : Guy Newall and Ivy Duke.
STAGE : Starting.

### George K. Arthur Productions.
ADDRESS : 3, Wardour Street, W.1
FILM : "Rounded Corners."
DIRECTOR : Edward R. Gordon.
STARS : George K. Arthur and Flora Le Breton.
CAMERAMAN : Frank Canham.
STAGE : Completed.

### Hardy.
ADDRESS : 13, Gerrard St., W.1.
FILM : "The Adventures of Billy Bunter."
TYPE : Comedy Series.
STAGE : Casting.

### Hepworth.
STUDIOS : Walton-on-Thames.
FILM : "A Sister to Assist 'Er.'
DIRECTOR : Cecil Hepworth.
STAGE : Starting.

### Ideal.
ADDRESS : Boreham Woods, Elstree, Herts
STUDIO MANAGER : F. A. Kendrick.
STAGE MANAGER : F. G. Knott.
FILM : "A Pauper Millionaire."
DIRECTOR : Frank Crane.
STAR : C. M. Hallard.
STAGE : Cutting and assembling.
FILM : "A Bill of Divorcement."
DIRECTOR : Denison Clift.
STAR : Fay Compton.
STAGE : Starting.

### International Artists.
ADDRESS : 57, Shaftesbury Av, W.1.
FILM : "The Lark's Gate."

### J. Stuart Blackton.
ADDRESS : Bush House, Aldwych, W.C.
FILM : "Love's April."
STAR : Georges Carpentier.
DIRECTOR : J. Stuart Blackton.
STAGE : Starting shortly.

### Masters.
ADDRESS : Weir House, Broom Road, Teddington.
FILM : "Tense Moments from Great Operas."
DIRECTORS : George Wynn and Edwin J. Collins.
CAMERAMAN : Theodore Thumwood.
TYPE : One reelers.
STAGE : One or two a week.

### Peggy Hyland Comedies.
STUDIO : Windsor Studio, Catford.
FILM : One reel Comedies.
STAR : Peggy Hyland.
DIRECTOR : Peggy Hyland.
STAGE : Third week.

### Progress Film Co.
ADDRESS : Shoreham-on-Sea.
FILM : "Little Miss Nobody."
DIRECTOR : Wilfred Noy.
STAGE : Second week.

### Quality Films.
ADDRESS : Thornton House, Clapham Park.
FILM : Pan stories.
DIRECTOR : George A. Cooper.
CAMERAMAN : Randal Terreneau.
TYPE : One reelers.
STAGE : One a week.

### Stoll.
ADDRESS : Temple Road, Cricklewood
STUDIO MANAGER : J. Grossman.
FILM : "Running Water."
DIRECTOR : Maurice Elvey.
CAMERAMAN : J. J. Cox.
STAGE : Nearing completion.

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FILM : "Dick Turpin's Ride to York."
STAR : Matheson Lang.
DIRECTOR : Maurice Elvey.
STAGE : Scheduled.

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FILM : "Long Odds."
DIRECTOR : A. E. Coleby.
CAMERAMAN : D. P. Cooper.
STAGE : Completed.

---

FILM : "Expiation."
DIRECTOR : Sinclair Hill.
STAR : Ivy Close.
TYPE : Drama.
STAGE : Completed.

### Welsh Pearson.
ADDRESS : 41-45, Craven Park, Harlesden, N.W. 10.
FILM : "A Sailor Tramp."
STAR : Victor McLaglen.
DIRECTOR : F. Martin Thornton.
CAMERAMAN : Percy Strong.
STAGE : Eleventh week.

---

FILM : "Wee Macgregor's Sweetheart."
STAR : Betty Balfour.
DIRECTOR : George Pearson.
CAMERAMAN : Emile Lauste.
STAGE : Twelfth week.

### Walter West Productions.
FILM : "Son of Kissing Cup."
DIRECTOR : Walter West.
STAR : Violet Hopson.
STAGE : Just started.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone : Richmond 1945.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone : Ealing 211 and 1582—Barmophio, Ealux.
BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone : Walthamstow 364 and 712.
BRITISH INTERNATIONAL, Windsor Studios, Catford.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park. 'Phone : Streatham 2652.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. Phone : Finchley 1297.
BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay.
BRITISH SUPER-PRODUCTIONS, Worton Hall, Isleworth. 'Phone : Hounslow 212.
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone : Walthamstow 399——Broadwest Films, Walthamstow.
DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone : Dalston 3704.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone : Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland. London Office : Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone : Gerrard 1081 and 1728. Telegrams : Exclugrang, London.
GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone : Museum 3012. Studio : Candlemass Lane, Beaconsfield.
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MASTER FILMS, Weir House, Broom Road Teddington. 'Phone : Kingston 1617.
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UNION FILM CO., Strand Street, Liverpool. 'Phone : Central 325
WALTER WEST PRODUCTIONS : Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone : Chiswick 574.
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# The MOTION PICTURE tudio

Vol. 1.—No. 51. Saturday, May 27, 1922. FOURPENCE

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*SEE PHOTO NEXT WEEK.*

Editorial and Advertisement Offices 93, Long Acre, London, W.C.2.

Vol. 1 No. 51

# Getting the Focus

Telegrams—Southernwood, Rand, London
Telephone—Gerrard 9870.

May 27, 1922

*By Permission.*

THERE is an aspect of the problem of British film producing that may not be referred to in the series of articles on "Saving the Situation," which we are publishing, and to which strong reference can be made in these columns. This is the opposition that the British film industry encounters from Government departments and public authorities. There are, of course, the notorious obstructionist methods of the police, and other public bodies, which come under the control of the Home Office. We could recall instances galore illustrating the indecent relish with which the police seek to prevent British film directors obtaining shots of scenes of public and international interest. A view of the riders in Rotten Row may not even be secured unless a battalion of officials have signed, re-signed, and countersigned numerous permits. Usually, by the time these permits have reached the correct fruity degree the sun has gone in, and the scene cannot be taken. This obstructionist policy is in direct contrast to that which obtains in America, and yet our critics are asking why our films are not so interesting, convincing and realistically staged as the Americans'.

* * *

*Governmental Incompetence.*

THEN there is another instance of Governmental blundering which is having a deleterious effect on the industry. During the war, under the Finance Act of 1915, a tax was placed on films imported into this country. This was done ostensibly in the interests of native productions, but—such is the asinine incompetence of the Government—this tax reacts to the hurt of the British producing industry. Let us state a concrete case to show what we mean. It was announced in the MOTION PICTURE STUDIO some months ago that Merrick Milton had left this country for the Canary Islands, where he was to direct "The Adventures of Captain Kettle" for the Captain Kettle Film Company of London. On arriving at the Canary Islands, he was treated with great consideration and courtesy by the authorities, and thanks to their assistance, he was able to return to this country a few days ago with 30,000 feet of negative film. His intention was to cut and edit this negative and reduce it to a four-reel film. *On arrival at Gravesend, he was informed by the Customs officials that he must pay a tax of 5d. per foot on the thirty thousand feet.* "The Adventures of Captain Kettle" are in bond; to obtain their release a sum of £625 has to be paid!

* * *

*Forcing Money into Foreign Hands.*

THIS, then, is the position: the British director who is forced, in his search for realistic natural settings, to go abroad for scenes, is not even placed on the same level as foreign competitors, but is actually put at a disadvantage with them, he being forced to bring in every foot of the negative film taken, despite the fact that half of it will be thrown away in the cutting room,

¶ What is the use of being British if you can't act according? The word "British" isn't an adjective: it is a description of personal character.

To be really and truly British one naturally and instinctively puts up a big fight and does not sheathe the sword until victory is assured.

¶ If you throw up the sponge now you can be sure you are doing the most un-British-like thing possible. *Fight it out!*

whereas the foreign producing concerns only send into this country the finished (cut and edited) film. British directors are finding a slight refuge from the oppression by having their negatives developed and cut in foreign laboratories. This only introduces to foreign laboratories work and money that ought to come into those at home.

* * *

*Mr. Newbould's Chance.*

FOREIGN directors, then, are placed at an advantage over British directors by Governmental blundering. The case of "The Adventures of Captain Kettle" illuminates the situation vividly. This film (destined to be a four-reeler), made by a British director, with British artistes, for a British company, will cost £625 in bond dues, while a foreign production, say an American four-reeler, can enter this country at a cost of less than £20, the tax on the positive film being one penny per foot. This state of affairs is nothing short of scandalous. It is hindering and hampering British film companies in their desperate fight against foreign competition, and reducing the quality of British films because directors sacrifice excellent foreign locations sooner than pay hundreds of pounds in bond dues. Maurice Tourneur and William Fox can come into this country and secure scenes in their respective films on the actual locations, and take the negative back to America without any restriction or imposition either here or at the other side. What is now needed is a more adequate representation in Parliament. At present A. E. Newbould is the recognised member for this constituency, and we are among those who are admirers of Mr. Newbould; but we feel that personal admiration should not be allowed to influence this matter, and quite deliberately we say that the interests of the British film producing industry are not being served, nor its cause championed, nor its detractors denounced, nor its enemies challenged in Parliament as firmly and as effectively as ought to be the case. We appeal to Mr. Newbould either to do his utmost for this industry or to leave the job to some more able representative and advocate. For the Government should be forced to remove this iniquitous imposition referred to, and at least give to British productions the same consideration that it so readily gives to foreign films.

* * *

*Next Week.*

READERS will be charitable enough to forgive our personal pride in the fact that the next issue will mark the first year's existence of the MOTION PICTURE STUDIO. We are not in the least afraid for the future: any film paper that could be born in the most distressful days of the film industry and live through the industry's worst year, has within its being the germs of journalistic immortality. The next issue will be a Double Number to mark the occasion, and we can promise readers a treat. Within artistically coloured covers will be 30 pages of extra-special articles and advertising features. And we have taken great pains to let all America and the Continent know that the British film industry is virile, robust, and triumphant even in the dark days.

# FLORA LE BRETON

JUVENILE LEAD
(SYDNEY FAIRFIELD)
IN
A DENISON CLIFT PRODUCTION
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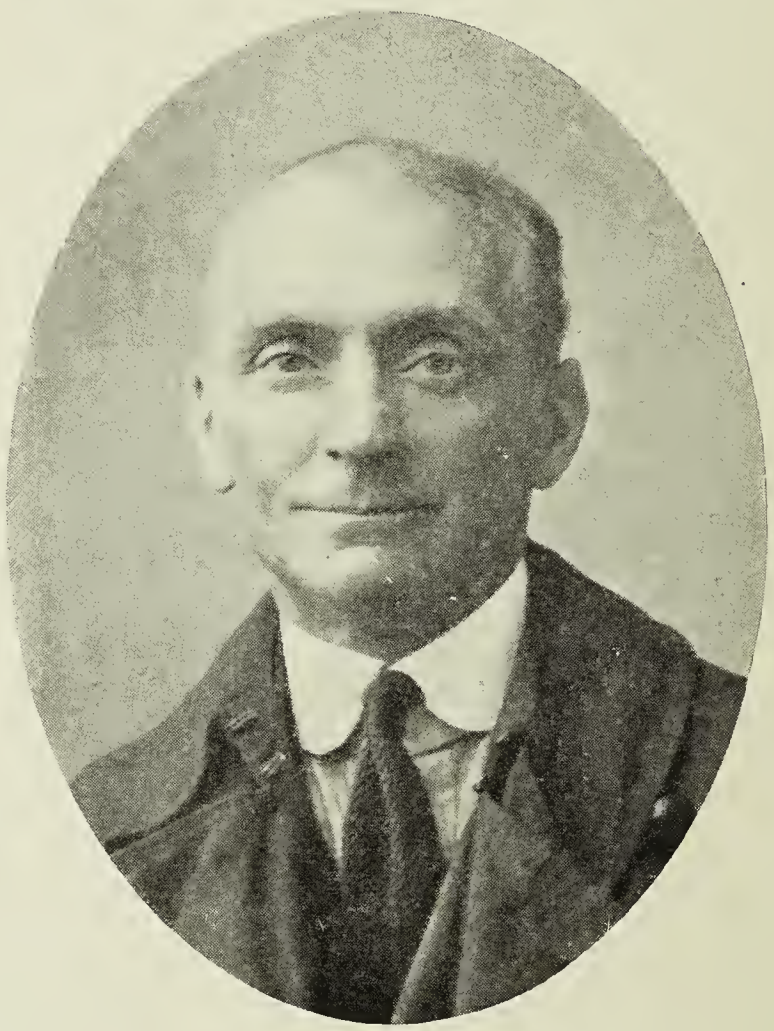
Commencing shortly.

# FRED WRIGHT



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# High Lights

## Intimate Studio Gossip

The MOTION PICTURE STUDIO joins in the general offer of condolences with Rex Davis on the severe loss he has just sustained by the death of his mother. The late Mrs. Davis charmed everyone who knew her by her sweet disposition, and Rex would be the first to acknowledge the great debt he owes to such a choice spirit. Our sympathies go out to Graham Davis (who is the hon. solicitor at the Club), who has been devoted in his attention to Mrs. Davis during her long illness.

---

I spent an interesting day with Maurice Tourneur on location last week. The company included Richard Dix, the American star, and British supports and crowd, the latter being supplied by John Payne, of Bramlins. The venue was part of the slum district of Somers Town, and the flashes of Cockney humour (among other things) that were revealed by the slum-dwellers was really interesting. George Hodges, as the bully, was engaged in a very strong scene with Margaret Dean and Richard Dix, and was eventually knocked out by the last-named. This scene was rehearsed about ten times by Tourneur (who is a stickler for detail), and so both Margaret Dean and Hodges had a very rough time of it for an hour in the scorching sun.

---

Over lunch I asked Tourneur whether the sunshine of California was any stronger than that that we were then experiencing. And he replied that it was seldom—if ever—any hotter out there or the light any better. "As a matter of fact," he said, "I am sometimes tempted to think that the perfect photographic conditions in California can be a drawback in a certain sense. You see we know out there that the sun that shines to-day will also shine to-morrow, and so we are inclined to 'leave for to-morrow the scenes that should be shot to-day.' Here, however, your days of sunshine are so precious that full advantage is taken of them on the spot."

---

I took a trip out to Ealing this week to see Edward D. Roberts at work directing the first of a series of two-reel comedies for the Albania Film Co. Each film of this series is to feature a well-known artiste, and will be characteristically English. The cast of the first—"The Cause of all the Trouble"—is exceptionally strong, as it co-stars Flora Le Breton and George K. Arthur, with Olaf Hytten, Sydney Paxton and Bertie White in the supporting cast. Mr. Roberts tells me this film is now in the last stages of production, and I am now awaiting with keen interest the *premiere* of this new company. By the way, Albania Films is open to consider scenarios for comedies. These should be of the "Drew" type and sent to St. Albans; they will be returned if unsuitable.

---

Next Wednesday there is a jolly party going from the club to see the Derby, and if the fates are kind (and editorial and advertising copy for the Double Number reaches me early) I hope to be among the number. From what I hear there will be quite a film crowd there, for in addition to the several chars-a-banc loads from 9, Great Newport Street, Maurice Tourneur will have his company down there shooting scenes, while the Gazette people will also be taking advantage of the occasion to secure topical scenes.

---

And I am informed that this year's Derby is to be filmed in a way which is believed to be entirely new. The spectators will see the famous race from start to finish without any interruption. This picture is being made by Walter West, and he will use it for an important part of the new racing film he is now making, "Son of Kissing Cup." Mr. West has obtained the use of several advantageous points on the course, where he will erect platforms, from which the race will be photographed. He will have twelve cameramen under his direction. This, however, does not include the secret arrangement he is working to secure the film which, he says, will show the public something even those who attend the meeting cannot see. Violet Hopson and Stewart Rome, who are playing the leading parts in the film, are to act certain scenes among the real Derby Day crowd. For the other scenes, which need rehearsal, Mr. West is building an exact replica of part of the Grand Stand.

---

Hal Martin met with rather a serious accident recently while working on the new Welsh-Pearson production, "A Sailor Tramp." In one scene Martin had to run up the rigging, to the top of the mast and dive off into the water. Something went wrong, however, and he fell, injuring himself seriously. He is now in hospital suffering from the effects of his fall. I extend my sympathies to him and hope for his very speedy recovery.

---

Those who have been fortunate enough to get fixed up for "The Price of Silence," with Fred Le Roy Granville, look like enjoying a very happy time. A special yacht is to be chartered to take the company to Tripoli, where the exteriors are to be filmed. All those mentioned in our "Where they are and what they are doing" page as being in the company are going on this trip. The company leaves during the first weeks of June.

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Miles Mander and Adrian Brunel are as enterprising as ever. Their latest venture is to secure the sole rights for the filming of the present World Flight. Geoffrey Malins, O.B.E., who became famous for his kinematograph work for the Government during the war, is going as far as Athens with an escorting aeroplane for the purpose of filming the flight. The negative will be developed *en route* and sent back to this country by 'plane. Brunel then cuts and edits the film, which will be shown exclusively at the Poly Kinema in Regent Street. The first instalment of the film will be shown next Wednesday.

Megaphone

## TRADE SHOW GUIDE

THE first production of British Super Films is due for showing this week.

"STABLE COMPANIONS,"

as it is called, was directed by Albert Ward at the Isleworth Studio and photographed by Sidney Blythe.

Clive Brook and Lilian Hall Davies are starring.

Col. English, Arthur Pussey, Thomas Waters, James Wigham, Fred Mason, Chic Wongo and Stephen Wing are in the supporting cast.

Trade show tickets can be obtained from Jury's Imperial Pictures, Ltd., of 19-21, Tower Street, Upper St. Martin's Lane, W.C.2.

TRADE SHOW. Monday, May 29, at the Shaftesbury Pavilion at 11 a.m.

# Where they are and —

A. B. Imeson appears in "The Faithful Heart" as Major Lestrade.

George Hodges is playing the bully in "The Christian" for Goldwyn (Bramlin's booking).

Wallace Bosco is to proceed to Scotland to play Killkearn in "Rob Roy" for Gaumont.

Silvano Balbone is photographing "The Price of Silence" for Granville-Windsor productions.

Margaret Dean is playing the wife of the bully in "The Christian" for Goldwyn (Bramlin's booking).

Lois Heatherley is with British Super Productions playing in "The Faithful Heart" (Jay's booking).

Henry Vietor is appearing in "A Bill of Divorcement" as the lover. He started work with Ideal this week.

Rothbury Evans is appearing as George in "The Faithful Heart" for British Supers (Sidney Jay's booking).

H. B. Parkinson is to direct a series of one reelers for Masters, in which Sybil Thorndike will be featured.

Flora Le Breton is to play the part of the modern-minded daughter in the new Denison Clift Ideal production.

Bobby Laing is to play Le Roy Lindsay (age 4) in the new Granville-Windsor subject "The Price of Silence" (Jay's booking).

Douglas Munro is to play in the new Arthur Rooke production for Davidson. This is his fifth film with Arthur Rooke.

Henry Vibart has been secured through Jay's Agency to play lead in "A Bill of Divorcement" for Denison Clift Ideal Productions.

Sybil Thorndike is to be featured in a series of one-reel Master productions, work on which will be commenced almost immediately.

A. G. Hunter is to play an important part in the new Gaumont Kellino production "Rob Roy." He will go to Scotland next month.

Malcolm Keene has been engaged by Sidney Jay to play his original stage part in the Denison Clift production "A Bill of Divorcement."

R. C. Wells who is responsible for the story of "The Price of Silence" the new Granville-Windsor production, is to assist with the direction.

R. W. Marshall has been engaged by Jay's Ageney to play Sir Arthur McDonald in "The Price of Silence" for Granville-Windsor production.

Lewis Willoughby has been engaged through Jay's Agency to play Wilard Lindsay in the new Granville-Windsor film "The Price of Silence."

Gibson Gowland appears in "The Price of Silence" as Samuel Thayer. This picture is being produced by F. L. Granville in conjunction with the Windsor.

Peggy Hyland is playing Barbara, the leading role in "The Price of Silence," a new Fred Le Roy Granville-Windsor production, which is to be made in Tripoli and England.

Walter G. Summers is responsible for the scenario of "The Faithful Heart," the new British Super production, and is now busy upon the scenario of "Brown Sugar" for the same firm. He is shortly to direct a picture for a new company in Cornwall.

Valia has been engaged by Jay's Ageney to play in "The Price of Silence," the new F. L. Granville-Windsor production. She appears as Yvonne. After her work in this production is completed she will proceed to Ceylon to play in a new production by George Ridgwell.

Amy Willard has been appearing in "The Christian" for Goldwyn (Bramlin's booking).

Owen Nares takes the part of Waverley Ango in "The Faithful Heart" British Super's latest.

Cyril Raymond appears in "The Faithful Heart" for British Super productions as Gilbert (Jay's booking).

Ruth Maitland is playing a prominent role in the new British Super production "The Faithful Heart" (Jay's booking).

Walter Blakeley is one of the cameramen photographing "The Price of Silence," the new Granville-Windsor production.

Adelqui Millar is to direct "Pages of Life" for Adelqui Millar production. He will start work in a week or two's time.

Olive Grahame has been playing for Mauriee Tourneur in the new Goldwyn film "The Christian" (Bramlin's booking).

# NUMBER 51

A YEAR ago and the optimists of 1921 gave the new MOTION PICTURE STUDIO three months to live. But we have cheated the newspaper undertakers and outgrown our coffin. During the next few days the MOTION PICTURE STUDIO celebrates its first birthday, and to mark the odcasion an anniversary double number will be issued next week.

This will contain many highly interesting editorial features, including a group of three articles on "What is wrong with British Productions," each being an outspoken article that cannot fail to do much good. "Principles of Film Criticism," and "British Films Abroad," are two other important articles, while Florence Turner, Geoffrey Malins and Adrian Brunel tell how they would have run the MOTION PICTURE STUDIO had they been editor. These are only a few of the editorial contents.

We have never failed to preach the gospel of publicity, and so we have prepared some excellent advertising features through which artistes, directors, scenarists and cameramen can make known their work to the whole world. Already spaces have been acquired by many of the enterprising, and we confidently recommend all who have learned the lesson that it pays to advertise, to get in quickly on what we know must be the best advertising scheme members of the profession have ever had offered them.

Editorial contributions are invited, but all copy—editorial and advertising—must reach this office by first post on Monday at the latest. The Double Number, in coloured covers, will be on sale on Friday morning.

# DO YOU —

HOW Cyril Percival enjoyed his week-end in Scotland?

How Olaf Hytten likes Barker's on a warm day?

If Sidney Jay has not secured a house boat at Thames Ditton? and—

If he is giving an up-river party shortly.

Who will be present on that occasion?

Where A. E. Coleby will film his next production?

Why Hilda Bayley has determined to to turn her attention wholly to films? and—

If her sudden finish in the lead in "His Girl" at the Gaiety had anything to do with this decision?

That I. B. Davidson was kind enough to offer his studio for the Club production?

Whether Al Christie intends to make pictures in England? and—

Which studio he will use?

Why Adrian Brunel and Miles Mander severed their connection with Solar Film? and—

If it was on account of certain events in Morocco?

What Flora Le Breton thinks of her experiences as a film mother? and—

If George K. Arthur isn't embarrassed with his new responsibilities?

# what they are doing

Thomas Waters has been playing in "The Christian" (Bramlin's booking).

Victor Tandy is with British Super Productions, playing in "The Faithful Heart" (Jay's booking).

Myrtle Peters is playing in the new series of Rainbow Comedies, being made at the Clarendon Studios.

Cathlyn Nesbitt is playing Diana, in the new British Super Production, "The Faithful Heart." The engagement was negotiated through Jay's Agency.

Maurice Edmunds is assisting Leslie Hiscott who is assistant-director for "The Christian," the new Goldwyn film.

Richard Atwood is playing Pierre in "The Price of Silence" for Granville-Windsor productions (Jay's booking).

Fred Le Roy Granville is taking his company to Tripoli, to direct "The Price of Silence" for Granville-Windsor Productions.

George Ridgwell is casting the Club production.

Cameron Carr is playing in "Fox Farm," the new George Clark film.

John Stuart has fixed up to play juvenile lead in the new Davidson film.

Fewlass Llewellyn is playing for Denison Clift in "Bill of Divorcement."

Fred Paul is directing "The Faithful Heart" for British Super Productions.

Walter Forde is working on a new two-reeler, entitled "Walter Wants Work."

Terry Cavanagh has arranged to play the heavy in the new Davidson sporting drama.

Lilian Hall Davis is playing Blackie, in "The Faithful Heart," for British Supers.

Charles Thursby is working with British Super Productions in "The Faithful Heart."

Sidney Blythe is photographing "The Faithful Heart" for British Super Productions.

Pauline Peters is playing the leading female role in "Walter Wants Work," a new Forde two-reeler.

Gladys Jennings is to play Helen MacGregor, in the new Gaumont production, "Rob Roy."

Fisher White is playing with Ideal in the new Denison Clift production, "A Bill of Divorcement."

Olaf Hytten has been working at Barker's in "The Cause of all the Trouble," for the Albanian Co.

Eric Gray is with George Clark Productions, playing the part of the Bully, in "Fox Farm."

Alice Crawford has been cast for an important part in "Fox Farm," the new George Clark film.

A. Bromley Davenport is again with George Clark Productions. This time he is appearing in "Fox Farm."

Berenice Melford is playing the Nurse, in "The Price of Silence," for Granville-Windsor Productions (Jay's booking).

Myrtle Vibart, daughter of Henry Vibart, has been cast to play one of the female leads in the new Davidson film.

Victor Tandy is down at Worton Hall playing the Sergt.-Major in "The Faithful Heart," for British Super Productions.

Maurice Binger is bringing an American director over with two American stars to make and play in his new productions.

Bernard Dudley is now working down at the Clarendon Croydon Studios, where he is directing a series of Rainbow Comedies.

Montague Rednap is photographing "Walter Wants Work" for Walter Forde.

Maurice Elvey is back from Switzerland, where he has been filming the exteriors of "Running Water," for Stoll.

George K. Arthur has been working for the Albanian Film Company, down at Barker's, in "The Cause of all the Trouble."

Ann Trevor is playing lead in the new Diamond Super Productions' film "A Rogue in Love," which is being made at the B. and C. Studio.

Cyril Percival has just returned from Scotland, where he has been appearing in the exteriors of "Wee MacGregor's Sweetheart," for Welsh Pearson.

Stewart Rome is finishing his engagement with Walter West in "The Son of Kissing Cup" this week. He has signed up with John Payne, of Bramlins, who will handle all his business in future, and to whom all communications should be addressed.

# — KNOW?

Whether Flora Le Breton enjoyed her shop-lifting stunts in St. Albans last week?

If the banning of "Cocaine" was inspired by the Home Office? and—

What the victimised renter will do about it?

Whether the time has not come for a revision of the Board of Film Censors?

That Tom Terriss is on his way back to this country? and—

The explanation for the constant stream of American directors.

The name of the American director that Maurice Binger is bringing over to make Granger-Binger films?

Why Miles Mander is going to America in six weeks time? and—

If his plan is to study the technique of film production?

Who are to play the leads in the Club production? and—

If everyone will be like Florence Turner, who has offered to play *any small part*?

How John Gliddon is enjoying his stay in Berlin? and—

If his intention is to direct pictures in Germany?

Whether Mathesan Lang, when he plays Turpin in "The Ride to York," will be doubled with all the riding scenes? and—

If the double refused to work for less than Lang was receiving?

# TOURNEUR IN TROUBLE

ON Tuesday last, Maurice Tourneur had a large company of artistes working on big scenes for "The Christian" in Clifford's Inn. The artistes were supplied for the crowd scenes by Bramlins, and they were on duty from 7 p.m. to 4 a.m. and the payment was to be one guinea per person.

After they had been at work until past midnight, several of the artistes approached Max Rosher (Bramlin's representative on the spot) and suggested that as they were working through the night and had no means of transport to their homes, Maurice Tourneur might be prepared to increase the payment. Rosher passed the suggestion on to I. Cohn, Goldwyn's production manager, and that gentleman offered an extra five shillings all round. This was rejected by a percentage of the crowd as not being sufficient, whereupon Cohn took the "Take it or leave it" attitude.

This incensed some of the artistes, and accordingly, Tourneur himself was approached. Acting on his advice, Rosher invited those who were prepared to accept the offer to stand on one side of the court and those who pressed for 30s. on the other. This being done, Cohn declared that he would pay 30s. to those who had been content to accept the first offer, while the discontented would get no more than the original guinea.

This attitude quickly stirred the artistes, who began to express their opinions very forcibly, but negotiations between Rosher and Tourneur resulted in all being paid thirty shillings.

# COMPARATIVE VIEW OF SCENARIOS

*by* COLIN N. BENNETT, Technical Expert: The *Kinematograph Weekly*

We hear a good deal about the need for turning out better and more interesting motion picture films. A writer in the *Kine.*, only two or three weeks ago, pointed out with great justice that the trouble with the average present-day release was not that it was deliberately padded, but that no part of it was more than mildly interesting. The same writer went on to evolve a thesis that if a film were pruned of its duller portions between the "stunts," or punchful incidents, this would not brighten the screen story up but rather would make it less interesting than ever. For the material for film "punch" has first of all to be provided, a little at a time, before the stunt can draw upon it.

There is a good old-fashioned motto which says, "One thing at a time." Were we to follow out that motto in photoplay construction things would have to be as outlined above. But scenario writing is rather a new-fashioned art, and the man who scores heaviest at it is he who can best attend to two things at a time—namely, the handling of material for his future interest so that it provides present interest also. This takes doing, but it can be done, and, as we all know, occasionally is done. For instance, when Charles Chaplin nursed the babe in the garret (in his film "The Kid") he was preparing the situation for a very definite exile and return stunt, timed for the conclusion of the film, but incidentally managed, by delineation of a humorously distorted, yet none the less sturdy, parental affection, to provide a continuous supply of present interest as well. "What has been done can be done again." That motto, at any rate, is as weatherproof as ever. Artificers of scenarios might with advantage take it as their guide and counsellor.

It has been said of American-made films that you can generally rely upon their stories, however banal or threadbare, reaching at least a moderate level of emotional interest. With British films the stories are often more original, and generally much more varied in their details. Instead of that earning for them a higher general level of drawing power, however, we all know how enormous are the fluctuations in drawing power between production and production coming from the same British producer. That, if true, may sound rather dismal for British productions. As a matter of fact, it is not so. It simply means our own scenarists and producers, instead of being content to be past-masters of the simple and the trite, prefer to venture into deeper water, even though it should place them in temporary difficulties.

Our home-produced films are full of evidences of this constitutionally exploratory, pioneering state of mind. Where the American makes use of a specially written screen-play having a central theme of elementary and obvious emotion, or where he chooses for screen adaptation a large proportion of the brainless "best seller" type of book, the British producing house seeks to adapt for the screen books written by great authors, having plots full of subtlety. Alternatively we find our original British screen scenarios possessed of plots with almost as many and devious ramifications.

It is as though we were watching a competition between two marksmen, both using similar rifles and targets of equal size, the one shooting at a range of three hundred and the other at a range of three thousand yards. We can appreciate that an "outer" scored at the longer range might be evidence of as great, or greater, marksmanship than a "bull" at the shorter range. But, suppose prizes were being decided on the actual scoring, range not allowed for, and is there much doubt which of our competitors would win the contest? Apply the simile to motion picture competition, and we shall the better appreciate the importance of doing what we can to wipe out the handicap. How to do it? If only we would hit on a way, and would act accordingly, there is little doubt about British films drawing in much bigger crowds to British picture theatres in the near future.

Let us see, if we can, where our home-produced scenarios are at a disadvantage with scenarios of other countries. We find the bulls of foreign-made film stories possessing little other outstanding intrinsic merit than that they are first and foremost filmable. This quality is usually secured by eliminating subtlety, sticking to the obvious and working along lines of elementary emotion first, foremost, and all the time. As against it, the British photoplay is often subtle, seldom entirely trite, but given to be prolix in plot, and, worst of all, liable to wander from the plot in order to expand and preen itself over minor scenes and situations of no value to the story proper. Here is where the British director seems to us to make a big mistake. He muddles up the minor situation which *does* contribute something to the "punch" of the main film story with that other sort of minor situation, pretty or interesting in itself though it may be, which does *not* assist the main trend of the film story, but rather retards it.

For instance, the action of a film may be taking place in the garden of an old Tudor country house. Our British director, on arriving on location, experiences a minor shock from the loveliness of his surroundings, and is thereby led to prolonging a single minor situation over three or four shots, simply that the most may be made of available and beautiful vistas of background and middle distance. From the æsthetic point of view there is great excuse for this, but from the dramatic point of view it is quite wrong. American films don't exhibit the fault nearly so often.

Or, again, perhaps we are directing a film version of a well-known historical novel. Our director realises a point has been reached where, by permitting a pause in the weaving of the web of the story for a hundred feet or so, he can introduce intimate bits of character study of well-known personages of the time. From the historical and educational standpoint, even from the literary standpoint, there is everything to be said for the idea, but from the film-making standpoint it is as much help toward reaching the *dénouement* as a fifteen minutes' stop at Crewe, on the L and N.W. Railway, is useful in hastening up the train journey from London to Carlisle.

As M. Coué has recently been telling us, the essence of the "punch" in auto-suggestion, as in pugilism, is the speed with which you put it over. And equally, the speed with which the shuttle of a film plot keeps plying over web and woof of the story is the most essential part of forcing a telling and punchful *dénouement*. Where would Fairbanks be if he played slow, and called a halt at every two hundred feet to show us some of the local views of Texas, or to introduce to our notice camera portraits of the past Presidents of Mexico?

The next step along our inquiry into brightening up films will lead from the necessity of keeping the story from travelling to the importance of keeping it to the main emotional track. This does not mean we should be banal, but it does mean we should start our scenario with a precise knowledge of what constitutes its appeal, or "kick," and thenceforward every situation should be simplified into being definitely contributory to that appeal.

Above all things, our wish to pass the censor should never lead to the folly of filming a book plot in such a way that its essence is lost in the screen version. Many years ago—maybe eight—we were given a screen version of Robert Hichens' "Flames." Now the whole essence of the plot of "Flames" is bound up in the progress toward the light of an "unfortunate," who ends in regaining her own soul by sacrificing her life for the soul of her friend. The screen version of "Flames" represented the "lady of the feathers" as a "perfectly respectable shorthand typist." Suppose we concede that the character in its original form would have been unsuitable for portrayal on the "pictures," what would have been the right thing to do about filming the book containing it? Why, not to film the book, of course.

As another example of watered-down "punch" we have recently been given a version of Merrick's masterpiece representing Conrad as a marrying man, and his helper in finding his youth as a coy maiden. Was it really impossible to tell the truth and show Conrad as "one of the boys" and let it be known that the husband of the Blithepoint girl was alive and kicking?

Psychologists (who love darkness rather than light) sum up this need, for keeping to the thing that tells, by saying you "mustn't displace the psychic accent." Really the phrase is rather helpful, for it supplies a distinct suggestion of the ease with which, say, a mechanical contrivance, such as a grandfather clock, can be thrown out of beat by careless meddling with its mechanism.

So far we have dwelt on the paramount need for two things:—We must keep going with our story all the while, and at a smart pace, from its start to its finish. Also, when confronted with the offer of a good story, the producer and scenarist should either use it or refuse it, but should not "muck it about" (as the coster said).

Our third need is to stick strictly to the filmable, when film-making. A producing house which essays, for instance, to film Oscar Wilde's plays is of necessity producing an empty shell, for in none of these plays is the plot intended to do anything more than encase the dialogue.

What director alive can show us how to render into visual form that sublime piece of repartee, "When I was young"—"But you have never been young"? Put it into a sub-title? Of course. But, at that rate, why not print the whole play in sub-title form? Or has anyone yet given us a "visualised" Omar Khayyam? Undoubtedly no one has done so, nor ever can, though there is plenty of time for some fearless knight of the producing studio to attempt this impossibility as well.

The filmable can be known at once from the unfilmable, for with it, as in life, chief value lies in action and not in words. Provided action is there, that it is the essential part of the story, and that it is capable of being put on the screen without meddling with its "psychic accent," only two more things remain before we may safely transplant our plot to the screen. We must assure ourselves the tree is sound and healthy, and potentially fruitful of human, easily assimilable emotional situations, and we must give it a thorough pruning, so that every flower that opens and every fruit that forms, may in due time go to swell the dainty dessert we hope at last to set before our kinema patrons.

# SAVING THE SITUATION

*by* ERNEST G. ALLIGHAN.

## III.—American and British Press on American Films.

RECENTLY it has become the fashion to scoff at British productions as though "inefficiency" and "British" were synonyms. After-dinner speakers at Trade functions have sneered at national films, and held them up to ridicule, and compared them with American films to the glorification of the latter. There may be a certain limited, and well-defined sense, in which this attitude is justifiable, but if all the facts are carefully studied I am convinced that the detractors of our native film product will discover that the grounds for their insensate ridicule are not so well established as is commonly supposed.

In the first place, it must not be imagined that American films can boast the immaculate character that the detractors of British films so glibly ascribe to them. I have before me at the present moment the four last numbers of the American film trade papers. These are extracts from the reviews of some of the latest American pictures:—

"That there is no rhyme or reason to the story is of absolutely no consequence."

"No special effort towards achieving anything unusual has been made in this feature."

"The star has little to do except look youthful and appealing."

". . . . a difficult job, taking into consideration that such a character has never existed."

"Every few feet something takes place that promotes a cavalcade of speeding cowboys . . . . there is so much dust raised by the gallopers that an impressionable spectator will not be able to refrain from sneezing."

"Like several other good motion picture actors, Charles Ray is, apparently, suffering from the lack of good plays in which to appear, and as a result is wasting his talents on inferior material."

"An apparent lack of experience is characteristic of most of the cast, Mildred Harris seems not entirely free from affectation."

"The thread on which the incident is hung is not strong enough. . . Those who think for themselves will readily see the story's weaknesses . . . there are interludes of foolishness that seem to have been injected for no particular purpose . . . . it appears to be unneccessarily padded."

"With such a wealth of material the directors could have refrained from obvious blunders."

"The picture, as it stands now, is nonsensical, and will make a hit only with those who attach no value at all to their time."

"The story is poorly told and senseless."

These are extracts from a trade press that is notoriously amenable to the influence of its advertisers, and, in a land of graft, is never unduly hesitant when it comes to prostituting its editorial columns in the interests of its advertisement department. I would now refer the reader to the reviews of American films to be found in the last issue of the *Kine. Weekly*, which has a high reputation for honesty, and is notoriously impervious to the influence of advertisements:—

"There is only very moderate entertainment value in this production, due to the tedious dragging out of story and incident, and still more to the mishandling of nearly all the dramatic opportunities."

"This drama . . . is a crude mixture of farce and romance that only the most uncritical will find to their taste. Fifteen years ago it might have passed muster, but it is entirely unworthy of the modern screen. . . . The production is poor in every way."

"The story is very slight and ordinary, long-drawn out, lacking in grip, and tiring."

"Has very little to offer in the way of novelty or originality . . . . it is unlikely to suit really critical audiences."

"This is a thorough conventional Western drama with the usual somewhat confusing and unconvincing plot. It contains . . . . a glimpse at an attempted rape by a drunken man, which is as unnecessary and repulsive as such scenes always are."

It will be seen by these extracts that the Trade Press of the two countries have no erroneous ideas about the alleged immaculate quality of American films, and that these are capable of being the objects of just as much adverse criticism as British films. But there is another point that the detractors of our national productions blissfully overlook: *Only the cream of the American output reaches this country.* The process of elimination that the commercial competitive system involves weeds out the second, third and fourth-rate American films so that those that are shown on British screens are America's best. And at this very moment *American studios are producing and American exhibitors are screening films that are infinitely worse than the worst that this country has ever made.* That fact must not be ignored. And in view of it I claim that it is not fair to British films to judge them on the result of comparison with the best American productions. Give to British films the same rights and privileges that are accorded to American productions.

# WHAT OUR READERS THINK

*The series of articles on "Saving the Situation" has elicited a shoal of letters from readers in all phases of the industry as well as financiers. A well-known film financier has asked for 100 reprints of last week's article for purposes of propaganda, and other financial people have expressed keen interest in the campaign. We print three representative letters from the number that we have received.*

I am afraid you will find it very difficult to "produce those returns and prove those dividends" to the satisfaction of the Stock Exchange, because so much capital in the past has got into the hands of those who could talk rather than those who could work. The unprecedented collapse has not come about because profits have been made, but because the last shilling has been lost.

I think, however, that my three years' record at Shoreham would stand the most searching investigation; but it is a record of very hard work, in which the true value of the goods being produced was never lost sight of. To get value for money seems to have been thought unnecessary in the past. I confidently assert that profits can be made out of pictures, even if they are produced for the British market alone. May I express the fervent hope that if your propaganda achieves the deserved results, no such limited enterprise will be embarked on?

There is a world market for a world standard. This standard has been reached uncommercially. *It can be reached commercially* —SIDNEY MORGAN.

Regarding your investigations into the financial side of film production, there is one suggestion that I should like to make; it is that you issue a Financial Supplement, putting the case for investment in sound film production enterprises, at the same time advising how prospective investors are to judge what is a sound proposition.

I would also like to suggest that a fund should be started by those financially interested in British film production to assist in the distribution of this supplement, which should be sent, with personal letters, to the City editors of big newspapers, to the directors of banks, members of Parliament, picture theatre owners, financiers, organisations like the Federation of British Industries, and others whom your readers might suggest.—ADRIAN BRUNEL.

I am extremely interested in your new series of articles "Saving the Situation." There is no hiding the fact that the British trade is in a sorry plight, simply because it cannot get the necessary capital to "Save the Situation." If your excellent series of articles, can, as I have no doubt they will, arouse the British financier, and prove to him that in this industry there is money still to be made, then you will have succeeded in doing a great service to the industry and, incidentally, to the British financier, for I am confident that a film company—providing it has sufficient capital—can turn out work equal to anything turned out in any other country.

Hitherto, financiers, who have turned their attention to the film business, have, in my opinion gone wrong in one way. They have entrusted their money into the wrong hands. Their money has been squandered and wasted, by people who know nothing of the business, but are skilled in the art of bluff. If some method could be devised by which financiers could be certain that their money was going into the right hands, then we might find more of them turning their attention and putting their money into the film industry. If something could only be done to stop those bluffers, to whom I referred above, from getting money and wasting it, and thus frightening off financiers the situation would indeed be saved.

To do this, we need someone to speak for us, some one to lay before the financial world the whole facts of the case. The MOTION PICTURE STUDIO cannot do this without the co-operation of directors, heads of producing concerns and those connected with the British producing profession. These should all band together, prepare the facts, and submit them. It is our only hope for the future.—I enclose my card, and sign myself "Amicus."

# CAMERAMEN'S SECTION

News and Views
and
Record of Activities of Kine-Cameramen

## PUBLICISE YOURSELF

ONE of the phases of the pieture business hitherto negleeted by cameramen is publicity. It has been said that in this profession publicity is the breath of life. Most of our stars owe their popularity and their sueeess, not so mueh to their own ability, as to the ability of their publieity agent. Truly publieity has a far-reaehing effeet.

Cameramen, in their struggle for reeognition, ignore this angle—British eameramen do at least, for the Ameriean has long been alive to its possibilities and has helped himself to it in liberal quantities. To beeome a famous camerman, a man must turn out extraordinarily good work and must be well-known. One without the other leads to nowhere. A cameraman ean turn out good work, but unless he draws the attention of the pieturegoer, the direetor, and the profession generally to the faet that his work is good, it will, in most eases, go by quite unnotieed.

But why is it that the eameraman does not share in any of the publieity whieh the direetor and the artiste obtain? It will be found that the fault chiefly lies with the eameraman. He does not go about it in the proper way. He is eontent to have his name on the film, but does not insist on it in the synopsis; neither does he worry if his firm's publieity man sends out write-ups about everyone in the studio exeept the cameraman. He lets these things go unnotieed, serenely believing that if he can turn out good work, he is bound to be recognised in time. But it is a mistaken idea, he will not be recognised, and so long as he is content just to let a few personal friends know that he is going to show them something good at his next trade show, so long as he keeps this information in his own little eirele, just so long he will go unknown and strive in vain to get the recognition he deserves. By a eombination of good work and good publicity the cameraman ean gain the high status in the profession for which he has long strived. Publieity is the seeret of sueeess, providing the man who tries it ean supply what he promises therein.

## TRADE PRINTING AGAIN

REPLYING to references in a recent "Focus" article on the need for sufficient recognition of the cameramen, Leslie Eveleigh, of Davidsons, writes:—

We are not all in the happy position of having facilities for developing our own negatives, or even being in the dark room while they are being developed; and who of us have not had a rude shock, upon examination of a batch of negative just returned from development, to find some of it "baked," while other rolls would have benefited from another couple of minutes in the juice? It is at times a heart-breaking business to be working in a studio which has no facilities for development of negative upon the spot.

So far as I, personally, am concerned, I have been extremely lucky in this respect, having been connected, for some years now, with studios which have their own plants, and where I have been able to be at hand when my stuff was going through. At the present moment I count myself favoured of the gods inasmuch as I am at a studio where negative is developed in Pyro, a developing agent which for years I have been advocating for film, but, unhappily, only as a voice crying in the wilderness.

To my mind, the man who developes negative, whether he be the cameraman himself or no, has the greatest responsibility on his shoulders of anyone connected with the making of the film. Does he always realise that responsibility? Because, after all, it is about the simplest job in the world to "do in" a negative, even though it be exposed by the cleverest cameraman in the universe.

Let us leave the development of negative for a moment and turn to the print. How does the question of recognition affect us in this? Let me quote an experience of a week or so ago. I walked into a picture house which was showing a film on which I had turned. At the Trade show of this picture, the Trade Press had been particularly kind to me when speaking of the quality. When being shown in the picture house, the quality was—well, you know as well as I do.

I am afraid that at present the question of quality does not entirely rest with the cameraman; he is very often blamed for the sins of another.

## CAMERAMEN AT WORK

I HAVE been following with interest the slow motion (ultra-rapid) pictures appearing in the "Pathé Pictorial" and "Around the Town." The subjects dealt with have been many and varied, and the results of the slowing down of the action has in most cases been instrumental in showing some amazing and unexpected movements. Olaf Hytten mentioned rather a novel idea to me the other day. It was that two actors be secured to go through a very dramatic scene, and that the result be recorded on an ordinary camera and an ultra-rapid one. The result should be interesting in the extreme, and I would like to see some firm give this suggestion a try.

Derby Day promises to be a big day for cameramen for the supply of kine-camera operators is not nearly equal to the demand, and as most cameramen are booked up for this day, big prices are being paid to secure the few remaining. Walter West is taking twelve cameramen on the course to film the race; another British producing concern is to have five or six; Maurice Tourneur is taking along a few more, and the topical firms should be represented by large numbers of men. Such events as these are always welcomed by the cameraman.

Some of the best views of London I have ever witnessed on the screen appear in "Lord Arthur Savile's Crime," the Anglo-French production, which was Trade-shown last week. The view of the Houses of Parliament, with Big Ben lit up, and the moon in the background disappearing behind the clouds, was received with an outburst of applause. The cameraman was a Frenchman: but as he was given nearly three months in which to film these few London scenes, he had an advantage over the average English photographer. Another notable bit of work in the picture is the scene where the girl walks out of the frame, down the table, and back.

During the heat wave D. P. Cooper and Jack Cox were to be envied, they being away up among the Alpine snows, while other of their cameramen friends sweltered and toiled in the merciless sunshine. One of the most unlucky cameramen during the week has been Arthur Kingston, who has been working down at Barker's, which, of course, is a daylight studio and is apt to become very warm when the sun shines.

Consult . . .
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# HISTRIONICS AS A SCIENCE

## *by* COLONEL NETTERVILLE BARRON, C.M.G., M.V.O.

*By the courtesy of H. L. Barbor, the editor of the "Aetor," we eommenee this week a series of articles on the scientific aspect of acting. Colonel Barron is a physician and dramatist and is a Fellow of the Royal Society of Medicine. He is the author of "The Three Brothers" and other wordless plays, and founded the Windsor Forest School of Physical Culture. He is well known as a leeturer on the Art of Dramatic Expression.*

AN actor is a man who moves dramatically with a particular object in view.

The art is the movement, the object is to "get across." The art of an actor, like the art of a pianist or the art of a painter, is an affair of bodily movement. It differs from the other arts in that, until recently, it could not be handed down to posterity. Now it can, and we shall presently find that the art of the actor has suddenly taken on a vastly greater importance.

The art of the actor is commonly regarded as interpretative, rather than creative as is that of the painter or the composer. He is classed in this respect with the executant musician. These distinctions need not concern us, since we propose to deal only with that aspect of art which is peculiar to the actor.

Acting, then, is an art of movement, but the art is actually the movement itself, the action, which is drama (meaning action).

The history of drama shows us how acting has developed from the magical rites of priests via religious and festal dancing, through the miming of mountebanks, to Sarah Siddons and Forbes Robertson. The invention of kinematography has carried it a step further, in a different direction if at present on a far lower plane.

Like the Harley Street specialist, the actor has a dubious ancestry, and, like the doctor, he has only with great difficulty struggled free of the memories associated with mediæval charlatanism. Unfortunately, the actor is in some danger of slipping back in the social scale. It is largely his own fault. He has allowed hmself to be exploited by interests bearing no relationship to his art. It is the day of the avowed showman instead of the day of the great producer. American kinema methods, coupled with American sexuality, have done the actor no good.

The actor tends to scamp his art because he has forgotten that it is an art of movement, and has come to regard it as a cross between literature and rhetoric. Acting is not a matter of beauty of form coupled with a reasonable sense of elocution. Drama is action, an actor is an artist of action, action is movement.

The crisis of our argument must obviously be determined by our conception of movement. Scientifically, everything is movement. The movements to which we refer are dramatic movements—gesture—whether they be the coarse gestures of passion or the fine and hardly noticeable twitch of the fingers associated with the swift passage of an emotionalised thought. Dramatic movements include the movements of the vocal chords in speech. Speech is not a necessary part of drama, as can be seen in the wordless play, but because speech is the easiest, and, in many cases, the only way to express thought, it has usurped a paramount position compared with the other dramatic movements. Dramatic movements include pauses and poses, since the essence of both is there before and there after. A pause is only dramatic because of its context, which, of course, is always a movement.

Let us now turn to a closer analysis of dramatic movements. Have they any peculiarity, any distinguishing characteristic, can they be learned by practice, and how many of them are there? We must answer the first two questions in the affirmative, and the last by dividing them into classes, of which there are some twenty-five.

Dramatic movements are peculiar in that they have to "get across." It is not enough to be natural, it is not enough to get inside your part; the movements must have the dramatic attribute, else were the part of an angry coalheaver best played by a coalheaver suitably irritated.

Dramatic movements, provided their nature be understood, can be learned by practice, just as the scales and exercises of the musician are learned.

Most dramatic movements are emotional. Some are not, as, for instance, the centralising gesture an actor may make when he wishes to arrest the attention of a stage crowd. Some are merely miming, others are indicative, purposive, or empirical, like the movements familiarised by the Russian Ballet and the pseudo-Eastern movements of many solo dancers.

Drama is especially a recording of the emotions consequently the movements accompanying emotions in operation are of great importance to the actor. There are approximately fourteen primary emotions and some twenty, or more, secondary emotions. Contrary to the general belief, love is not included in either category.

The classification of the emotions will depend on the school of psychology to which you subscribe. In ordinary language, an emotion is the tone or colouring of an instinct; an instinct is an innate tendency to strive towards a particular end. For example, the instince of hunger drives a man to strive towards a loaf of bread. The instinct of flight, with its emotion fear, drives a man to avoid tigers and policemen.

Set out below will be found a table of the chief primary instincts, with their accompanying emotions:—

| INSTINCT. | EMOTION. |
|---|---|
| Sex. | Sex. |
| Parental. | Tenderness. |
| Gregarious. | Sympathy. |
| Pugnacity. | Anger |
| Rivalry. | Emulation. |
| Curiosity. | Wonder. |
| Flight. | Fear. |
| Repulsion. | Disgust. |
| Self-nourishment. | Hunger, thirst. |
| Acquisition. | Acquisitive. |
| Construction. | Constructive. |
| Positive. | Display. |
| Negative. | Modesty. |

Professor William McDougal, from whose important work, "An Introduction to Social Psychology," the list has been modified, gives a very complete and valuable analysis of a great number of emotions with their practical significance. For us, it is sufficient to point out that every prmary emotion has its accompanying movement which exactly expresses it.

Our next article will describe these movements, and will endeavour to show how they can be, and should be, a part of the technique of every keen actor. They are, indeed, the notes on which will depend his success as a player Surely, it is well that he should learn them.

# CLUB CLATTER

## *by* CLATTERBOX

THE flannel dance last Saturday night was another feather in the cap of all concerned, and that popular number "Syren of a Southern Sea," seemed to harmonise perfectly with the atmospherical conditions. Nevertheless the band got everybody jazzing at normal speed.

The band at present is making its own onesteps to a large extent out of almost extinct songs such as "Araby," "Rosary," etc., and last Saturday, the "Honeysuckle and the Bee." Cyril Percival caused much amusement as an eccentric conductor, howls of delight greeting him when the M.C. presented him with a bouquet (of radishes) in time to drum accompaniment.

The pièce de résistance of the evening was a delightfully original and eccentric fox trot given by Malcolm Tod and Marcelle Truffy, to the new number "Everybody's Step." We understand it was quite an impromptu show, and in view of this, compliment them both on their much appreciated efforts.

Our dances are a great success, and the only worry is that somebody may want to engage the band elsewhere. Tonight the Kinecopaters will start kinecopating at 8.30 as usual, and it is hoped that no one will let the heat worry them and will come in any dress they most fancy.

---

Harry Worth and Tony Fraser are being kept busy on the Billiards Committee, the great event at the moment being the second snooker and billiard handicaps. Alec Hunter now owns his own cue, which was presented to him by the *Kine. Weekly* in recognition of his winning the club billiard handicap, and the runner-up in this event, Cyril Smith, is now in possession of a cue presented to him by Burroughs and Watts, in recognition of his skill. Arthur Walcott was runner-up in the snooker handicaps, and received the cue presented by the Kinema Club, as a result, while Jack Gordon, who is the winner of this event, received the cue given by the MOTION PICTURE STUDIO. Before long many more will own private cues at the club, for the second lot of handicaps in snooker and billiards will result in another four cues being presented to the winners and runners-up.

# WHO'S WHERE.

Several directors nave explained to us the difficulty they have of getting quickly into touch with artistes and others whom they need for their productions, and have suggested that we publish addresses and telephone numbers of such.

ADELAIDE, GRACE : 103, Morshead Mansfons, Maida Vale, W.9.

ATWOOD, ALBAN: 25, Stanley Creseent W.11. Park 2892.

BEGG, A. GORDON : 197A, Latchmere Road, S W.11. Battersea 21.

BOSCO, WALLACE, 97, Kingsway, East Sheen, S.W. 14.

BROOK, CLIVE : 12, Abercorn Place, N.W. Hampstead 3083.

BROOKE, EVA : 7, Treborough House, Gt. Woodstock Rd., W.1. Mayfair 87.

BROOKS, JOSE, 9, Lodge Road, St. John's Wood, N.W.8. Paddington 6457.

CANNING, THOMAS : 24, Gt. Quebec St., Bryanston Square, W.1. Mayfair 2344.

DOUGLAS, ERNEST A. : 12, Sunnyside Road, Ealing, W.5.

ESMOND, ANNIE : 43, Richmond Road, Westbourne Grove, W.2. Park 854.

FORD, BERT : 19, Wyke Gardens, Stockwell, London, S.W.9.

FANE, DOROTHY : 12A, Sloane Gate Mansions, S.W.1. Victoria 5225.

KAYE, FREDA, care of The Kinema Club, 9, Gt. Newport St., W.2. Reg. 2131.

LE BRETON, FLORA : care of Kinema Club, 9, Gt. Newport St. Reg. 2131.

LLEWELLYN, EVA : 39, Gloucester Gdns., W. 2. Paddington 494.

LUGG, WILLIAM : 12, Heathfield Gdns., Chiswick, W. 4.

MONCRIEFF, ADRIENNE, 4, Northwick Terrace, St. John's Wood Road N.W. 8.

NICHOL, EMILIE : 42, St. John's Wood Park, N.W. Hampstead 5633.

PAIGE, ROBSON : 159, Franciscan Road, Tooting, S.W. Streatham 264.

RAYMOND, JACK : 53, Coldharbour Lane, Camberwell, S.E.5.

ROME, STEWART : 10, Chisholme Road, Richmond, Surrey.

SEARLE DONALD: all coms. Kinema Club, Regent 2123.

SMALL, KNIGHTON, 59, Gloucester Crescent, Regent's Park. Hamp. 889.

STANBOROUGH, E. CYRIL : 62, Upper Richmond Road, East Putney, S.W.15, or Kinema Club.

STEERMAN A. HARDING : 56 Portland Road, W.11. Park 2529.

STERROLD, GERTRUDE: 14, Queen's Road, St. John's Wood, N.W.8.

TREE, MADGE : 15, Lancaster Court, Newman St., W.1. Museum 7241.

VIBART, HENRY : 24, Cleveland Road, Barnes, S.W.13. Putney 1945.

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# DIRECTORIAL DIGEST

**In order to keep our readers informed as to the whereabouts and movements of British directors we have compiled the following record, which will be published regularly and kept up to date. Will directors kindly communicate news of their immediately future plans ?**

DAVE AYLOTT.—Just finished making a series of comedies for Parkstone Films.

J. STUART BLACKTON.—Preparing to start work on "Love's April," featuring Carpentier.

EINAR J. BRUUN.—Recently finished "The Corner Man" for Associated Exhibitors.

THOMAS BENTLEY. — Last picture: "A Master of Craft" for Ideal at Elstree.

ADRIAN BRUNEL.—Directing for Solar.

GEORGE BERANGER.—Just finished "Thou Shalt Not" for Binger in Holland. Now in New York.

A. V. BRAMBLE.—Completed "The Card" for Ideal at Elstree.

HUGH CROISE.—Completed "The Cow Girl Queen."

CAPTAIN CALVERT.—Working on "Lord Byron" for Gaumont.

FRANK CRANE. — Directing "A Pauper Millionaire" for Ideal.

DONALD CRISP.—Casting for "Lark's Gate." He is to direct several Crisp productions.

DENISON CLIFT.—Is now starting the series of "Denison Clift Art Productions," in association with Ideal Films, Ltd. The first, because of an immediate American demand, is "A Bill of Divorcement," now in production, with Fay Compton as the star: This will be followed immediatcly by a super-production of "Mary Queen of Scots," with Fay Compton as Mary Stuart.

A. E. COLEBY.—Completing "Long Odds" for Stoll.

EDWIN J. COLLINS.—Directing "Tense Moments from Great Operas" for Masters.

BERNARD DUDLEY.—Directing Comedies at Croydon.

WILLIAM DRURY.—Completed "The Twins' Dilemma" for Union.

JACK DENTON.—Last productions, "Our Aggy," and a screen burlesque of Sherlock Holmes for Milo Films.

HENRY EDWARDS.—Busy on plans for a Hepworth production.

MAURICE ELVEY.—Getting exteriors in Switzerland for "Running Water," to be followed by seven other Stoll productions.

KENELM FOSS.—Is now planning three productions for 1922. These are "A Beloved Vagabond," "Everlasting Mercy," and "M'Glusky the Reformer." Casting shortly.

WALTER FORDE.—Started on the sixth of a series of six comedies for Zodiac.

FRED LE ROY GRANVILLE.—With Granville-Windsor Productions, for whom he will direct "The Price of Silence."

EDWARD R. GORDON.—Just completed "Rounded Corners," for George K Arthur Productions.

KENNETH GRAEME.—Recently finished some comedies.

BERT HALDANE.—Recently directed a Rising Sun Comedy at Barkers.

CECIL HEPWORTH.—Will start shortly on "A Sister to Assist 'er."

MANNING HAYNES.—Is directing another comedy for Artistic.

SINCLAIR HILL.—At Cricklewood on his latest Stoll production, "Expiation."

A. C. HUNTER.—At the Alliance Studio.

WILL KELLINO.—Busy with the casting of "Rob Roy," which he is todirect for Gaumont.

HARLEY KNOLES.—Finished "The Bohemian Girl," for Alliance.

LISLE LUCOCQUE.—Last production, "Where the Rainbow Ends." Not working at the moment.

CAPTAIN LAMBART.—Will direct "Clatter of the Clogs" for Lambart Films.

NORMAN MACDONALD.—Last production, "Christie Johnston" for Broadwest.

MERRICK MILTON.—Now in the Canary Islands directing "The Adventures of Captain Kettle."

DUNCAN MCRAE.—Not working at the moment other than considering and writing stories.

GEOFFREY MALINS.—May direct for Anglo-Polish Films in Poland.

SYDNEY MORGAN.—Still associated with Progress, but will not direct at the Progress Shoreham Studio this year. Is at the moment writing plays.

WILFRED NOY.—Directing "Little Miss Nobody" for Progress at Shoreham.

GUY NEWALL.—On location with his George Clark company, for exteriors in "Fox Farm."

PERCY NASH.—Having a short rest between productions.

H. B. PARKINSON.—Just completed an important new film for Masters.

GEORGE PEARSON.—Working on "Wee MacGregor's Sweetheart."

DOUGLAS PAYNE.—Has just finished work on "Potter's Clay," for Big Four.

BERTRAM PHILLIPS.—Completed "Topsy Turvy" for British and Oriental. Will announce next production shortly.

FRED PAUL.—Finished Grand Guignol dramas, and now making "Faithful Heart" for British Super.

JAMES REARDON.—Finished direction of comedies at the Gaumont Studios.

EDWARD D. ROBERTS.—Directing "The Cause of all the Trouble" at Barkers.

ARTHUR ROOKE.—Completed "A Bachelor's Baby" for Davidson. Preparing to start a new sporting film for the same company.

GEORGE RIDGWELL.—Has just finished sixty-five reels of film for Stoll.

VICTOR ROWE.—Recently finished "Football Daft," for Broadway Productions.

JACK RAYMOND.—Finished Grand Guignol for Screen Plays. Not working at the moment.

RICHARD STANTON.—On the Continent at the moment. His name is associated with British International Films, for which he is said to be engaged to direct.

HAROLD SHAW.—Working on an Alliance picture, "Love and the Whirlwind."

CHALLIS N. SANDERSON.—Finished directing "Tense Moments from Great Operas" for Masters. Now open for offers.

MARTIN THORNTON.—Now directing Victor McLaglen in "A Sailor Tramp," for Welsh-Pearson.

BERT WYNNE.—Finished "Meg's Children." Will direct a Seal production in Ireland.

GEORGE WYNNE.— Directing "Tense Moments from Great Operas" for Masters.

HUMBERSTONE WRIGHT.—Editing "Creation," for Raleigh King at Torquay.

WALTER WEST.—Completed "When Greek Meets Greek." Now starting on "The Son of Kissing Cup."

# SCREEN VALUES

## MEASURING UP THE WEEK'S PRODUCT

### *The Wonderful Story.*

Astra—Starring Olaf Hytten, Herbert Langley and Lilian Hall Davies—Directed by Grahame Cutts—Photographed by L. G. Egrot.

IN undertaking to make such a film as this Grahame Cutts took upon himself a great deal of risk. The average director would have rejected it, because it was minus "punch," yet because of its simplicity it has turned out to be an achievement. Grahame Cutts' greatest achievement, however, is in having sufficient courage to translate this story into a screen drama.

The acting is of a high order, and is quite in keeping with the tone of the production.

Grahame Cutts has succeeded, without lavish expenditure on sets, crowds, stars and other accessories which are popularly supposed to make a film, in presenting a picture which is a credit to the profession, the artistes who appeared in it, the cameramen and the director.

The acting, as we have already said, is of a high order, and considerably assists in making the production the success it has turned out. Keeping in mind that they are only supposedly simple country labourers, the artistes act accordingly, without working themselves up into a frenzied state of emotion.

Herbert Langley, a newcomer to the screen, gives a fine performance. His part is a difficult one to portray, owing to the fact that most of his acting has to be done, lying on his back in bed, as an invalid. So much more credit to him, therefore, in succeeding in putting over a part in which many others would have failed.

Olaf Hytten, who has been used to playing heavies up till the date of this production, shows himself in a new light, that of a farm labourer. This production clearly proves that as an actor Hytten can be as good in a straight as in a "heavy" role. As a result of his work in this film Hytten should become more in demand for straight parts.

Lilian Hall Davies has made very few screen appearances lately, but her work in this production should make her services more in demand. As the woman, she is excellent, and excels any previous roles in which she has appeared.

Bernard Vaughan gives an equally good performance as the vicar, and all the minor roles—there are only a few, the picture being practically dependent upon the work of the three artistes playing lead—are well filled.

The scenario and the continuity are excellent. The picture runs smoothly from start to finish—no annoying "stunts" are included to add punch and break the story—everything goes on in a perfectly straightforward manner.

Photography is magnificent. L. G. Egrot has done exceedingly well with what little material was at his command. Here is an example of a picture which, if badly photographed, would have been a failure In securing a good man Grahame Cutts has been very fortunate.

SUMMARY.

Direction—Superb.
Leads—Admirable.
Supports—Suitable.
Literary—Excellent.
Lighting—Well placed.
Photography—First-class.
Exteriors—Well chosen.
Interiors—Simple, but effective.

### *Lord Arthur Savile's Crime.*

W. and F.—Starring André Nox—supported by Cecil Mannering, Olive Sloane and Cecil Morton Yorke—Directed by Réne Hervil—Cameraman not credited.

THIS Anglo-French production is of special interest because it shows what co-operation between the French and English trade can do.

The picture has been well directed, and is chiefly notable for the fine acting and extraordinarily good photography.

Unfortunately the brilliant Oscar Wilde witticisms have not been used. The sub-titles are for the most part not very good, and would have been greatly improved if some of Oscar Wilde's scintillating epigrams had been used.

Those who have read Oscar Wilde's works will be disappointed with the film; those who have not will find this something out of the ordinary run in the way of comedies.

The acting is particularly brilliant, André Nox giving far and away the best performance as the old fortune teller.

Cecil Mannering as Lord Savile, makes his part thoroughly effective, and carries it through in a manner with which little fault could be found.

Olive Sloane is pretty as the girl, and gives an excellent portrayal of the part. It is a pity that she has not been seen in more English productions, for she is a type of artiste not very often seen in British films.

Cecil Morton Yorke gives a remarkably clever study of the Disagreeable Dean, acquitting himself well.

The scenarist has slightly altered the story; his reason for doing so, not being very obvious. On the whole he has done his work well, and the continuity runs smoothly.

The photography is one of the outstanding points. The views of London are certainly the best ever seen on the films, and are a feature in themselves, particularly the scene of the Houses of Parliament and Big Ben.

There is some clever double exposure work, where the girl steps out of the frame and walks down the table.

SUMMARY.

DIRECTION: Excellent.
LEADS: First class.
SUPPORTS: Adequate.
LITERARY: Continuity and scenario good.
PHOTOGRAPHY: Superb.
INTERIORS: Admirable.
EXTERIORS: Very fine.
LIGHTING: Very good.

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# Pulse of the Studio

## PRODUCTIONS AND WHO IS WORKING ON THEM

### Albanian Film Co.

STUDIO : Barker's, Ealing.
FILM : "The Cause of All the Trouble."
DIRECTOR : Edward D. Roberts.
STARS : Flora Le Breton, George K. Arthur, Olaf Hytten.
CAMERAMAN : Arthur Kingston.
STAGE : Second week.

### Alliance Film Co.

STUDIO : St. Margaret's, Twickenham.
FILM : "Love and the Whirlwind."
DIRECTOR : Harold Shaw.
STAR : Clive Brook and Marjorie Hume.
CAMERAMAN : Phil Hatkin
STAGE : Fourth week.

### British and Colonial.

ADDRESS : Hoe Street, Walthamstow.
FILM : Historical subjects.
DIRECTOR : Edwin Greenwood.
STAGE : One a fortnight.

### British International.

ADDRESS : Windsor Studios, Catford.
FILM : "The Price of Silence."
DIRECTOR : Fred Granville.
TYPE : Five reel drama.
STAGE : Casting.

### British Super Films.

ADDRESS : Worton Hall, Isleworth.
FILM : "The Faithful Heart."
DIRECTOR : Fred Paul.
STARS : Owen Nares and Lilian Hall Davis.
CAMERAMAN : S. Blythe.
TYPE : Drama.
STAGE : Fourth week.

### Davidson

FILM : Sporting drama.
DIRECTOR : Arthur Rooke.
CAMERAMAN : Leslie Eveleigh.
STAGE : Casting.

### Diamond Super Production.

STUDIO : B. & C., Walthamstow.
FILM : "A Rogue in Love."
STAR : Gregory Scott.
DIRECTOR : Albert Brouett.
CAMERAMAN : L. G. Egrot.
STAGE : Second week.

### Gaumont.

STUDIO : Lime Grove, Shepherd's Bush, W.12.
FILM : "Rob Roy."
DIRECTOR : Will Kellino.
CAMERAMAN : A. St. Brown.
TYPE : Historical drama.
STAGE : Casting.

---

FILM : "The Life of Lord Byron."
DIRECTOR : Capt. Calvert.
STAR : Howard Gaye.
CAMERAMAN : Basil Emmott and A. St. Brown.
TYPE : Super production.
STAGE : Cutting and assembling.

### George Clark Productions.

ADDRESS : 47, Berners Street, W. 1.
FILM : "Fox Farm."
DIRECTOR : Guy Newall.
STARS : Guy Newall and Ivy Duke.
STAGE : Starting.

### Hardy.

ADDRESS : 13, Gerrard St., W.1.
FILM : "The Adventures of Billy Bunter."
TYPE : Comedy Series.
STAGE : Casting.

### Hepworth.

STUDIOS : Walton-on-Thames.
FILM : "A Sister to Assist 'Er.'
DIRECTOR : Cecil Hepworth.
STAGE : Starting.

### Ideal.

ADDRESS : Boreham Woods, Elstree' Herts
STUDIO MANAGER : F. A. Kendrick.
STAGE MANAGER : F. G. Knott.
FILM : "A Pauper Millionaire."
DIRECTOR : Frank Crane.
STAR : C. M. Hallard.
STAGE : Cutting and assembling.

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FILM : "A Bill of Divorcement."
DIRECTOR : Denison Clift.
STAR : Fay Compton.
STAGE : First week.

### International Artists.

ADDRESS : 57, Shaftesbury Av, W.1.
FILM : "The Lark's Gate."

### J. Stuart Blackton.

ADDRESS : Bush House, Aldwych, W.C.
FILM : "Love's April."
STAR : Georges Carpentier.
DIRECTOR : J. Stuart Blaekton.
STAGE : Starting shortly.

### Masters.

ADDRESS : Weir House, Broom Road, Teddington,
FILM : One reelers.
DIRECTOR : H. B. Parkinson.
STAR : Sybil Thorndike.
CAMERAMAN : Theodore Thumwood.
TYPE : One reelers.
STAGE : Scheduled.

### Peggy Hyland Comedies.

STUDIO : Windsor Studio, Catford.
FILM : One reel Comedies.
STAR : Peggy Hyland.
DIRECTOR : Peggy Hyland.
STAGE : Fourth week.

### Progress Film Co.

ADDRESS : Shoreham-on-Sea.
FILM : "Little Miss Nobody."
DIRECTOR : Wilfred Noy.
STAGE : Third week.

### Quality Films.

ADDRESS : Thornton House, Clapham Park.
FILM : Pan stories.
DIRECTOR : George A. Cooper.
CAMERAMAN : Randal Terreneau.
TYPE : One reelers.
STAGE : One a week.

### Stoll.

ADDRESS : Temple Road, Cricklewood
STUDIO MANAGER : J. Grossman
FILM : "Running Water."
DIRECTOR : Maurice Elvey.
CAMERAMAN : J. J. Cox.
STAGE : Nearing completion.

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FILM : "Dick Turpin's Ride to York."
STAR : Matheson Lang.
DIRECTOR : Maurice Elvey.
STAGE : Scheduled.

### Welsh Pearson.

ADDRESS : 41-45, Craven Park, Harlesden, N.W. 10.
FILM : "A Sailor Tramp."
STAR : Victor McLaglen.
DIRECTOR : F. Martin Thornton.
CAMERAMAN : Percy Strong.
STAGE : Twelfth week.

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FILM : "Wee Macgregor's Sweetheart."
STAR : Betty Balfour.
DIRECTOR : George Pearson.
CAMERAMAN : Emile Lauste.
STAGE : Thirteenth week.

### Walter West Productions.

FILM : "Son of Kissing Cup."
DIRECTOR : Walter West.
STAR : Violet Hopson.
STAGE : Just started.

### Zodiac.

FILM : "Walter Wants Work."
DIRECTOR : Tom Seamore.
STAR : Walter Forde.
CAMERAMAN : M. Rednap.
STAGE : Second week.

## STUDIO DIRECTORY

### Addresses and 'Phone Nos. of all British Studios

ALLIANCE FILM CO., St. Margaret's-on-Thames. 'Phone : Richmond 1945.
BARKER MOTION PHOTOGRAPHY, LTD., Ealing Green, London, W.5. 'Phone : Ealing 211 and 1582—Barmopho, Ealux.
BRITISH & COLONIAL KINEMATOGRAPH CO., LTD., Hoe Street, Walthamstow, E. 17. 'Phone : Walthamstow 364 and 712.
BRITISH INTERNATIONAL, Windsor Studios, Catford.
BRITISH AND ORIENTAL FILMS, LTD., Thornton House, Thornton Road, Clapham Park. 'Phone : Streatham 2652.
BRITISH FAMOUS FILMS, LTD., "Woodlands," High Road, Whetstone, N.20. Phone : Finchley 3297.
BRITISH PHOTOPLAYS, Devon Chambers, 28 Fleet Street, Torquay,
BRITISH SUPER-PRODUCTIONS, Worton Hall, Isleworth. 'Phone : Hounslow 212.
BROADWEST FILMS, LTD., Wood Street, Walthamstow, E.17. 'Phone : Walthamstow 399——Broadwest Films, Walthamstow.
DAVIDSON, I. B., 588, Lea Bridge Road, Leyton, E.10. 'Phone, Walthamstow 634
FAMOUS PLAYERS-LASKY BRITISH PRODUCERS, LTD., Poole Street, New North Road, Islington, N.1. 'Phone : Dalston 3704.
GAUMONT CO., 59, Lime Grove, Shepherd's Bush, London, W.12. 'Phone : Hammersmith 2090-1-2——Prologue, 'Phone London.
GRANGER—BINGER, Haarlem, Holland. London Office : Granger's, Exclusives, 191, Wardour Street, W.1. 'Phone : Gerrard 1081 and 1728. Telegrams : Exelugrang, London.
GEORGE CLARK PRODUCTIONS, 47, Berners Street, W.1. 'Phone : Museum 3012. Studio : Candlemass Lane, Beaconsfield.
GLEN FILM PRODUCING CO., LTD., 20, Lisle Street, London, W.C., and "Belgrave." Marine Terrace, Aberystwyth.
HARDY FILM CO., Worton Hall, Isleworth, Middlesex. 'Phone : Hounslow 212.
HARMA CLARENDON CO., 16 Limes Road, Croydon. 'Phone : Croydon 921 and 2084——Cinemat.
HEPWORTH PICTURE PLAYS, LTD., Hurst Grove, Walton-on-Thames. 'Phone : Walton-on-Thames 16 —— Hepworth Walton.
IDEAL FILM CO., LTD., Boreham Wood Elstree, Herts. 'Phone : Elstree 52—— Idefilms, Borehamwood.
INTERNATIONAL ARTISTS FILM CO., LTD., 52 Shaftesbury Avenue, W.1.
ISLE OF MAN FILM CO., The Manx Studios, Isle of Man.
J. STUART BLACKTON PRODUCTIONS, Bush House, Aldwych. 'Phone : Central 4048
KENNETH GRAEME FILM SYNDICATE, 3–5, Cecil Court, Charing Cross Road, London W.C. 2. 'Phone : Regent 4475.
LAMBART FILMS, Carlton House, Regent Street, London, W. 'Phone: Gerr. 4040.
MASTER FILMS, Weir House, Broom Road, Teddington. 'Phone : Kingston 1617.
MINERVA FILM CO., LTD., 110, Victoria Street, S.W.1. 'Phone : Victoria 7545.
PROGRESS FILM CO., The Beach, Shoreham-by-Sea, Sussex. 'Phone : Shoreham 19.
RALEIGH KING PRODUCTIONS, Wateombe Hall, Torquay.
REGULUS FILMS : 48, Carnaby Street, Regent Street, W.1.
SCREENPLAYS, LTD., Cranmer Court, High Street, Clapham, W.4. 'Phone: Brixton 2956.
SEAL PRODUCTIONS, 181, Wardour Street, London, W.1. 'Phone : Regent 4329.
STOLL PICTURE PRODUCTIONS, LTD., Temple Road, Crieklewood, N.W.2. Willesden 3293——Stollpic, Crickle, London.
THOMPSON PRODUCTIONS, Hoe Street Studios, Walthamstow. 'Phone : Walthamstow 364 and 712.
TORQUAY & PAIGNTON PHOTOPLAYS, LTD., Public Hall, Paignton, S. Devon.
UNION FILM CO., Strand Street, Liverpool. 'Phone : Central 325
WALTER WEST PRODUCTIONS : Prince's Studios, Kew Bridge, Brentford, Middlesex. 'Phone : Chiswick 574.
WELSH, PEARSON & CO., 41-45, Craven Park, Harlesden, N.W.10. 'Phone : Willesden 2862.


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